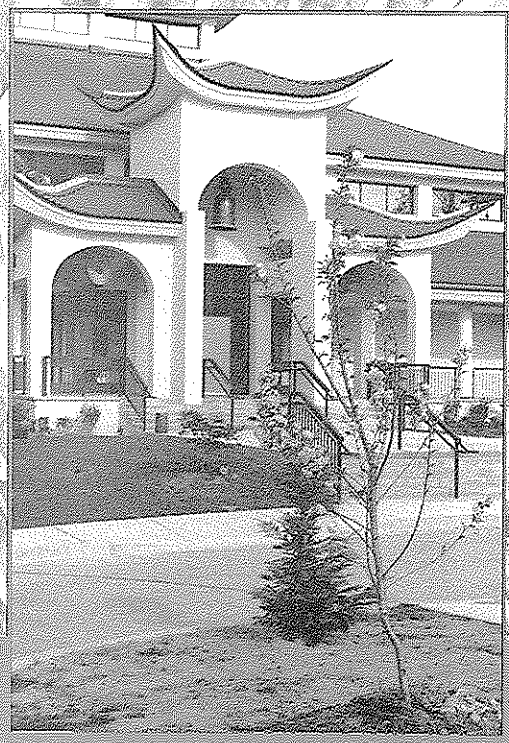
NATIONAL ASSOCIATION
OF
PASTORAL MUSICIANS

April-May 2003

PASTORAL Music



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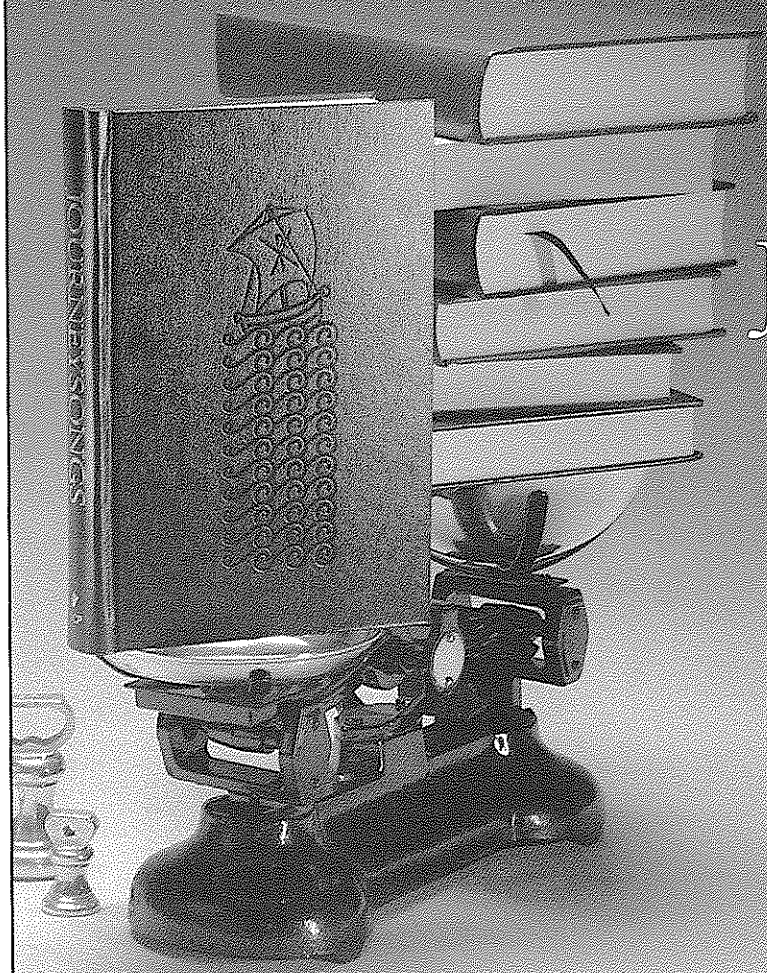

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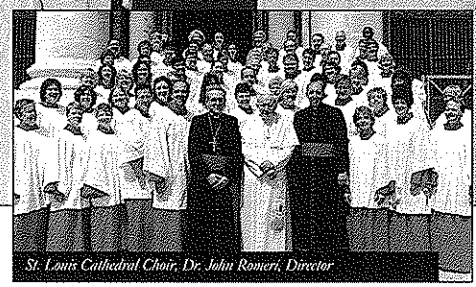

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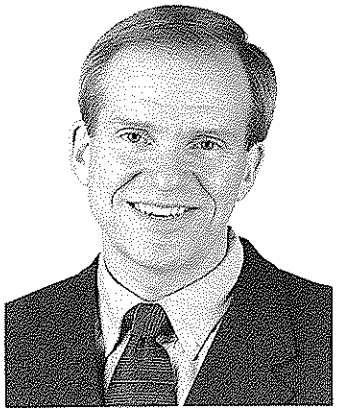

From the President

Dear Members,

This issue of *Pastoral Music* should be reaching you in the days immediately before or after the Easter Triduum, right at the heart of the Church's year, and the period of our most intensive musical efforts. For local communities, for clergy, for liturgical and musical ministers of all kinds, these are the days of greatest stress and greatest exhilaration.

The actions, the texts, and the melodies of these days evoke in us a profound sense of mystery. These are days of solemn gathering, deep silences, robust song, lengthy readings from Scripture, humble footwashing, intensive intercessory prayer, profound adoration, steady processions, warm fire, bright candles, watery death, oily skin, sweet-smelling flowers, and joyous eucharistic sharing. What a privilege to lead the prayer and the song of our assemblies as they celebrate the sacred actions of these days!

The very sounds of familiar, well-crafted liturgical songs during these days bring us into contact with the foundation and source of our life. As we pray and sing together, we meet the Christ who gave his life selflessly for our sake and who rose again to give us the promise of a new and everlasting life. The crucified and risen Lord is not only the subject of our song; he is himself the Song we sing!

We celebrate this mystery in the midst of tremendous upheaval in the world. We are disheartened by the violence of warfare in the Middle East and in other parts of the world. We experience uncertainty and apprehension as the economy continues to weaken. The poor, the homeless, and the aging members of our society face an ever-worsening future. Many members of our parishes are finding it increasingly difficult to take their place in the church as it continues to struggle with a crisis of leadership.

In the midst of darkness, fear, and uncertainty we sing the great proclamation of Christ's resurrection and his promise of new life. Let us savor this opportunity to encounter the mystery of Christ's death and resurrection. May you and the communities you serve find healing and strength as you sing and celebrate the paschal mystery. May our songs resonate in the church and in the world, and may the Holy Spirit work through us to bring justice, peace, and compassion to others.

J. Michael McMahon
President

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Cover: Upper left, confirmation at St. Paul Chong Hasang Korean Catholic Church, Des Plaines, Illinois; upper right, ensemble for Chinese New Year Mass at San Jose Catholic Community, San Jose, California; lower left, entrance to Our Lady of Vietnam Parish, Silver Spring, Maryland; lower right, drummers at Aki Matsuri (Japanese autumn festival), courtesy of the Asian American Alumni Association at Stony Brook University (State University of New York at Stony Brook); background, silkworms in hand-woven basket. Page 18: Upper left, Vietnamese woman at prayer; upper right, children of the Kmhmu' Catholic Community, Stockton, California, courtesy of Cecile Motus, USCCB Migration and Refugee Services, Washington, DC; center left, honoring the ancestors at the New Year celebration, San Jose Catholic Community; center right, Matteo Ricci, SJ; lower right, courtesy of Stony Brook Asian American Alumni Association; lower right, Rev. Joseph Trong of San Francisco and the Ave Maria Choir, San Jose, California, courtesy of Cecile Motus. Additional photos in this issue courtesy of Rufino Zaragoza, OFM (pages 20, 29, 33); Cecile Motus (pages 23, 64); Northwestern University, Evanston, Illinois (page 35); Catholic Campus Ministry and the Filipino Student Organization (PUSO) at Stony Brook (page 27).

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 Catholic worshiping communities in the United States of America.

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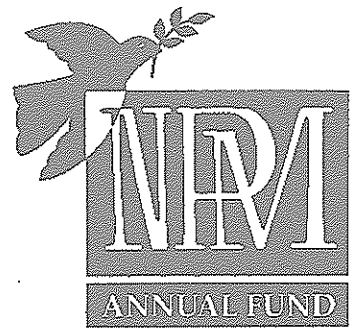

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Thank you to the many individuals, NPM chapters, parishes, religious communities, and corporations who have helped us to reach our goal of $45,000 for the 2002 NPM Annual Fund.

NPM needs the support of its members and friends to continue the important work of promoting musical liturgy. Thanks to your generosity, we were able to provide educational programs in 2002 for more than 3,500 persons. We have also been able to develop new programs for the coming year to meet the varying needs of pastoral musicians in the United States.

Listed on these pages are the names of the donors who participated in the 2002 Annual Fund. If there are any errors or omissions, please accept our apologies and send us a correction by e-mail at npmasst@npm.org or contact us by phone at (240) 247-3000.

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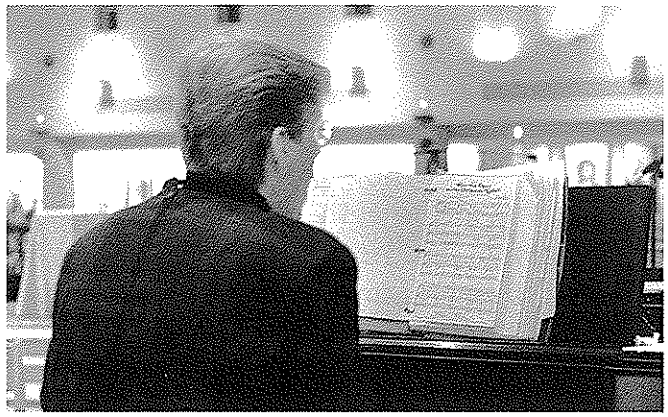

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Readers' Response

A Slight Correction

As an Antiochian Orthodox Christian, serving as organist and choir director at St. Rose of Lima Roman Catholic Church in York, Pennsylvania, I was delighted to read "'Rejoice, O Unwedded Bride': The Akathistos Hymn" in the December-January issue of *Pastoral Music*. As founder and director of the York Ecumenical Choral Society, I firmly believe that the great works of Christian music can communicate the core of the Christian faith to the hearts of all believers and thereby advance the cause of true Christian unity. Articles such as yours on the Akathistos Hymn similarly assist that cause.

I hope, however, that you will permit a slight correction to the article's reference to the siege of Constan-tinople by "the Muslims and Persians of King Hosroes." First, at that time, Islam was in its infancy and largely confined to Arabia; it is exceedingly unlikely that any Muslims participated in the siege. Second, Khrusro II and his Persians were Zoroastrians—neither Muslims nor allies of Muslims.

Gene Paul Strayer
York, Pennsylvania

Sing of—and with—Mary

The December-January 2003 issue, titled "Sing of Mary," gave an excellent opportunity to discuss a related liturgical dynamic: singing *with* Mary. Though official channels give only secondary attention to this other perspective, I think it fits very well with the image of her as Mother of the Church. It is certainly an appropriate way to meditate on the infancy stories in the Gospel of Luke. It can also help bring us closer to the existential or even historical Mary, as someone who, as her life unfolds, remains centered on her son, and so she leads many others to him. Cesáreo Gabaraín phrased it well in Spanish: "María, tú que velas junto a mí" ("Mary, you are watching by my side").

We have numerous musical settings for the *Magnificat*, of course, but there are many other possibilities as well. In my own local efforts in a Spanish- and English-speaking church, I like to project a lifetime of Mary's profound faith that is tested and confirmed by experience. For example, I composed "The Mother's Prayer," and our choir chanted it at our bilingual [Christmas] Midnight Mass. Sometimes her experience is humiliating, sometimes heartrending (as in the European tradition of *dolores* or "sorrows"), but it is always enlightening. And, naturally, we encounter these same signs in our own lives and wish we could take better advantage of them.

In the same way that popular devotion has imagined [her] and elaborated [her life] over centuries, [we can picture] in a lifetime the ever-faithful Mary will be now virgin, now young mother, now middle-aged mother, now *Pietà*, now disciple. And this kind of lifetime brings home to us that, although we have endowed her with all the attributes of a Catholic dignitary, she was in her own time and in her own mind an observant and small-town Jew. Hymns that Mary herself would have sung might sound like those of Hannah, Deborah, and, of course, her namesake: Miriam.

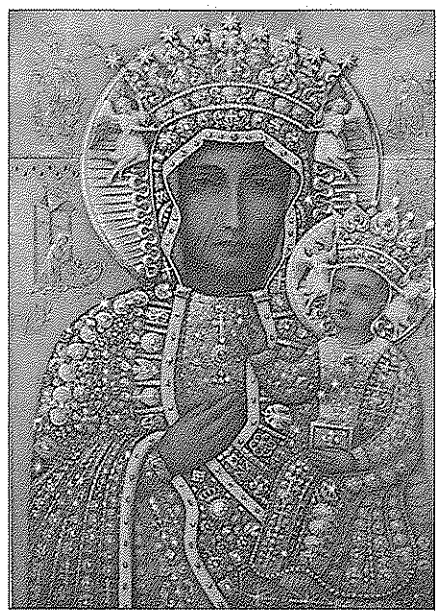
What else would a Mother of God be about if not that? The exaltations that emerged from the Council of Ephesus (431 CE), the countless hymns in her honor sung by the churches of East and West, the apparitions at Guadalupe and other holy places derive from that faithful mother's "achieved status" that we do not observe and re-live in song as sufficiently as we ought.

Paul J. Schlachter
Miami, Florida

Not Black, Not in the Cathedral

In the living room of the rectory associated with this faith community of St. Adalbert, prominently displayed, is a lovely golden-framed icon of Our Lady of Ostrobrama, as she is known in Polish. The image is displayed prominently since this Madonna was highly revered in the area of Wilno (present-day Vilnius) that was part of Poland prior to 1918 and from which my paternal grandfather took his Polish origin. I was fortunate to visit Vilnius shortly after the cathedral was reopened.

Our Lady of Ostrobrama or Wilno



The Black Madonna known as Our Lady of Czestochowa.

I am aware of the Black Madonna of Poland (Czestochowa), of Spain (Guadalupe), of Switzerland (Einseideln), but my icon of Our Lady of Wilno/Our Lady of Ostrobrama/Our Lady of the Bright Gate/Our Lady of the Dawn has a *white* face. The picture on page twenty-three of the December-January issue is simply a poor photo of the icon located *not* in St.

Casimir Cathedral in Vilnius but in a small chapel adjacent to the Dominican Church in Vilnius—a chapel which overlooks one of the gates to the city's older quarter.

So many in the U.S. church, when they touch on matters of Eastern European concern, simply do not have the proper information. You need to rectify your error with a proper picture.

Rev. Carl A. Urban
Schenectady, New York

Father Urban sent us the two pictures on the previous page: one of the Our Lady of Wilno or Ostrobrama and the other of Our Lady of Czestochowa with her "jeweled garment."

Applicant Fifty-One

I have read and re-read Robert Batastini's article entitled "A Personnel Crisis" (Professional Concerns, December-January 2003 *Pastoral Music*). Every once in a while an article comes along that simply "tells it like it is," and this is one of them. It also puts into perspective quite well the past five years of my life as a pastoral musician, culminating with Christmas 2002, the first year since 1970 (I was in eighth grade in 1970) that I did not play the organ or direct a choir for any Christmas Mass. For the first time since 1970 I was able to enjoy an unhurried traditional Polish Christmas Eve dinner with my family. For the first time since 1970 my family was actually able to open Christmas gifts on Christmas morning with me present. And for the first time since 1970 I was able to enjoy being part of the Christmas Eve Midnight Mass *assembly* and enjoy listening to the choir, of which some members had been under my direction for twenty-two years, now directed by an equally able choir director. To be part of the assembly on Christmas Eve and watch my *parish family* assemble around me before Mass began was truly a unique experience.

Eighteen years of full-time work began for me as a pastoral musician in 1980. Right after graduation from college I was fortunate to land a good job in a good parish near my home in the Diocese of Buffalo, New York. I held that position for nine years. It *really was* a good parish, however, I do remember sitting in the basement of the rectory between the two parish vigil Masses on several Christmas Eves while the pastor and his associates ate a rather lavish Christmas Eve dinner upstairs . . . In 1989 I took a new position at a parish in the diocese and was blessed again with wonderful parishioners, the *almost*-perfect pastor, a music ministry program that was eager to grow . . . and, oh yes, a magnificent new pipe organ (with two consoles!) in an equally magnificent acoustical setting. What more could a church musician want? Well, perhaps after eighteen years, maybe some normalcy to life.

In July 1998 I was approached by the president-rector of Christ the King Seminary in the Diocese of Buffalo to become its director of music, a position with which came full-time faculty status. Would I dare? Would I give up being a full-time pastoral *church* musician for an academic schedule? I weighed the pros and cons, keeping in mind that if I took the seminary position I would still remain at my parish with limited responsibilities.

The salaries were comparable. The schedule was clearly not. An academic schedule would mean Christmas, Holy Week, and Easter *off*! May to August *off*! Dealing with wedding couples . . . *no more*! (Well, occasionally). Working regularly scheduled hours with actual days off!

Lest, as Batastini puts it, I also paint with too wide a brush, and lest the president-rector at the seminary think that I think I have an easy job, allow me to explain [that] the seminary position is far more time consuming than most parish positions could be. The difference is that the time consumption is at what would be considered *normal* working hours, just the opposite of the average parish musician. And to me, that has made all the difference in the world. Not having to work the irregular hours of a pastoral *church* musician but remaining in the field of pastoral music has reinvigorated me as a musician! It so reinvigorated me that in September of 2001 I accepted the additional responsibilities of diocesan director of music. Although it has forced me to cut back to the bare minimum my parish responsibilities, I am now able to get to parishes around the diocese, academic schedule allowing, and help my colleagues cope with just what I was coping with before I left full-time parish work. I now also have the task of explaining to pastors why no musicians are responding to their job postings. (I will be asking NPM's permission to copy and forward Batastini's article to these pastors.)

It is necessary to mention that, fortunately, I did not encounter most of the grievances that Batastini mentions . . . (However, there was that Christmas Eve dinner thing early on!) More so, it was because of the support of pastors, clergy, co-workers, and parishioners that I was able to move into the areas of pastoral music in which I am now ministering. It *was* the irrational scheduling and unrealistic time commitment from which I was fleeing.

Do I enjoy academia and its workload? Yes. Do I enjoy my new administrative responsibilities and traveling around the diocese? Yes. Do I enjoy the Christmas and Easter holidays, knowing that they are not leading up to the busiest time of the year? Yes. Do I enjoy being *awake* when I am with my family over these holidays? Yes. Can I now make summer weekend plans? Yes.

Painting with a wide brush again? Perhaps a little, because it is in my seminary experience and in my visits around the diocese as diocesan music director that I see what I do miss: worshiping on a regular basis in a community where *families* come together for the weekend liturgy. But can I cope with it? For now, you better believe it! I am finding that *normalcy* has its advantages.

So, from someone who could have been applicant fifty-one for GIA's advertised position, to the other fifty who did apply: I know what you are going through; I've been there too.

Alan D. Lukas
Buffalo, New York

Enlightened and Saddened

The series of articles in the February-March issue both enlightened and saddened me.

The history of "contemporary Christian music" filled in my ignorance about the genesis of this music, but I was saddened by the impression given that this is the only type of music that teens or young adults want or relate to. Thank you, M. D. Ridge, for bringing us back to the real world.

I became a Roman Catholic after two years as a full-time music director at a parish . . . My becoming Roman Catholic had much to do with the wonderful vision laid out in Vatican II documents—it was something I wanted to be part of. Naively I thought that the Roman Church would embrace someone who actually believed in that vision. I know there are places where the laity, or priests, or their

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bishops have put the vision into practice, but they are a dismal minority.

It is my belief that the "liturgical/musical wars" are the outcome of people pursuing their own agenda instead of the goals of Vatican II. Often I've come up against ignorance of what is in Vatican II documents or selective reading, if [people] read [these documents] at all. I can't be the only pastoral musician to be accused of being too "traditional" by some and too "radical" by others, all because I dared to breathe life into that vision.

Of course "Christian contemporary music" should not be excluded from the Roman Church any more than Latin chants should be excluded, or anything in between. There are more basic issues that need to be addressed.

Why hasn't there been the catechesis of clergy and laity who are supposed to teach others? Why the wringing of hands about reaching teens or young adults when two-thirds of Roman Catholics of *all* ages don't find Sunday liturgy worth their presence? Why aren't more people concerned about expressing our belief in the "communion of saints" by passing on the worthy musical heritage of all generations and nationalities? Why aren't bishops [and other] clergy more vocal about the un-catholicity of people using only one style or type of music in worship? And why all the pressure on music when there are so many inadequate presiders and homilists?

Yes, we as ministers need to meet people where they are, but to keep them there appears either self-serving or dismissive of the vision of Vatican II. To twist a famous quote about Christianity: Vatican II is a great idea; too bad it's never been tried.

Terry Hicks
Arlington Heights, Illinois

Balanced Issue

I read the latest *Pastoral Music* [February-March 2003] from cover to cover, as I have very strong opinions about contemporary praise and worship music. It was an excellent edition and provided great balance to this sometimes controversial issue among music ministers. I would like to share my story of how I came to use this type of music in liturgy. I too began in the folk-rock '70s in Phoenix. My brother led a rock Mass in 1972, and I was hooked from that point on. Now I direct a youth choir—the DayStar Youth Choir—in Tennessee.

I was introduced to Christian praise and worship music (other than what is currently in the *Spirit & Song* hymnal) at World Youth Day in Toronto. For three days we had catechesis and Mass led by the National Evangelical Team (NET), a group of young college-age kids. As a music minister, I was appalled that every single song at Mass for three straight days was nothing but Christian contemporary music. I was embarrassed that [the leaders] had such little understanding of appropriate liturgical song selections. Yet I witnessed young people in our group, representing more than twelve countries, singing and clapping to all of these songs—singing with such power and enthusiasm. Why, even some of the cardinals were tapping their toes! At the OCP-sponsored concerts, I noticed that most of the groups incorporated Christian praise and worship songs in their repertoire. Still, I was determined *not* to use that music at Mass, but a funny thing happened when I got home. I couldn't get those songs out of my head! So I let my youth choir decide, and they loved the songs. We began singing a couple of the songs as preludes and meditations, and the congregation also loved the songs (especially those charismatics!).

I believe that a good music minister should use songs of various styles (sacred, traditional, contemporary, gospel, and multicultural) that reflect the Word of God, that touch the hearts of the assembly, and that encourage active participation. I've taught my kids to love all types of music. We do *not* do "rock 'n' roll Jesus" every Sunday! The key is *balance*. Our favorite liturgy is actually Good Friday—a whole two hours of lament songs, traditional mixed with contemporary.

A while back, our family experienced a LifeTeen Mass at St. Timothy's led by Tom Booth. And a miracle occurred: My young adult sons were totally engaged in the liturgy and actually singing and praising God with the rest of the congregation. That has never happened before! A similar "miracle" has recently occurred at our Catholic elementary school. When the organist stopped leading the all-school Mass, and instead they used a piano player, rhythm instruments, and the *Spirit & Song* hymnal, the children began to sing again with enthusiasm. Prior to that, it was a rare day that a hymnal would even get opened.

We have to reach out to our young people—our future church. We must acknowledge that *some* contemporary praise and worship music works well. Fortunately we're blessed with people like Tom Booth, Steve Agrisano, and Jesse Manibusan, who care enough to write songs our young people love and that also make "Catholic" sense! Keep up the good work. Be open to the various ways the Holy Spirit can touch our lives.

Mary Tuskan
Oak Ridge, Tennessee

Implicit Limitation?

Is Mr. Tomaszek serious when he writes of "an implicit limitation in ritual music to touch the hearts of Catholic teens" ("Trying to Make a Difference in the Lives of Young Catholics," February-March 2003 issue of *Pastoral Music*)? Surely he doesn't equate "delirious enthusiasm" with touching the heart. If Catholic ritual music has such limited appeal, how has it managed to survive for 2,000 years? Perhaps it is Mr. Tomaszek who is out of touch.

Carolyn Vokoun
Chesterfield, Missouri

Mr. Tomaszek responds:

My use of "delirious" to modify "enthusiasm" was intended more as a pun, since the group who composed that song is named "delirious?". I apologize for the obscure reference to readers less familiar with praise and worship repertoire. My intent was to discuss some of the reasons why many adolescents—not all *teens—remain disengaged from ritual music. Since I have also witnessed other teens similarly drawn to praise and worship music, my assumption is that that genre* does *affect their response. Praise music has its own implicit limitations, as other authors in the issue described and cautioned. My motivation as composer and youth minister is to help Catholic youth develop their faith in God and experience the power of prayer. Praise music, at least currently, has become one way to do that.*

Responses Welcome

We welcome your response, but all correspondence is subject to editing for length. Address your correspondence to Editor, Pastoral Music, *at one of the following addresses. By postal service: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. By fax: (240) 247-3001. By e-mail: npmedit@npm.org.*

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Mr. John Brock
School of Music
University of Tennessee
Knoxville, TN 37996-2600
865-577-7153 (home)
865-974-7539 (business)
865-974-1941 (FAX)
johnbrock@utk.edu
www.music.utk.edu/ago

June 29–July 3
Sioux Falls, S.Dak.
South Dakota Chapter
Ms. Marilyn Schempp
809 Plum Creek Rd.
Sioux Falls, SD 57105
605-332-0038 (home)
605-336-2942 (business)
605-334-0671 (FAX)
MMSchempp@msn.com

July 6–12
New York, N.Y.
New York City Chapter
Mr. Gregory D'Agostino
P.O. Box 230402
Ansonia Station
New York, NY 10023
212-799-0560 (home)
212-877-8339 (FAX)
gregdag@aol.com
www.nycago.org

July 6–11
Dallas, Tex.
Dallas Chapter
Ms. Cynthia A. Fruth
2622 Lakeforest Court
Dallas, TX 75214
214-319-9812 (home)
214-341-8495 (business)
214-319-8051 (FAX)
music@cynthiafruth.com
www.dallasago.org

July 8–12
Calgary, Alberta
RCCO Calgary Centre
Mr. Neil Cockburn
Mt. Royal College Conservatory
4825 Richard Road SW
Calgary, Alberta T3E 6K6
CANADA
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403-240-6594 (FAX)
neilcockburn@mtroyal.ab.ca
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July 20–25
Athens, Ohio
Southeast Ohio Chapter
Dr. Paul Barte
School of Music
Ohio University
Athens, OH 45701
740-593-4253 (business)
740-593-1429 (FAX)
barte@ohio.edu

July 20–26
San Diego, Calif.
San Diego Chapter
Ms. Ruth Sayre
4822 Iroquois Ave.
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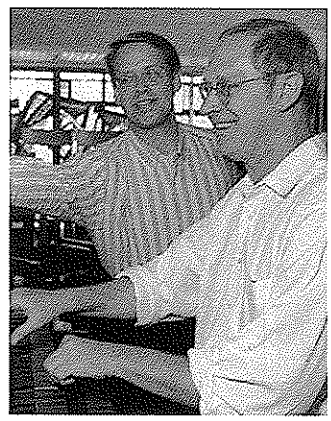

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Association News

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Convention Update

Changes and Corrections

Please note these changes to the convention schedule and corrections to the convention registration form.

NP1-14. Instead of *Formation for Cantors,* David Haas is presenting *With You by My Side: Music and Prayers for Youth and Youth Leaders.* This resource uses music as the foundation for the formation of our young people in theology, confirmation, liturgical year, sanctoral cycle, paschal mystery, and social justice. *GIA Publications.*

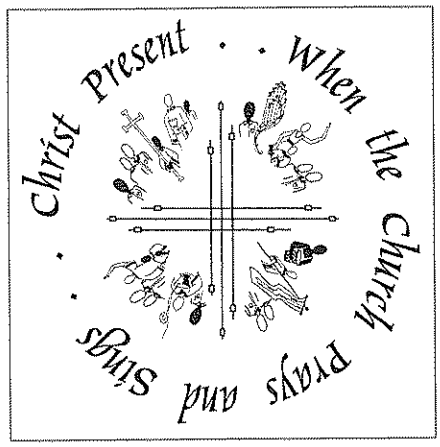
NP2-15. We forgot to include a description of this New Product Demonstration in the convention brochure. *Christ We Proclaim* is an innovative, year-round resource for musicians, liturgists, and RCIA team members to help parishes with the RCIA process. *OCP Publications.*

Monday, Obviously. Although the registration form has the Organ Crawl and Liturgical Space Tour on Tuesday, the calendar on the convention brochure's first page and the description on page three list them correctly for Monday morning. Please note, for the organ crawl, that the organ at St. Catharine in Westwood is a John-Paul Buzard rebuild of a Schantz organ, and the new installation at Mt. Notre Dame Chapel is a Noack instrument.

Clarfication: It's Mass. During the breakout session on Thursday afternoon, there will be an opportunity for convention participants to celebrate Mass using Gregorian chant. The description of breakout E-21 does not make sufficiently clear that this is a Mass.

Master Classes

NPM is pleased to offer special pre-convention master classes on Monday, July 14, 9:00 AM–12:00 NOON. There are sessions for **advanced guitar, cantor, pop/rock and Gospel piano, young organist,** and **young cantor.** Selected students will be invited to perform; those interested in



performing are asked to send a letter of intent (in the case of young organists, a special form) plus, in some cases, an audition tape or CD to the address given below. The deadline for submitting the letter/form and tape is **April 30**; selected students will be notified by May 30. The fee to participate in a master class (whether you are selected to perform or not) is $25. We encourage those who come to the master class to register for the convention as well, so they can deepen and enrich their experience with our master teachers. *Whether you hope to perform or not, you must register for these sessions using the convention registration form.* Use the form (in the brochure or online at www.npm.org) to register for the master class of your choice. If you want to perform during one of the classes, here are additional specifics about how to make application.

Advanced Guitar. The audition tape or CD must contain two excerpts of pieces that best represent your current playing abilities; each excerpt should be no more than one minute long. With your recording send a letter with your contact information (name, address, phone, e-mail) plus a statement of the major goal that you hope to achieve in this master class. Send the letter and your audition tape to: Advanced Guitar Master Class, Mr. Bobby Fisher, St. Agnes Parish, 1680 Dixie Highway, Covington, KY 41011-2779. When you come to the class, be sure to *bring with you* your guitar and any music that you want to work on.

Advanced Cantor. No recording is required, but we need a letter with your contact information and the answers to these questions: Have you studied voice? For how long? In a class setting or with a private teacher? Have you studied the psalms? How—in a course, workshop, self-study? Do you have performance experience outside church? What kind? What is your present understanding of the role of the cantor? How long have you been doing this work? Have you studied the role? In what format? Please send your letter to: Advanced Cantor Master Class, Ms Melanie Coddington, 244 Rock Street, Marquette, MI 49855-4724.

Young Organist. The audition tape or CD must contain music selections including hymns and organ literature, as described below:

High School Students (ages 13–18)

1) Each candidate must play two hymns of his/her own choice, with pedal in the correct register, showing sensitivity to the text.

2) In addition, each candidate must play two organ pieces, consisting of one piece by Bach and one by either a nineteenth century Romantic or twentieth century contemporary composer. Total time 5–10 minutes.

College Age Students (ages 18–25)

1) Each candidate must play two hymns of his/her own choice, with pedal in the correct register, showing sensitivity to the text.

2) In addition, each student must play three organ pieces, one each of Bach, a nineteenth century Romantic, and a twentieth century contemporary work. Total time 15–30 minutes.

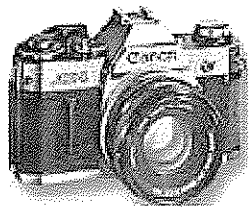
Send your tape or CD with the registration form to: Mr. Steven K. Shaner, Young Organists Subcommittee, 588 Orchard Street, Strasburg, VA 22657-2007. (And don't forget to register for the class using the registration form from the convention brochure or online at www.npm.org.)

Piano. This class will present the basics of pop/rock and Gospel piano for liturgical pianists. No audition tape is required, but you must register in advance on the convention registration form. Jeanne Cotter will cover the core curriculum during the first two hours. During the final hour, she will ask volunteers to play and will offer feedback and evaluation.

Young Cantor. The audition tape or CD must contain a responsorial psalm and either a Gospel *Alleluia* or a Lamb of God. With your recording, send a letter that includes the following: your contact information (name, address, phone, e-mail); parish name; a brief description of your experience as a cantor (none, some, a lot); how long, if at all, you've had private voice lessons; other singing experience (choirs, singing groups, solo work). Send the letter with your audition tape to: NPM Young Cantor Master Class, Attn. Rev. Paul Colloton, OP, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. When you come to the class, bring with you two copies of the music on your recording; you should be prepared to sing one of these during the master class . . . and don't forget to *register* for the class using the registration form in the convention brochure or online at www.npm.org.

Look This Way . . . and Smile!

Christ is present when the Church prays and sings! We would like to picture the face of our church praying and singing in a running video that will be part of the 2003 Convention in Cincinnati. If you would like to lend a personal touch to this video, please submit pictures of your music makers, your assemblies, your celebrations—the face of your church at prayer—to be included. We prefer that you send high-resolution digital images (jpg or similar file), but we will accept hard copy (though we cannot return any photos). Send your images **before April 15, 2003,** to:



Peter S. Maher, Program Coordinator
National Association of Pastoral Musicians
962 Wayne Avenue, Suite 210
Silver Spring, MD 20910-4461
Digital images to: NPMPeter@npm.org

Hovda Lectures: Impact of the Constitution

Commentators described Karl Barth's 1919 commentary on the Letter to the Romans as a "bombshell tossed into the playground of the theologians." For some people, the Second Vatican Council's *Constitution on the Sacred Liturgy* (*Sacrosanctum Concilium*) fell with similar force, while for others it was the long-anticipated confirmation of a process that had begun at the end of the nineteenth century and had been supported by the popes of the twentieth century, notably Pope St. Pius X and Pius XII. In this fortieth anniversary year of the Council's approval of the liturgy constitution, the Hovda Lectures in Cincinnati will explore in depth the impact of *Sacrosanctum Concilium* on five aspects of church life: the sacraments of initiation, liturgical catechesis and formation, ecclesiology, liturgical inculturation, and musical liturgy.

The Hovda Lecture series, inaugurated in Washington, DC, in 2001, honors the memory of Rev. Robert W. Hovda (1920–1992), a presbyter of the Diocese of Fargo, North Dakota, who was, for many years, an editor and writer for the publications of The Liturgical Conference, *Worship*, and other journals, whose work invited us to recognize the central and transforming power of worship. These presentations offer an opportunity to explore a topic in greater depth and more reflectively than might be possible in other breakout sessions.

This year's presenters include Rev. Gerard Austin, OP; Sister Joyce Ann Zimmerman, CPPS; Rev. Jerome Hall, SJ; Sister Catherine Vincie, RSHM; and Dr. Paul Westermeyer. See page five of the brochure for additional details.

Youth: Gathering, Celebrating, Learning

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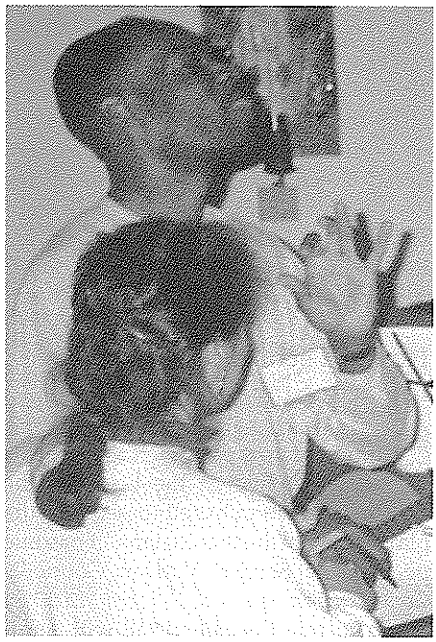

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the richness of the offerings. First-timers may find it particularly hard to put such experiences as the plenum presentations into a context that will help them understand the implications of these general talks for their own ministry and development. To assist youth participants in the Cincinnati Convention, we are offering two opportunities to gather with other young participants at the beginning and end of the week, to get a taste of what's to come and to share their experiences. These sessions, facilitated by Lori True "and friends," will take place on Monday at 5:30 PM—following the meeting of the Section for Youth at 4:00 PM—and on Thursday at 6:00 PM.

Celebrate. Among the Tuesday night events (page nine of the brochure), youth participants may be especially interested in *Feast of Life*, with Kate Cuddy, Nancy Stockhaus, David Haas, and the Benilde-St. Margaret High School Choir; and in *Daughters of God*, featuring several of today's dynamic women composers. (Young organists will also be interested in *Sacred Music to Fill a Sacred Space* and in *Pipedreams* on Tuesday evening.) Wednesday night, after the Convention Eucharist, youth participants (and the young at heart) are invited to join new artists from WLP, OCP, and GIA for high energy performances in *Rockin' by the River* (10:30 to midnight). Thursday afternoon brings a *Liturgical Dance and Music Celebration* (page twelve), and Thursday night offers *The Face of Christ*, a performance by the Notre Dame Folk Choir.

Learn. Breakout sessions designed for teen and young adult participants include the -15 series in each session, and leaders who minister with youth are invited to join the -16 series. Youth are invited to explore worship that responds to their spiritual hungers (A-15), music ministry as a career (B-15), youth as leaders in worship and the rest of parish life (C-15), the spirituality of young pastoral musicians (D-15 and -16, a combined session), and preparation of liturgy (E-15). Adult leaders will explore what youth need/want and what the church wants/needs from youth (A-16), mentoring youth for pastoral music ministry (B-16 and C-16), the spirituality of young pastoral musicians (D-15 and -16), and the mentoring role of liturgy (E-16). Youth leaders may also be interested in the campus ministry series (-4 in each session) and the music education series (-17), especially E-17, on music education in high school.

Eastern Churches: Many Churches, One Communion

Beginning with the Monday afternoon meeting of the ad hoc Section for Musicians of the Eastern Churches, members of the Eastern Churches will have special opportunities to celebrate, pray, and learn together and to share their gifts with other participants in this year's convention.

Celebrate. Join in "The Resurrection Walk" on Thursday evening (7:30 and 9:30 PM)—a candlelight celebration of Christ's resurrection in song (event 06-02 and 07-02, see page thirteen of the convention brochure).

Pray. The Byzantine Divine Liturgy will be celebrated at 8:00 AM on the convention's final day—an opportunity for all who are not going to the NPM Members' Breakfast to join in Eucharist.

Learn. The breakout sessions for Eastern Church participants will focus on the theology of the Great Week and Pascha with Rev. Dr. Peter Galadza (A-7, C-7, E-7); explore the chants of Great Friday, Great Saturday, and Pascha with Profs. Joseph Roll and J. Michael Thompson (1:30–2:30 PM on Tuesday, Wednesday, and Thursday); and join in a chant practicum that will explore the new Ukrainian and Byzantine hymnals and prepare for the Divine Liturgy on Friday (B-7, D-7, and Thursday at 3:00 PM) See page five of the brochure for details.

Ethnic Communities: Many Cultures, One Church

Take the opportunity of the convention to explore the various ethnic heritages that make up the rich mixture that is the Catholic Church in the United States. Breakout sessions and performances focus on the needs and gifts of several ethnic communities. This year, we highlight the Hispanic/Latino American, African American, and Asian American communities, but many parishes also must blend the gifts and needs of several cultures, so we offer breakout series -14 for ministers working in multicultural and intercultural communities.

Hispanic/Latino American. The NPM Section for Hispanic Musicians will meet on Monday afternoon at 4:00 PM, and that evening the whole convention will have a chance to join in the Fiesta Latina (event 01-02) with Peter Kolar and Pedro

Discounts for NPM Parish Groups

NPM is pleased to offer discounts to member parishes who send *five or more* people from the parish as full conference participants to the NPM 2003 National Convention. This schedule outlines parish savings for convention registration based on the advanced member fee ($225).

5–9 registrants:	5% discount	$214 each
10–19 registrants:	10% discount	$203 each
20–29 registrants:	20% discount	$180 each
30 or more:	30% discount	$158 each

Stipulations

1. Parish must have a current NPM membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form, with complete information, must be enclosed for *each* registrant.
4. No discount for daily, companion, or child registrations.
5. Only one discount per registrant (i.e., parish discounts cannot be combined with chapter or clergy/musician duo discounts).
6. All convention registration forms and fees must be mailed together in one envelope. (Housing forms are sent to the Cincinnati Housing Bureau, not to NPM.)
7. Registrations must be postmarked by **May 14, 2003**.
8. No additions may be made to the group's registration once the registrations are mailed to NPM.

Mail completed forms with payment before May 14 to:
NPM Conventions, PO Box 4207, Silver Spring, MD 20914-4207

Rubalcava (see page three of the brochure). Breakout sessions C-13 and D-13 explore the unique contributions of Hispanic cultures.

African American. The NPM Section for African American Musicians will meet on Monday afternoon at 4:00 PM and then, in the evening, join in "Love Endures!"—a celebration of African American song (see page three of the convention brochure). Breakout sessions A-13 and B-13 explore inculturation in an African American context and the use of Gospel music in the liturgy.

Asian American. The ad hoc Section for Asian and Pacific Rim Musicians will gather at 4:00 PM on Monday, and breakout E-13 will examine the "gifts of the Asians." Many Asian American participants will also be interested in the -14 series on communities with mixed cultures. The "Pentatonic Tour" and "The Face of Christ" on Thursday evening (see page thirteen) will celebrate the musical heritage of some Asian countries.

Members' Meeting

NPM members in Cincinnati should be sure to attend the Members' Meeting on Monday afternoon for a presentation of the strategic plan for our association for 2003–2005. This plan has been a major focus of the NPM Council, Board, and National Staff for the past year.

New Music: Yours

A panel of members from the Composers' Forum, coordinated by Tom Kendzia, will perform and review selected *unpublished* liturgical music in two sessions at the Cincinnati Convention (B–21 and C–20). Composers submitting music for review should follow these guidelines:

- Music must be unpublished and written for the liturgy.
- The submitted composition must be legible and reduced to one or two pages—mainly refrain/verse or two to three stanzas.
- Each piece selected for review will be performed anonymously.
- Only one piece may be submitted per composer.
- The submission deadline is June 1, 2003.

Composers whose pieces have been selected for performance and review will be notified by mail by June 15, 2003.

Send sheet music (*no recordings*) to: Top Floor Productions, 16 High Street, Westerly, RI 02891.

Copyright?

Do you have ensemble copyright questions? Questions about fair use, making arrangements, use of texts with new music? This NPM convention will have answers.

Submit your questions about ensemble copyright issues *by June 15* to Gael Berberick of the NPM Ensemble Standing Committee.

Answers to your questions will be provided by copyright experts and composers at breakout session E–06, "Ensemble Copyright Issues in Arranging Ensemble Parts," on Thursday, July 17.

You may e-mail your questions to EnsembleNPM@cs.com or send them by postal service to: NPM Ensemble Musicians and Copyright Questions, 25 Robin Road, Portsmouth, RI 02871.

Deadlines Approaching

Several deadlines for events and benefits associated with the convention are approaching. **April 15** is the deadline for getting photos to Peter Maher for the "face of the church" video that will play during our time in Cincinnati (page nine of the convention brochure). **April 30** is the deadline to submit your letter and audition tape if you want to perform during the pre-convention master classes (see above, page twelve). You must have your registrations in by **May 14** to receive the parish discount for five or more participants. To participate in the DMMD Institute, you have to register by **May 31**. **June 1** is the date to get new music to Top Floor Productions for review by the Composers' Forum. **June 13** is the deadline for the clergy-musician duo discount as well as for the advance registration discount.

Schools 2003

Early Deadlines

Some of our early summer programs have approaching registration deadlines for participants who want the lowest rates. Lower rates apply until thirty days before the program begins; those registering later pay an additional $50. Here's the list of upcoming early registration deadlines:

April 30 Cantor Express, Milwaukee, Wisconsin (May 30–June 1)
May 13 Cantor Express, Santa Rosa, California (June 13–15)
May 23 Guitarist and Ensemble School, Belleville, Illinois (June 23–27)
May 27 Cantor Express, Reading, Pennsylvania (June 27–29)

If you need additional information, contact the National Office for a full brochure for the program of your choice. Phone: (240) 247-3000; fax: (240) 247-3001; e-mail: NPMSING@npm. org. Or check the NPM website for additional details: www.npm.org.

It's Twins

As members of a children's choir, our young people already serve as music ministers to the worshiping community. Their formation as choir members and the musical training that some of them receive in Catholic schools and other educational programs also prepare them for music ministry as adults. Last year, according to statistics in *The Official Catholic Directory*, if our schools and parish religious education programs all offered some form of music education, we would have had the opportunity to form 7,029,957 students in our elementary and high school education programs—2,715,725 of them in U.S. Catholic

schools—for music ministry and for participation in sung worship.

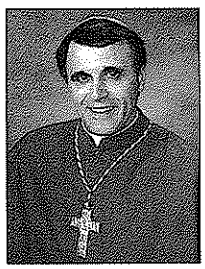
This year's **Music with Children School** (Philadelphia, July 28–30) offers two tracks at one location. Choose the children's choir director program, and you focus on the musical ministry that children perform as well as on the formational aspects of a children's choir program. Choose the music educator in the school program, and you concentrate on music's role in life and in education as well as on music's formative role in a Catholic environment, preparing children as members and leaders of the liturgical assembly. Both programs will share some common elements, since musical formation and musical ministry are partners.

For additional information on this innovative program, check the NPM website—www.npm.org—or contact the National Office for a descriptive brochure. Phone: (240) 247-3000; fax: (240) 247-3001; e-mail: NPMSING@npm.org.

Member News

NPM's Episcopal Moderator

Most Rev. Daniel N. DiNardo, bishop of Sioux City, Iowa, has accepted our invitation to become NPM's episcopal moderator. An episcopal moderator serves for a two-year term (which may be renewed once) at the invitation of an association. He advises the association



on behalf of the bishops and serves as an advocate for the association's members and its ministerial focus to the U.S. Conference of Catholic Bishops. In addition, Bishop DiNardo will be an advocate in the Catholic Church in the United States for the field of pastoral music and liturgy, the association, and pastoral musicians. He will participate in our national conventions and, so far as he can, in our regional conventions as well.

In accepting our invitation, Bishop DiNardo expressed his hope that, "as a bishop of a small diocese and a shepherd very much committed to sung liturgy of quality and grace," he could be of assistance in working "with those who are practicing pastoral musicians, to listen to their hopes and concerns."

Born in Steubenville, Ohio, Bishop DiNardo studied at The Catholic University of America before going to the Gregorian University in Rome for theology. (He also earned a licentiate in sacred theology from the Patristics Institute of the Augustinum in 1980.) Ordained to the presbyterate for the Diocese of Pittsburgh in 1977, he served the diocese as an assistant pastor and assistant chancellor before returning to Rome to serve on the staff of the Congregation of Bishops for six years. While in Rome, Father DiNardo taught theological method for the Gregorian University at the North American College. Returning to Pittsburgh, he became assistant secretary for education and, in 1994, pastor of a new parish in Franklin Park-Marshall Township. In these years, he also taught in the ongoing formation program and served as assistant spiritual director at St. Paul Seminary.

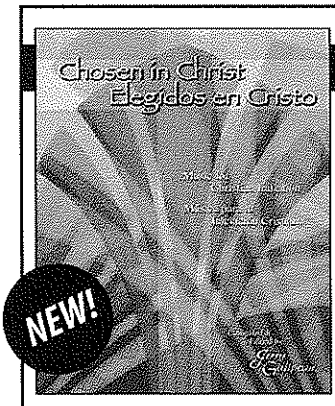
On October 7, 1997, Father DiNardo was ordained to the episcopate and installed as coadjutor bishop of the Diocese of Sioux City. One year later, he succeeded retiring Bishop Lawrence Soens as ordinary for Sioux City.

Meetings & Reports

Translation Problems

The Internationale Arbeitsgemeinschaft der Liturgischen Kommissionem in deutschen Sprachgebeit (IAG) is, in a sense, the ICEL for the German-speaking nations (Germany, Austria, Switzerland, Luxembourg, Liechtenstein, and a few other German-speaking dioceses. Housed at the Deutsches Liturgisches Institut in Trier, the IAG has followed a "dynamic equivalence" approach to translation similar to the approach taken by ICEL and suggested by the 1969 instruction *Comme le prévoit.* Following a meeting in December 2002 between Cardinal Joachim Meisner of Cologne, current chair of the German bishops' liturgy committee, and the Vatican's Congregation for Divine Worship, the German bishops received word that the IAG would be reorganized so that it could follow the translation principles announced in the 2001 document *Liturgiam authenticam.* One of the reasons for this special focus on the German translation group is that, like the work of ICEL, the translations by the IAG have been used by other language groups as a basis for their own translation. This reliance on the skills and resources of larger and wealthier bishops' conferences has been a common practice particularly in small and missionary conferences with limited resources. In the case of the German translations, some Eastern European conferences relied on the work of the IAG.

The French have also been told to retranslate liturgical texts using the principles of *Liturgiam authenticam.* A letter from the Congregation for Divine Worship to the bishops of France last fall requested this re-translation.



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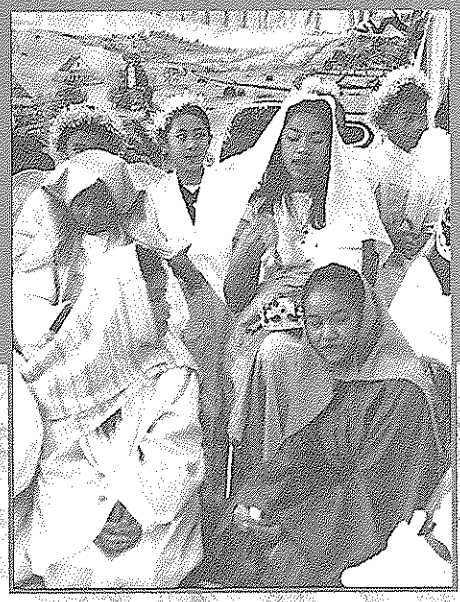
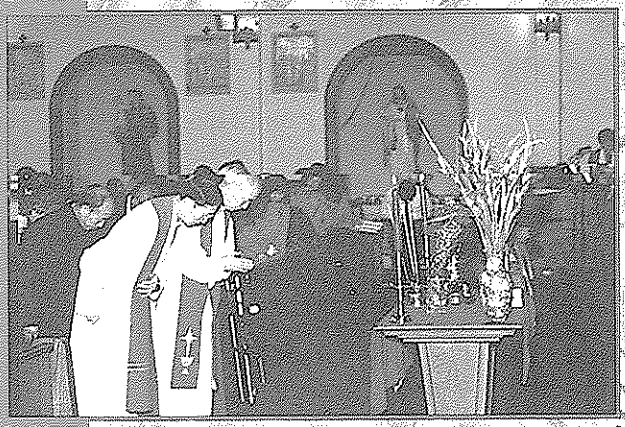




Gifts of Asia and the Pacific Rim

To Live Church More Authentically: Ministry with Asian and Pacific Catholics in the United States

BY TITO CRUZ, SM, AND ELLA ROSANNA

The immigration of peoples from Asia and the Pacific Islands has dramatically shaped the face of the Catholic Church in the United States and of U.S. society in general. According to data reported by *Census 2000*, Asian Americans are the fastest growing racial group in the United States, numbering close to twelve million. The Office for the Pastoral Care of Migrants and Refugees (PCMR), an agency of the United States Conference of Catholic Bishops, estimates that there are about 2.6 million Catholics in the U.S. from Chinese, Filipino, Indian, Vietnamese, Korean, Japanese, Samoan, Guamanian (Chamorro), and Tongan backgrounds.

Continuing its tradition of promoting the dignity and defending the human rights of people on the move, PCMR has collaborated in establishing national pastoral centers that provide English language classes, vocational training programs for women, health care services, and arrival orientation for newcomers. Dioceses throughout the country have also responded to the pastoral needs of immigrants and refugees by establishing hospitality centers and offering culturally accommodated educational, catechetical, and liturgical resources. Those who minister with Asian and Pacific communities recognize that there is no single approach that could effectively serve every parish or diocese.

In *Building Bridges: Profiles of Diocesan Ministry to Ethnic Groups,* PCMR Director Rev. Anthony McGuire writes that "the only common factor for successful outreach is that there is some kind of central coordination, whether by full-time or part-time person or persons or by volunteer committees." However, such a diocesan or parish function must be carried out in collaboration with other ministries. For instance, an ethnic-specific diocesan department must not be expected to serve as a "micro-diocese" when addressing, from a particular cultural perspective, issues such as lay leadership training, religious education, youth ministry, vocation promotion, and the need for culturally appropriate catechetical and liturgical resources.

Giving New Meaning to "Multicultural"

Churches have increasingly become more diverse, not only in "gateway cities" such as New York, Chicago, San Francisco, or Miami, but also in smaller communities like Clinton, Iowa, and Lowell, Massachusetts. This phenomenon challenges the common perception that a "multicultural parish" is synonymous with a biracial or bilingual congregation. In the Archdiocese of Los Angeles, which has the largest population of Asian and Pacific Catholics, parishioners celebrate Sunday worship in more than thirty languages and cultural perspectives including Tongan, Samoan, Korean, Japanese, Indonesian, Indian, Tagalog, Cantonese, Mandarin, and Arabic.

Those who minister with Asian and Pacific communities recognize that there is no single approach that could effectively serve every parish or diocese.

This example illustrates that the term "Asian and Pacific" does not refer to a single, homogenous enclave. Rather, the term is a panethnic category that includes persons, cultures, and languages from a vast geographical area where two-thirds of the world's population lives: Near East, Central Asia, South Asia, Southeast Asia, and East Asia. It includes about fifty-three countries and territories as well as twenty-six Pacific Island states.

Moreover, within a specific Asian and Pacific immigrant group, ethno-linguistic diversity exists as well. According to anthropologist F. Landa Jocano, Filipinos be-

Rev. Tito (Faustino) Cruz, SM, teaches at the Franciscan School of Theology in Berkeley, California, and collaborates with various Asian and Pacific communities through the USCCB Office for the Pastoral Care of Migrants and Refugees. An immigrant from the Philippines, he is a priest of the Atlanta Province of the Society of Mary.

Ella Rosana has a master of music degree in music education with Kodaly emphasis from Holy Names College. She currently ministers in the Archdiocese of Seattle with Laotian tribal communities as director of religious education at Our Lady of Mt. Virgin Parish. She directs the Lao youth and children's choir, co-directs the St. James Cathedral youth and children's choir, and coordinates liturgy and worship for Asian and Pacific American Catholics in Seattle.

long to twelve large lowland groups: Ilocano, Pangasinense, Kapampangan, Tagalog, Bicolano, Waray, Cebuano, Kinaraya-Hiligaynon, Aklanon, Tausug, Maranao, and Maguindanao, in addition to more than a hundred communities known collectively as "indigenous people." While Philippine languages share common Malayo-Polynesian roots, members of these groups do not necessarily understand each other's language. "Filipino" is likewise a panethnic category. Diversity is also determined by differences on the basis of social class, educational attainment, geography (rural-urban/highland-lowland/north-south), age or generation, wave of immigration, and so forth.

Implications for Parish Ministry

Recognition of such diversity also leads us to recognize that whenever we use panethnic categories like Asian, Pacific, Latino, Anglo, or Black, we take the risk of naming people in ways that they don't use themselves. Just as most "Latinos" identify themselves by using their specific national or regional name (for instance, Mexican, Guatemalan, Peruvian, Chihuahuense, Chalaco, or Dominican) persons from Asia and the Pacific generally do the same. We are Koreans, Tongans, Filipinos, or Vietnamese. Some prefer a hyphenated name such as Chinese-American to designate either being in-between two cultures or being in both. These names represent distinct narratives that connect us to our myths, symbols, and rituals. They call us to examine critically our colonial history, teach us to embrace persons who call themselves by other names, impel us to work for peace and justice, and encourage us in faith to strive toward a more abundant life in a new land.

Worse still, when the word "Asian" is used in relation to the popular myth that gives privilege to a "model minority," it could marginalize further certain communities that are minorities on the basis of their socioeconomic status or relatively small population. Even among pastoral ministers who serve Asian and Pacific communities, we struggle with the moral dilemma that some of our groups are better represented when decisions are made that affect the lives of the various groups.

For instance, many Vietnamese priests and religious came as refugees to the United States after the Vietnam War, and a considerable number of first- and second-generation Vietnamese immigrants have entered U.S. seminaries and religious communities in the past twenty years. As a result, Vietnamese Catholics have been effective in responding to the sacramental, liturgical, and catechetical needs of their approximately 300,000 members. Similarly, a significant number of Filipino priests and religious have served English- and Spanish-speaking parishes and schools throughout the country. Lay Filipino ministers, particularly women, have also held leadership roles in parish, diocesan, and national offices of ministry

to migrants and refugees. Furthermore, through their pastoral centers, Korean and Chinese Catholics have coordinated various programs and activities more fully than groups with less developed structures and a limited number of trained pastoral ministers and resources, such as the Samoans, Tongans, Laotians, Montagnards, Hmongs, Cambodians, and Khumus.

Without a clear sense of who we are and to whom we belong, we cannot participate effectively in the church's mission toward "unity in diversity." Integration into a church of many cultures requires that all cultures, without exception, unconditionally welcome one another. Rather than advancing multicultural communities where dominant and minority relationships may vie for power and privilege, authentic integration forms intercultural relationships of mutual respect and understanding. In the words of an anonymous writer, we must teach one another "to see with the eyes of another, to hear with the ears of another, to feel with the heart of another."

Implications for Liturgy

One experience in which we can learn empathy from one another is liturgy. While liturgical celebrations are welcoming, alive, and vibrant in many parishes, the exclusive use of English in text and music deprives the church from becoming more intentionally what historians call "a keeper of cultures."

Some Asian Catholics—notably the traditional Japanese, Chinese, Korean, and Vietnamese—were formed in the Confucian way of learning that places strong emphasis on the literary (written) form. However, people from Asia and the Pacific generally come from oral cultures that are steeped in the ancient art of storytelling. In many instances, stories are told more freely and passionately in the language that helps us remember who we are and to whom we belong. Oftentimes we do not tell stories with words alone. We use our bodies to gesture and move together as one body, to feel the pain as well as the touch that heals. We experience both the presence that is within each of us and the presence that embraces us as one.

While many of us become proficient in English, we still long to sing in our musical mother tongue. Zoltan Kodaly, a leading composer and humanist of the early twentieth century, claimed that people place great value on songs composed in their native language. One of his formative statements, which musicians and music educators advance to this day, is that compositions from every country, if they are original and authentic, are deeply rooted in the songs of the composer's own people. Ella Rosana's experience with various Asian-American Catholic communities in the Archdiocese of Seattle validates this theory. She writes: "We love singing in our own language and in our native tongue. When we gather together as a community of believers, each ethnic group sings in its own language about their faith and who they are as a people."

In addition to expressing texts, music also unveils an affective dimension of meaning; it communicates ideas and intuitions that words alone cannot yield. This dimension, which is integral to the human personality and essential to faith development, emerges from the need of the human person to give expression to one's culture—the name that ascribes identity and a sense of belonging to a people.

Moreover, each culturally rooted piece of music has a musical characteristic that is uniquely its own. The rise and fall of a sequence of music can be very enriching to both the performer and listener as they hear an echo of the sounds of their lives: sounds and melodic lines learned across the life span. While certain melodic passages might resonate more with Philippine-born parents than with their U.S.-born children, these passages transmit to both groups non-verbal responses that evoke fear and hope, joy and pain, yearnings and sentiments that enable a younger generation to comprehend more fully the faith story of their elders.

Without a clear sense of who we are and to whom we belong, we cannot participate effectively in the church's mission toward "unity in diversity."

Ella Rosana states that, in liturgical celebrations, the Catholic Archdiocese of Seattle tries to integrate each community's cultural contribution into the liturgy. While finding the right balance is quite a challenge, she argues that the assembly participates more actively when they weave creatively the "cultural golden threads" of musical language and native text. This proves that singing liturgical songs and hymns does not only require attending to words and their linguistic meanings; it also includes being touched affectively, visually, and bodily by the text and the musical language.

Telling More of Our Story

When Tongans seek forgiveness by chanting songs of reconciliation and celebrating a public act of contrition, there is a sense of wholeness and renewal felt even by those to whom the Tongan language is unfamiliar. To give praise and thanks to God, in union with their ancestors and their descendants, Koreans in San Francisco celebrate the Chusuk rite by recalling the great works and teachings of their deceased loved ones, renewing their faithfulness to the Gospel, and sharing a meal of unity with family and friends. Music that is grounded in the many symbols, rituals, and myths of Asian and Pacific Catholics will enable us to tell a more contextual and comprehensive story of our church's immigration history.

As we continue to address the pastoral challenges of the new millennium, we must remain vigilant against practices that alienate newcomers, and we must strive as a faith community to live more authentically as a church of many cultures toward "unity in diversity."

Gifts to Be Blessed and Shared

BY RICKY MANALO, CSP

Good news! We have our first Asian American bishop! On January 31, 2003, Rev. Ignatius C. Wang was ordained to the episcopate as an auxiliary bishop for the Archdiocese of San Francisco.[1] In other good news for the Asian American community in the United States, a little more than a year ago the United States Conference of Catholic Bishops issued *Harmony in Faith,* a pastoral statement on the presence of our Asian and Pacific brothers and sisters. Could these be signs of changing times? Could both of these events spell a turning point in the life of our U.S. Catholic Church in regard to these communities?

With a population close to twelve million and a growth rate of forty-eight percent since 1990, the Asian and Pacific American community is the fastest-growing racial group in this country, according to the 2000 census. And this population is expected to double by 2010! Among Asian and Pacific U.S. Catholics, the largest group is, not surprisingly, the Filipino community (1,536,590), followed by the Vietnamese community (325,000), the Chinese community (300,000), and the Indian community (285,000). Korean, Japanese, Samoan, Guamanian, and Tongan populations round off the top nine most populous Catholic communities with connections to Asian and Pacific Rim nations and cultures. Ten of the thirty U.S. dioceses with the largest Asian and Pacific American population are in California, but other dioceses may also include a high population of these communities. Among them are Honolulu, Seattle, New York, Chicago, Galveston-Houston, Boston, and Newark.

What gifts do our Asian and Pacific brothers and sisters bring to the Eucharistic table? In some ways, the gifts are as numerous as the various cultures that make up the Asian and Pacific countries and territories.[2] At the same time, there are certain gifts that most of them hold in common. Taking the lead from the 2001 U.S. bishops' pastoral statement, *Harmony in Faith,* I would like to describe some of these gifts and add my own insights, based on my experience in these communities.

Rev. Ricky Manalo, CSP, a presbyter of the Missionary Society of St. Paul the Apostle (Paulists), is a liturgical composer and author who chairs NPM's Standing Committee for Asian and Pacific Musicians. This September he begins a one-year immersion program in Beijing, China, to study Mandarin before beginning his doctoral program in Asian Liturgical Studies at the Graduate Theological Union, Berkeley, California.

Harmony Is Asian and Christian

In his 1999 statement *The Church in Asia (Ecclesia in Asia),* Pope John Paul II stated:

> This "being Asian" is best discovered and affirmed not in confrontation and opposition, but in the spirit of complimentarity and harmony. The Church can communicate the gospel in a way that is faithful both to her own tradition and to the Asian soul.[3]

Our Western worldview often understands things in opposition to one another: e.g., light is at war with darkness, life with death, good with evil. Rooted in Taoism, however, many Asian and Pacific cultures understand polarities as complementing each other within a whole—the *ying* (negative) and the *yang* (positive).[4] Without one, the other could not exist. Taoism promotes the harmony of all groups, opinions, and experiences (a "both-and" approach rather than an "either-or" campaign). A Taoist perspective would advocate that there is enough room around the table of the Lord for all peoples, no matter their ethnic background, opinions, economic class, or generation. The existence of one group, in the end, becomes dependent on the existence of all other groups—which is not to suggest that this image is foreign to our Christian tradition. St. Paul was right to use the body of Christ as an analogy to express the lived reality of our church. Jesus often described the reign of God from a "both-and" perspective: e.g., "The first shall be last and the last shall be first."

In their pastoral letter *Harmony in Faith,* the U.S. bishops elaborate this approach in a Trinitarian context:

> Harmony draws its inspiration and strength from the harmonious relationship of the Trinity. Asians and Pacific Islanders teach a threefold harmony: (1) harmony with a personal God, the source of all genuine harmony; (2) harmony among all people; and (3) harmony with the whole universe.[5]

Family and Education Are Central

Grounded in such a relational worldview, it is no wonder that these populations also hold in high esteem

A cappella group from the Indonesian Apostolate of the Archdiocese of Brooklyn.

family and community life. These are, in fact, are among the cultural gifts and values that people in Asian and Pacific communities will name most often when describing themselves. *Harmony in Faith* states:

> Asian and Pacific families affirm many basic family values including love, integrity, honesty, thrift, and mutual support. Respect for elders and authority and sacrifice for children figure prominently in shaping their experiences. Harmony is crucial, along with the notion that the individual must sacrifice his or her interests to serve the greater needs of the group, which may be the state, the community, or, especially, the family.[6]

The prominence given to these values can sometimes go against and challenge the values of individualism that are found and promoted in this country. Care must be taken, therefore, in pastoral approaches to communication. For example, when asking for volunteers for a particular ministry, it is always best to go to the leader or spokesperson of the particular Asian or Pacific community rather than to an individual member to ask for help.

While family values are not exclusive to Asian and Pacific cultures (e.g., family values are also an important cultural value in Hispanic/Latino cultures), the roots of these values are undoubtedly grounded in the tenets of Confucianism. In this philosophical system, social interaction is governed by a code of ethical behavior. Obligation toward family, community, and society takes precedence over individual assertiveness.[7] (Interestingly, this respect shown toward elders resonates easily with the hierarchical structure of the Catholic Church.)

The expression of family and communal values is seen and experienced most readily through social gatherings that center around food, music, and hospitality. This experience is usually supported by a large extended-family support system.

Finally, Asian and Pacific families are highly concerned about the education of the younger generations. It is often the case that parents sacrifice their time and money for their children's education. "Thirty-eight percent of Asians in the United States have bachelor's degrees or higher education, compared with twenty percent of the total population. For example, among Asian Indian men, sixty-six percent have a bachelor's or higher degree."[8]

Profound Spirituality and Popular Piety

We can sometimes forget that many of the great religions of the world have their roots in Asia: Buddhism, Confucianism, Taoism, Hinduism, Islam, Judaism, and, of course, Christianity ("Christ was born in Asia!").[9] Many Asians and Pacific Islanders who have immigrated to this country or have grown up in an Asian or Pacific American household bring with them the experience of having been raised in one or more of these spiritual traditions. It is not surprising, therefore, that many of them embrace a pluralistic approach to life:

> Asian North Americans, particularly persons of Chinese, Korean, Japanese, and Vietnamese heritage . . . tend to accept a variety of spiritual ideas, religious teachings, and moral practices that "make sense" . . . A great number of Asian North American Christians can tell of the parents who observe basic Buddhist religious practices but also have a world-view that is Taoist and behave according to Confucian social principles and rites.[10]

Instead of looking at these various religious traditions with suspicion, we ought to promote the gifts of these traditions and even find ways of dialoging, sharing, and integrating them in the larger Catholic communities.

Closely connected to the rich religious traditions of Asia are the popular piety and spiritual devotions of the Asian and Pacific communities. Hold any prayer service involving the rosary, stations of the cross, or benediction, and chances are some or many of the participants will be of Asian or Pacific descent. Devotions are an important part of the life of these communities since, as a friend once shared with me, "They speak to the heart!" Following the reforms of Vatican II, many traditional devotions fell by the wayside, leaving many members of these communities longing for these rituals that "speak to the heart."[11]

Some of the devotional practices of the Asian and Pacific communities could be successfully incorporated

into any parish or diocesan community. In the Archdiocese of Chicago, for example, celebration of the Filipino Advent novena *Simbang Gabi*, which began to be organized formally at the archdiocesan level more than twenty-five years ago through the efforts of the Ethnic Ministry Office, today involves more than seventy parishes. Filipinos are not the only participants throughout these nine days: In many parishes, the whole community gets involved in the preparation and celebration. With shared values and themes that center on the season of Advent, family, and devotion to Mary, these celebrations have become a dynamic tool for continuing catechesis and evangelization.

A Long Tradition of Lay Leadership

Lay leadership is nothing new for many Asians and Pacific Islanders who had been raised in their homelands.

> Lay persons are the primary evangelizers in many parts of Asia and the Pacific Islands. And the tradition lives on among many Asian and Pacific lay leaders now in the United States. In parishes where they are invited, encouraged, and nurtured, they have been active pastoral ministers for many decades. Asian and Pacific lay leaders share their joy and talents in almost all avenues of lay ministries—the liturgy, hospitality, social services, and parish and diocesan leadership.[12]

An active role for the laity in Asian and Pacific communities was promoted even before the reforms of Vatican II. In these mission territories, church leaders became dependent on the active involvement of the laity for spreading the Christian message.

Contributions of Clergy and Religious

Through workshops I present to seminarians, I am becoming more and more encouraged by the number of Asian and Pacific seminarians I encounter, especially by the number of seminarians from Filipino and Vietnamese communities. The bishops' pastoral letter reports that in 1999 nine percent of those ordained to the presbyterate in the United States were of Asian or Pacific heritage. The growing number of church leaders coming from these communities is already being noticed in the number of clergy and religious sisters and brothers who are ministering in our Church today. In fact, the bishops note, "most not only serve their ethnic groups but also are pastors and associates in parishes and teachers and principals of Catholic schools throughout the country."[13]

Another promising note for the future is the number of church leaders in this country who have taken prominent positions in church institutions. At the beginning of this article I mentioned our first Asian American bishop. Other prominent figures include noted theologian Rev.

Peter Phan of The Catholic University of America, who is the first Asian American president of the Catholic Theological Society of America, and Sister Marie Chin, the mother general of the Sisters of Mercy. Undoubtedly, the number of prominent figures from these communities will continue to grow as the years go by.

Heritage of the Eastern Churches

The last gift that the U.S. bishops mention in their pastoral letter is an appreciation of the Eastern Churches, particularly of the Churches in the Middle East and India. Quoting Pope John Paul's *The Church in Asia,* the bishops add: "From Apostolic times they have been the custodians of a precious spiritual, liturgical, and theological heritage. Their tradition and rites, born of a deep inculturation of the faith in the soil of many Asian countries, deserve the greatest respect."[14]

There are five main traditions that make up the Eastern Catholic Churches: Alexandrian (Coptic and Ethiopian), Antiochean (Syrian, Maronite, and Syro-Malankara), Armenian, Chaldean (which includes the Syro-Malabar Church), and Byzantine (which includes thirteen Churches, among them, Melkite and Ukrainian).[15] Because of their apostolic origins, these churches are in communion with the Roman Catholic Church and with one another. *Harmony in Faith,* however, does not adequately expand on the rich gifts and treasures that come from these Churches. Perhaps, one day, the bishops will approve another statement that would suitably acknowledge these gifts.

Many and Great

Finally, a word needs to be said of the countless liturgical musicians, leaders, and composers who are of Asian heritage. Because of my own ministry, I am familiar with many of them, but there may be others yet unknown to me or whose work has not yet been acknowledged on a regional or national level. Among liturgical composers are Ken Canedo, Manoling Francisco, SJ, Felix Goebel-Komala, Richard Ho Lung, MOP, Liliana Hsueh, Jesse Manibusan, Dao Kim N`gu`n, ao @)÷`Vy Ha. Pastoral leaders who continue to promote the Asian and Pacific presence in our church today include: Noemi Castillo, Tito Cruz, John Flaherty, Irma Isip, Al Kim, Cecile Motus, Teri Nuval, Paul Philibert, OP, Tom Fox, and Rufino Zaragoza, OFM. Their gifts—and the gifts of countless others who go unmentioned here—are not only appreciated but will continue to form and inspire new paradigms of church, worship, and celebration. Seven years ago I wrote my first liturgical music composition that used an Asian pentatonic scale, "Many and Great." Here is the text for the fourth verse of this song:

> Many and great are pebbles in the sand:
> the sun glows; the wind blows.
> Take now and spread the Word to ev'ry land,
> the Word of goodness and hope.[16]

May the gifts of our Asian and Pacific sisters and brothers continue to spread a message of hope, harmony, and peace!

Notes

1. Born in Beijing, China, Bishop Wang was ordained to the presbyterate in Hong Kong in 1959. Unable to serve in China because of restrictions placed on the churches by the government, he went to Rome. In 1974, he moved to San Francisco, where he worked in several parishes and served as chancellor before being chosen for the episcopate.

2. The report by the Congregation for the Evangelization of Peoples, *The Churches of Asia Ready for the Challenges of the Third Christian Millennium* (1998) acknowledges fifty-two Asian countries and territories and twenty-six Pacific states. Among these, the largest Asian and Pacific Catholic communities in the U.S. include (in order of population): Filipino, Vietnamese, Chinese, Indian, Korean, Guamanian (Chamorro), Japanese, Samoan, and Tongan.

3. No. 6.

4. Taoism may be traced to the writings of Lao-Tzu (sixth century BCE), who is credited with writing the *Tao Te Ching* (*The Way and Its Virtue*). For a good, simple introduction to Taoism, read *Tao: The Watercourse Way* by Alan Watts (New York: Pantheon Books, 1975).

5. United States Conference of Catholic Bishops, *Asian and Pacific Presence: Harmony in Faith* (November 2001), 14. This document is available online at www.usccb.org/mrs/harmony.htm. It is also available in a print edition (publication number 5-449).

6. Ibid., 14.

7. A good primer for understanding the effect of Confucianism on Asian society is *Understanding Chinese Society* by Norman Stockman (Malden, Massachusetts: Blackwell Publishers Inc., 2000), 69–93.

8. Census Bureau, "We Are the American Asians" (September 1993), in *Harmony in Faith,* 14.

9. The continent of Asia includes: Western Asia (or the Middle East), Central Asia, South Asia, Southeast Asia, and East Asia. Pope John Paul II has stated that "the Church in Asia sings the praises of the 'God of salvation' (Ps 68:20) for choosing to initiate his saving plan on Asian soil . . . In 'the fullness of time' (Gal 4:4), he sent his only-begotten Son, Jesus Christ the Savior, who took flesh as an Asian!" From the introduction of *The Church in Asia* (*Ecclesia in Asia,* 1999), as quoted in *Harmony in Faith,* page 2.

10. Heup Young Kim and David Ng, "The Central Issue of Community: An Example of Asian North American Theology on the Way," in David Ng, ed., *People on the Way* (Valley Forge, Pennsylvania: Judson Press, 1996), 27–28.

11. See Anscar Chupungco, *Liturgical Inculturation* (Collegeville, Minnesota: The Liturgical Press, 1992), 95–100.

12. *Harmony in Faith,* 17.

13. Ibid., 18.

14. *Ecclesia in Asia,* 27, as quoted in *Harmony in Faith,* 18.

15. See Ronald Roberson, CSP, *Eastern Churches: A Brief Survey,* sixth edition (Chicago, Illinois: Loyola Press, 1999).

16. Ricky Manalo, CSP, "Many and Great," © 1995, published by OCP Publications (Portland, Oregon).

"Music Can Make You Feel at Home": Liturgical Music in Lao Communities

BY ALICE THEPOUTHAY, SCSJA

Laos is a landlocked country in Southeast Asia, surrounded by Vietnam to the east, Cambodia to the south, China to the north, and Thailand to the west. In this mostly Buddhist nation of five million people, there are about 35,000 Catholics today. Catholic Oblate missionaries from France first evangelized the country of Laos in 1881, when it was part of French Indochina.

During the Vietnam War, many Lao assisted American troops and fought on the American side, especially in the south of Laos. When the communists took over the country in 1975, those who had worked and fought with the Americans fled to refugee camps in Thailand. From there, many of them were sponsored to come to the United States. Laos is still a communist country today, and Christian worship there is very restricted.

Lao Catholics in the United States live in many cities, but there are major communities in San Diego, California; Dallas-Fort Worth, Texas; Milwaukee, Wisconsin; Fort Smith, Arkansas; and Bridgeport, Connecticut. Music is very important to the people in these refugee communities: It is a way of retaining their culture in a strange land.

Meaning through Music

The Lao alphabet is derived from *tam*, which is from the Buddhist language. The Thai, Cambodian, and Lao languages are closely related. Any Westerner wanting to sing along in one of these languages will need a phonetic transcription of the song and will have to remember that the Lao language is tonal: Varying pitches give the same syllable a different meaning. When we sing, the meaning is not only expressed by the text but by the music as well.

Traditional music for Catholic worship in Laos used French melodies with Laotian words. After Vatican II, Lao melodies were also incorporated into the liturgy. In recent years, Bishop Khamse Vithavong of Laos has written many songs that use sentimental folk melodies that speak of the turmoil of the times through which the Laotian people have lived and are living today. Songs of mourning, joy, and hope have been written to commemorate specific events. For instance, in response to the loosening of travel restrictions on clergy in Laos, people celebrated the improving situation with a new song of hopeful joy and faith. On the other hand, a song recalling when the communists first came to Laos asks: "Lord, to whom should I go? Life seems so dark now, and we feel desperate. Only you can show the way." Lao songs of struggle help to strengthen faith; they also offer comfort in the time of struggle. Every time people sing a song like this, they are reminded of the emotions of the past, as with many folk songs that relate history and feelings about that history.

Sometimes, instead of talking about their problems, people will sing.

Music brings back to refugees the memories and emotions of the past, but in a way that strengthens them in their current struggle and their faith. Sometimes, instead of talking about their problems, people will sing. After all, as we sing, "the music can make you feel at home, when you are far from your original home."

The Mass in Lao is usually sung a cappella: People prefer simple accompaniment or no accompaniment at all for congregational singing. All presider prayers and con-

Sister Alice Thepouthay, SCSJA, is a member of the Sisters of Charity of St. Joan Antida. She arrived in the United States as a refugee from Laos in 1981, sponsored by a Methodist family in Amherst, Ohio. She soon rejoined her community in Milwaukee. In 1985, she was asked to assist at St. Michael Parish in Milwaukee, where there were two Laotian families. Now, as pastoral associate for the Lao community in that parish, she works with eighty families. Sister Alice is also the national consultant for the Lao Catholic Pastoral Center in the United States for the U.S. Conference of Catholic Bishops.

gregational responses have a unique melody line, but this is not chant. There are traditional folk instruments in Lao culture, but they have not been used in the liturgy before now. Bishop Khamse has been encouraging the inclusion of Lao cultural traditions in worship, however. Guitars and drums are used in some American Lao congregations. In general, Lao music is very contemplative, though more lively music is used in social settings.

Devotion to Mary is very strong, particularly because Lao culture has a strong regard and respect for the mother. Lao sing and pray in settings outside the liturgy as well. They pray in their homes with families who are having a particularly difficult time, for the sick in their homes, and for blessing on a new home. Funerals include three evenings of prayer, during which mourners sit with the family members and pray with them.

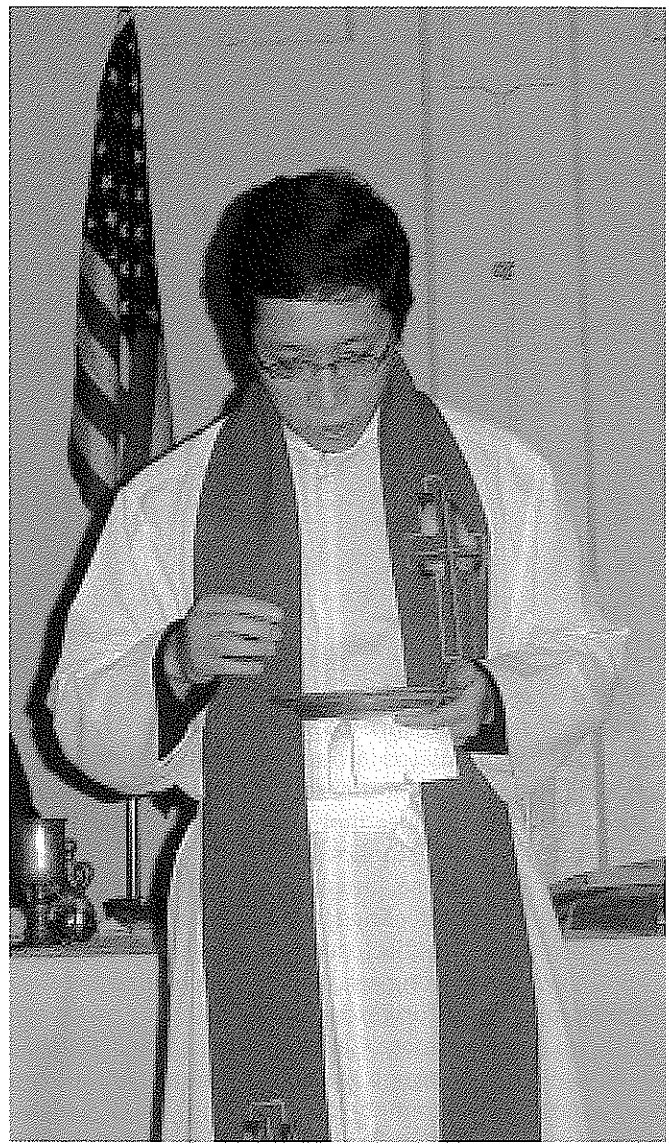
One Community's Path

At St. Michael Parish in Milwaukee's central city, the community consists of Catholics who are Lao, Hmong (another immigrant group from Laos but with an entirely different language and culture), Hispanic (from Puerto Rico and Mexico), and Anglo and African Americans.

Every Sunday, the 9:00 AM Mass brings the Lao, Hmong, and English speaking members of the parish to worship together. Songs, prayers, and readings are presented in all three languages. Little is repeated, for the songbook allows all to read along and sing along, even if the language they hear is not a language they understand. The songbook contains selections in Lao, English, Hmong, and Spanish, but because the Lao language uses its own alphabet, these texts must be "phoneticized"[1] to assist those who don't know the language to sing along: Everyone is encouraged to sing all the songs, no matter the language. Special care is taken to select music from all traditions that can be learned and prayed by those from another culture. We frequently use Gospel music at this Mass, because Gospel songs typically have fewer words to sing than traditional hymns and because the struggles of immigrant people and African Americans are very similar. Some songs are translated into all four languages; songs from the Taizé tradition have been especially successful in this format.

We frequently use Gospel music at this Mass . . . The struggles of immigrant people and African Americans are very similar.

When the Lao first came to this parish, they were very passive in their worship, in accord with the Buddhist tradition, and lively music and hand clapping disturbed them very much. But, over the years, they have come to appreciate and enjoy the diversity in the parish's many musical styles. The African American spiritual "I Want Jesus to Walk with Me" is a particular favorite among the Lao in our parish, probably because of the easy melody and the reflective lyric. Members of the Hispanic community like to sing the beautiful melodies of the Lao hymns. The interchange of cultures has been adding to the truly "catholic" (and "Catholic") nature of our assembly, and it points toward a way of hope for the American Catholic Church. It is time for the Church to be open to and welcoming of the many different cultures and their music.



Note

1. Here is how we phoneticize Lao texts: I record on tape a song that our musician listens to. She writes out a phonetic transcription of what she hears and notates it with music that reflects the way we sing it. (Sometimes this music differs from what appears in our Lao-only hymnal.) Then she may ask for a translation of the text, but that can be a difficult request to fulfill, since the way we say things in Lao is not the way the ideas might be expressed in English. Sometimes it is impossible to do a line-by-line translation, but the meaning of the song may still be shared.

Vietnamese Catholic Church Music Expresses Inner Feelings

BY JOSEPH NGUYEN XUAN THAO, OFM
AND RUFINO ZARAGOZA, OFM

The Vietnamese cultural world is a rich blend of several traditions. Local folk traditions (the Viet people form ninety percent of the population of Vietnam), neighboring countries (especially the Chinese who occupied part of Vietnam from 111 BCE to 939 CE), and Western influence (mostly French and American) have all been assimilated into a rich national culture. After 1975, more than one million Vietnamese came to the United States, and more than one third of those immigrants are devoted Catholics.[1]

For the Vietnamese, music is often is a vehicle for expressing interior feelings which Asian culture does not` e`ourane)÷``to disclose. So just as lovers may use a song to express strong emotions for each other because "American straight-forwardness" would be too awkward for them, so Vietnamese Catholics express their intense religious feelings through their church music. Moreover, Vietnamese are extremely musical, and songs usually accompany children's religious education classes, youth group activities, family home devotions, wedding receptions, wake services, and Tet (Lunar New Year) celebrations.

Rev. Joseph Nguyen Xuan Thao, OFM, is a composer and conductor who trains choirmasters in Saigon. He also chairs the Archdiocese of Saigon's Sacred Music Committee. Presently Father Xuan Thao is studying music composition at Chicago College of Performing Arts while writing for Hat Len Mung Chua (Sing to the Lord)*, the monthly sacred music magazine in Vietnam.*

Brother Rufino Zaragoza, OFM, is a composer and liturgist who is fascinated by Vietnamese music and culture. He has traveled to Vietnam several times and offers workshops in intercultural liturgical preparation. Presently, Brother Rufino is based in the Diocese of Oakland and ministers as a liturgical music consultant while continuing studies in multicultural ministry focusing on the Vietnamese-American community.

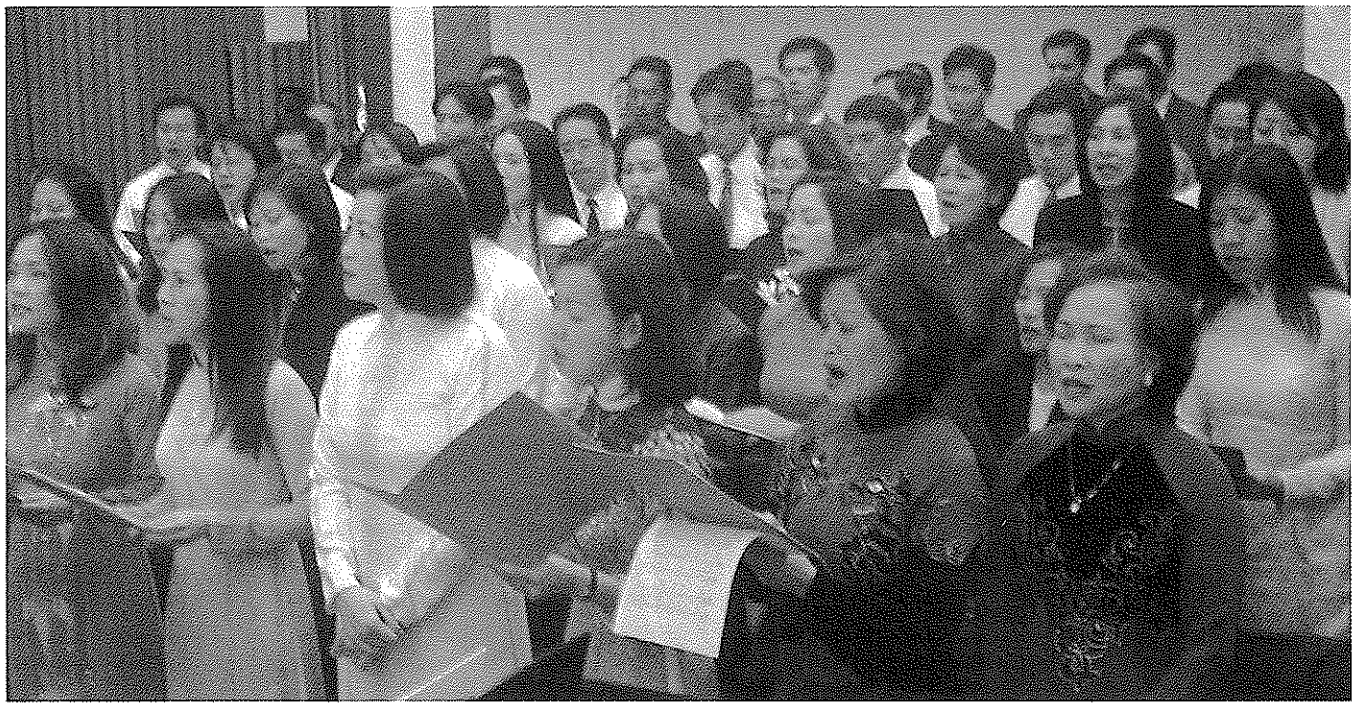
Chanted Liturgy

The musical impression that an outsider would gain from attending a Vietnamese Mass is preeminently the chanting. Except for the Hmong and Lao ethnic peoples, the Vietnamese are unique among Asian Catholics in using the various tones of their language as pitch formulas to construct an a cappella melody during liturgy. The various tones (*cung*) for seasons of the year and feasts are complex, and a wide spectrum of tones exists between the simplest style of two-note Lenten cantillation (*Nhi cung*), the ordinary three-tone style used for ritual texts (*Tam cung*, or *doc kinh*), and the extremely elaborate melismatic chanting for Good Friday devotions (*Ngam Muoi Lam su Thuong Kho*, which is the cantillation of the fifteen events in Christ's passion). Almost nothing has been written in English about this exquisite tradition and gift from the Vietnamese vocal tradition. Fully notated transcriptions are also absent from academic resources.[2]

Except for the readings, homily, and announcements, the presider and the rest of the liturgical assembly often chant all the ordinary and proper texts of the liturgy. Hence, in many Vietnamese Masses, the processional hymns—often the strongest congregational singing in other communities—become anthems sung by the choir. Usually there is a choir at all Sunday Masses, though the size of the choir depends on the demographics of Vietnamese in the area. The "American Mass" with liturgical music led by a solo cantor and keyboardist is viewed by Vietnamese church musicians as unusual.

While "American" liturgical musicians pride themselves on professionalism and desire just remuneration for their services, almost all Vietnamese choir directors and accompanists are volunteer. They view their role in serving God, the parish, and the local community as an apostolic duty and usually would not accept a stipend even if it were offered.

The choir usually operates as a parish organization, electing a president and perhaps a treasurer who serves the membership. Usually these roles are distinct from that of the choir director who coordinates the music. The other



leaders in the choir apart from the director are responsible for social activities and the intricate set of relationships between the choir and the Vietnamese clergy, Vietnamese parish council, and other Vietnamese parish organizations. Choirs tend to group by age, usually as adult choirs (those over thirty, married, retired) and youth/young adult choirs (ages sixteen to thirty-five). Often rehearsals, especially for the young adult choirs, are on Friday or Saturday night. With a background of strong Confucian respect for education, Vietnamese choir directors would avoid having high school or college students out during the weeknight. On weeknights students are at the library or at home doing studies!

Choir repertoire is extensive, with most of the hymnody written in Vietnam. Several composers are also at work in the United States, especially in areas that are densely populated by Vietnamese, such as Orange County and San Jose in California and Houston, Texas. Melodies for Vietnamese hymns tend to be highly lyrical, often with extensive ranges. Because of the need to have note placement match the proper relationship of tone for the word, usually counter melodies are used rather than homophonic harmony. Most hymns may be sung a cappella; in fact, it is not unusual to find choir rehearsals conducted without an accompanist, since the repertoire is more melodic than rhythmic. Minor keys and slow tempos are favored. Currently, post-Vatican II composers are exploring songs that are in a more Asian style, inculturating pentatonic folk song scales in their melodies.

Organ and piano are the most common instruments used during services, but occasionally guitars or obbligato instruments will be found. On major feast days a ceremonial drum and gong will be used. The newest development in Vietnamese liturgical music is the incorporation of traditional Vietnamese instruments in the liturgy, but few Vietnamese Americans have mastered these skills. It will be up to the next generation to continue and expand this inculturation.

Resources

Numerous Vietnamese CDs, hymnals, and songbooks are published both in Vietnam and the U.S. For the non-Vietnamese speaker, the following items may be useful introductions to the beauty and gifts of Vietnamese music. They are available from Oregon Catholic Press, (800) 548-8749 or www.ocp.org.

Longing Heart, an Instrumental Collection of Vietnamese Melodies, is a meditative recording introducing to non-Vietnamese some traditional instruments and favorite melodies of Vietnamese liturgical repertoire.

United in Faith and Song is a bilingual Vietnamese-English song booklet and CD. The introduction provides more information about Vietnamese church music, and this collection offers some wonderful repertoire that Americans could sing in English.

Notes

1. The extensive richness of Vietnamese Catholicism could not be adequately introduced in this brief article. *Rite* magazine 34:3 (May-June 2003), contains an article enumerating Vietnamese feast days, celebrations, and concerns of the Vietnamese-American second generation (available from Liturgical Training Publications, [800] 933-4213 or ltp.org.)

2. A brief introduction to the most common style of chant, *doc kinh*, is available in *Ministry and Liturgy* 28:9 (November 2001), available from Resource Publications, (408) 286-8585 or rpinet.com). Father Xuan Thao has published articles on Vietnamese liturgical music, but these are not yet available in English.

Creating Community through Music in the Filipino Church

BY DIANA MACALINTAL

My first experience of congregational singing was at family dinner. Being Filipino, "family" meant twenty to thirty aunts, uncles, cousins, grandparents, and anyone else who came through the door, and "dinner" went from early afternoon to after midnight, with food served throughout. For hours, we would gather around the piano, each child taking turns playing, and everyone singing by memory the songs their grandparents taught them. Here I learned what it was like to be part of a community united by its music. Here young and old savored the *kundimans* (traditional love songs) as well as the Beatles. Here people sang even when they didn't feel like it. We remembered through our music; we hoped through it; we were Filipino because of it. To paraphrase Edward Foley, the music defined us as Filipino, but performing it showed us how to *be* Filipino.

This natural tendency toward musical performance has blessed the church in the United States. It is not hard to find Filipinos singing in church choirs, serving as accompanists, instrumentalists, and cantors, directing musical ensembles, and composing music for the Mass.

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Because formal musical training is common for many Filipino children, these music ministers tend to be adept at reading music and singing in parts. And because my family dinner experience is not unusual for many Filipino Americans, communal singing tends to be strong especially at Masses in Tagalog, the primary dialect of the Philippines.

Incorporating Devotions

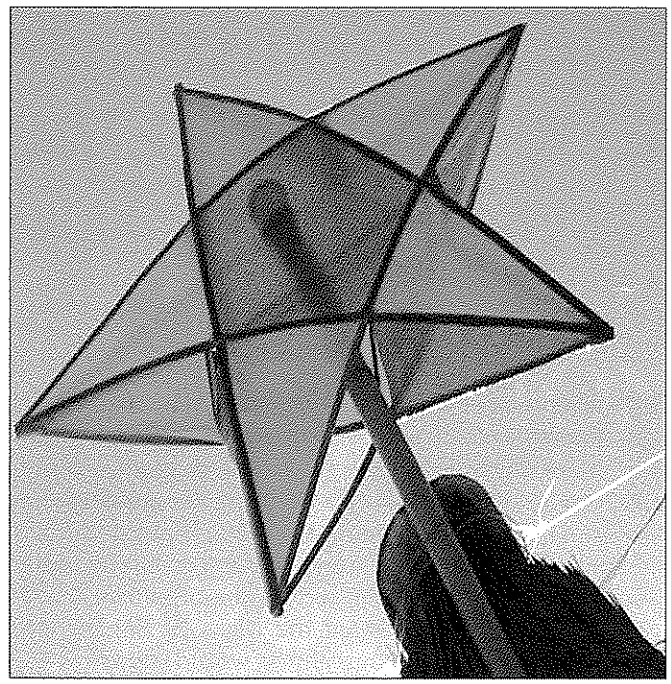
Many dioceses have begun to incorporate some of the devotional feasts of the Filipinos into their local calendars. *Simbang Gabi* ("Church in the Night") is a nine-day novena of Masses leading up to Christmas. Originating with the missionaries in the Philippines, these Masses traditionally took place in the early mornings before the workday began. In the dark of night, families would walk to the local church which was illuminated by *parols*, three-dimensional stars made of rice paper and bamboo and lit by candles or light bulbs. These Advent Masses were opportunities for prayer, catechesis, and afterward, fellowship. Today, they continue to be joyful celebrations in anticipation of Christmas, though the celebrations don't always take place in the early morning.

Santo Niño is a nine-day novena of Masses held in late January honoring the Holy Child. This image of Jesus, similar to the Infant of Prague, is a symbol of the Filipino people's conversion to Christianity. The paradox of the child-king—weak yet strong, beloved by pagan and Christian alike—reflects the dichotomy many Filipino Americans experience in being fiercely loyal to their native country yet devoted to the American way of life, being reserved and shy yet passionately articulate and outspoken, and comfortable with Tagalog or another dialect but also fluent in English.

Here I learned what it was like to be part of a community united by its music.

A Mixture of Text and Sound

Because of this cultural dichotomy, a typical Filipino Mass in the United States may be as much in English as it is in Tagalog. Filipino liturgical music is also sung in a mix of dialects and other languages, such as Tagalog, Ilocano, Spanish, English, and Latin. The music itself is written in various styles, though one of the most common is that of a ballad like the *kundiman*. (An example of this style is "Hindi Kita Malilimutan" ("I Will Not Forget You") by Manuel Francisco, SJ, with a text based on the passage in Isaiah 49. Unlike the refrain-verse structure of much of today's liturgical music, this style is usually strophic, and one can clearly hear Spanish influences in its melodies, harmonizations, and rhythms. Other styles of liturgical music include marches as well as contemporary syncopated rhythms.



A *parol*, a rice paper lantern used to celebrate *Simbang Gabi*

The instrumentation for most pieces is usually piano or guitar. More formal occasions may use a *rondalla* or *rondalia* which is somewhat like the Mexican *mariachi* but a smaller and simpler group, using only guitars and similar stringed instruments. Drums are used ritually during the celebration of *Santo Niño* to accompany a processional dance called *Sinulog*. The dance (two steps forward and one step back) imitates the current of the Sulog River in Cebu where the story of *Santo Niño* takes place.

Bayanihan First

Regardless of what music is used for liturgy, Filipinos will always place a greater value on *bayanihan*—the spirit of being together, working together, and being one community. Like my family's dinners, making music is just how we express who we already were—a paradox of people tasting and seeing the goodness of God.

Participants in the *Sinulog* (*Santo Niño*) parade on Cebu, Philippines. *Photo courtsy of the Cebu Island Tourism Authority.*

The Challenge: Embodying the Spirit of a Culture in the Liturgy

BY MANUEL V. FRANCISCO, SJ

In September 2002, the New York-based alumni and alumnae of the Ateneo de Manila University, Philippines, invited me to preside at the Eucharist during one of their reunions. Wanting to celebrate an inculturated Mass, the young organizer requested that I celebrate the Mass in Filipino. After consulting other alumni and alumnae, I gently told the organizer that it might be better to celebrate the Mass in English, for ironically the Filipino congregation would not know the Mass responses in Filipino, our national language.

In most Filipino eucharistic celebrations in the United States, because the people come from various regions of the Philippines, which has 169 living languages` 1,`e ceate ÷```Mass in English. Though Filipino is our national language, the majority of Filipinos would be most fluent in their regional mother tongue and more fluent in English than in the official national language. In what language, then, should the Mass be celebrated for it to be authentically Filipino?

> In what language, then, should the Mass be celebrated for it to be authentically Filipino?

Here is a second illustration of the problem that I want to address in this article. During a workshop I gave at the Liturgical Congress sponsored by the Archdiocese of Los Angeles in 2001, I asked the participants to name the distinctive elements in the liturgy of our nine-day novena, the *Simbang Gabi*, which we traditionally celebrate at the crack of dawn from December 16 to 24. Some mentioned the Christmas carols that we are allowed by Rome to sing during these days of Advent; others named the *puto bumbong* and *bibingka*, traditional delicacies on which we feast after the liturgy; still others highlighted the fact that we rise before dawn in order to celebrate the *Simbang Gabi*. After much discussion, we realized that there is nothing in the rubrics or the readings or the liturgy of these dawn eucharistic celebrations that distinguishes them from liturgies celebrated elsewhere on these same days. Yet the *Simbang Gabi* is a distinct Filipino tradition that is integral to Filipino Christian culture in our home islands and defines us as an ethnic community here in the United States. What makes these pre-Christmas liturgies Filipino then?

A third illustration: After Vatican II, Filipino liturgical musicians such as Eduardo Hontiveros, SJ, and Dom Manuel Maramba, OSB, in metro Manila, Msgr. Rudy Villanueva in Cebu, and Narcisa Fernandez in Davao composed hymns and Mass responses in Filipino, Cebuano, and Visayan. But today, St. Louis Jesuit songs such as "You are Near" and "Here I Am, Lord" are very popular even in far-flung barrios in the Philippines. Moreover, the repertoire of innumerable charismatic communities that have sprouted all over the Philippines among various social classes consists mostly of English charismatic songs. Even liturgical songs in English by Filipino composers, such as "Anima Christi" by Jandi Arboleda, have been appropriated and are cherished by local churches. If songs express the soul of a culture, in what language ought the song or hymn be written for it to be a Filipino liturgical song?

A fourth and final illustration: With 169 ethno-linguistic groups all over the archipelago, we have a variety of indigenous music and musical instruments. Yet Filipino indigenous music has been so marginalized from the popular culture that, in most parishes in the Philippines, the congregation is accompanied by the electronic keyboard and/or guitar, with perhaps a tambourine, a triangle, or the maracas playing along. Most Filipinos are more familiar with the guitar introduced by our Spanish colonizers than with the *Kalinga gangsas*, and they are more comfortable with the western musical scale than with the indigenous scale of the *Maranao kulintang*. We have a long way to go in inculturating our liturgical music, and in the process of inculturation we find ourselves bumping up against questions like this: Does liturgical music written for and accompanied by the guitar or organ, though these instruments are not indigenous to Filipino culture, make the liturgy less authentically Filipino?

First Problem: What Is the Culture?

These four illustrations demonstrate the problem that this article addresses. Using my own cultural heritage as

Rev. Manuel "Manoling" Francisco, a presbyter of the Philippine Province of the Society of Jesus and a published composer, is currently a graduate student at Weston Jesuit School of Theology, Cambridge, Massachusetts.

an example, I would pose the problem this way: Before we can talk about inculturation of the liturgy and of embodying the spirit of a culture in liturgical celebrations, we have to face the challenge of defining that culture and its approach to Christianity, in this instance, Filipino culture and Filipino Christianity. So, for example, a gathering of Filipino families in a suburb in the United States may celebrate the Eucharist in English, but almost everyone in the congregation would readily assert that they had just celebrated a Filipino Mass. And whether the *Simbang Gabi* is celebrated at dawn or after work hours, despite there being nothing distinctive in the liturgy itself to identify its cultural roots, Filipino Catholics will defend the novena of pre-Christmas Masses as an important element of our culture and spirituality. Whether a song is written in English or Filipino, Filipino local churches will "own" a liturgical song so long as it speaks to the depths of their hearts. Finally, replacing the guitar and organ with indigenous musical instruments may make the liturgy more traditionally Filipino, but it will not necessarily make the celebration more effective or more participative.

Nevertheless, the spirit of a culture is embodied in its unique languages, its indigenous sounds, and its bodily gestures. Like sacraments that mediate the encounter between God and the faithful through created things—everyday things that point to and participate in the transcendent—so, too, the ethos of a culture is enfleshed in the finite and the material, in words and gestures, in ways of dealing with one another and relating to the world. It may be impossible to establish a canon of Filipino culture that Filipinos will readily affirm, particularly since we are a multi-ethno-linguistic people and our culture, like any other, is dynamic and continually evolving.

Although a culture may be difficult to define, a culture may be immediately experienced. Waking up before dawn for the *Simbang Gabi* and feasting on *puto bumbong* and *tsokolate-e*; singing the *kundiman* accompanied by a Spanish guitar or Frank Sinatra's "My Way" in a karaoke bar; visiting seven different churches on Holy Thursday or visiting several shopping malls on a Sunday—all these are genuinely Filipino. Celebrating the Mass in English among Filipinos (but always with a *salu-salo*, the pot-luck reception afterwards), simplistic as it may sound, makes a Filipino Mass. The long winding intercessory prayers, the disorganized procession during the preparation of the gifts, the vast array of *Santo Niños* (statues of the Child Jesus) at the foot of the altar—all these are characteristic of Filipino culture and spirituality. The *Ama Namin*, the Lord's prayer, sung with gusto as everyone holds each other's raised hands, the lilting *Kordero ng Diyos*, the Lamb of God, sung and danced gaily as everyone embraces one another, the "Here I Am, Lord" sung as a communion hymn or, at times, as a responsorial psalm or during the preparation of the gifts—all these reflect the state of Filipino liturgical music and manifest Filipino spirituality.

Integrating a Culture's Music into American Liturgical Celebrations

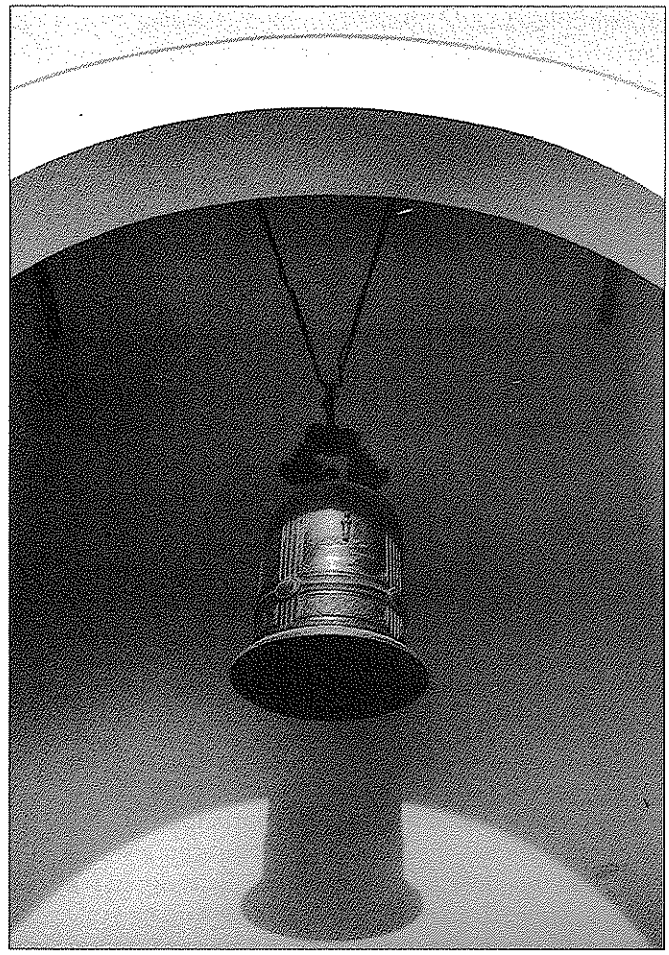
Though pastoral musicians attempt to go beyond incorporating a Filipino hymn into the liturgy as a way to include this part of the community, even such rudimentary acts of inclusion are deeply appreciated by Filipinos, who delight in others' attempts to pronounce and sing the preposition "*ng*" or our long words such as "*pananampalataya*" ("faith"). Such gestures go a long way toward palpably expressing to Filipinos that they are recognized and valued as a unique cultural group within the multi-ethnic American parish.

As is the case with many other Asian and Pacific Rim ethnic groups in this country, Filipino American musicians are only beginning to write bilingual hymns and Mass responses, but, in the meantime, perhaps liturgical music directors can creatively adapt and intermingle the music of the cultures, for example, popular Filipino and English hymns, songs, and responses. So while waiting for a bilingual "Glory to God" to be composed, we can integrate the refrain of Hontiveros's "Papuri sa Diyos/ Luwalhati sa Diyos"—the most familiar Filipino "Glory to God"—with the English verses of a 4/4 "Glory to God" in a key that can be transposed to and sung comfortably in G. The congregation would learn and sing the eight-bar refrain of the Filipino "Papuri sa Diyos," which would then be interspersed with the verses of an English "Glory to God." Or perhaps the refrain of the "Celtic Alleluia" might be combined with the Filipino "Aleluya, Wikain Mo," which could be sung by a Filipino cantor as the verse of the "Celtic Alleluia." And the verses of Dan Schutte's "Here I Am, Lord" may be combined with the four-line refrain of Rene San Andres's "Panginoon, Narito Ako" ("Lord, Here I Am"), which may easily be transposed from the key of F to G.

With regard to instrumentation, it should be noted that the pipe organ is hardly heard in parishes in the Philippines. Music is normally accompanied by the guitar, with or without a keyboard—an upright piano, portable electronic keyboard, or synthesizer. The rhythm is usually enhanced by the tambourine, maracas, and triangle. In lieu of the *banduria*, a classical guitarist might simulate the unique sound of the Filipino *banduria*, which is similar to the mandolin. Because a culture is experienced in the details of its people's everyday life, so too Filipino music is experienced in the details of the rhumba rhythm strummed by the guitarist and the maracas and tambourine enlivening the entrance and recessional processions.

Beyond the Songs

Although music is integral to Filipino culture and spirituality, and what it means to be Filipino is encountered in the music, a culture and its spirituality also reach beyond their musical expressions. This means that while, on the one hand, it is important to integrate a Filipino liturgical hymn or Mass response in the liturgy in order to



signify welcoming Filipino culture and spirituality into an American parish, on the other hand, it is also essential to bear in mind that allowing Filipino culture to enrich an American parish entails going beyond the incorporation of a Filipino hymn or dance or musical instrument into the liturgical celebration. Because Filipinos are innately relational and communal, the *salu-salo*, the communal feast after the Mass, becomes for us the extension into the life of the community of the liturgical act of breaking and sharing bread with one another. The festive and uninhibited sharing of life stories and struggles after the Mass is the extension of the liturgical act of the exchange of peace. Integrating a Filipino hymn into the liturgy as a sign of assimilating Filipino culture and spirituality in an American parish becomes mere tokenism if the essence of Filipino culture—communal sharing of resources and needs, the interweaving of lives and stories, the mutual strengthening of faith amidst adversity, the commingling of joys and struggles—is not celebrated within and outside the Eucharist, because, for Filipino Christians, the celebration of the liturgy grounds and nurtures the communal celebration of life.

Note

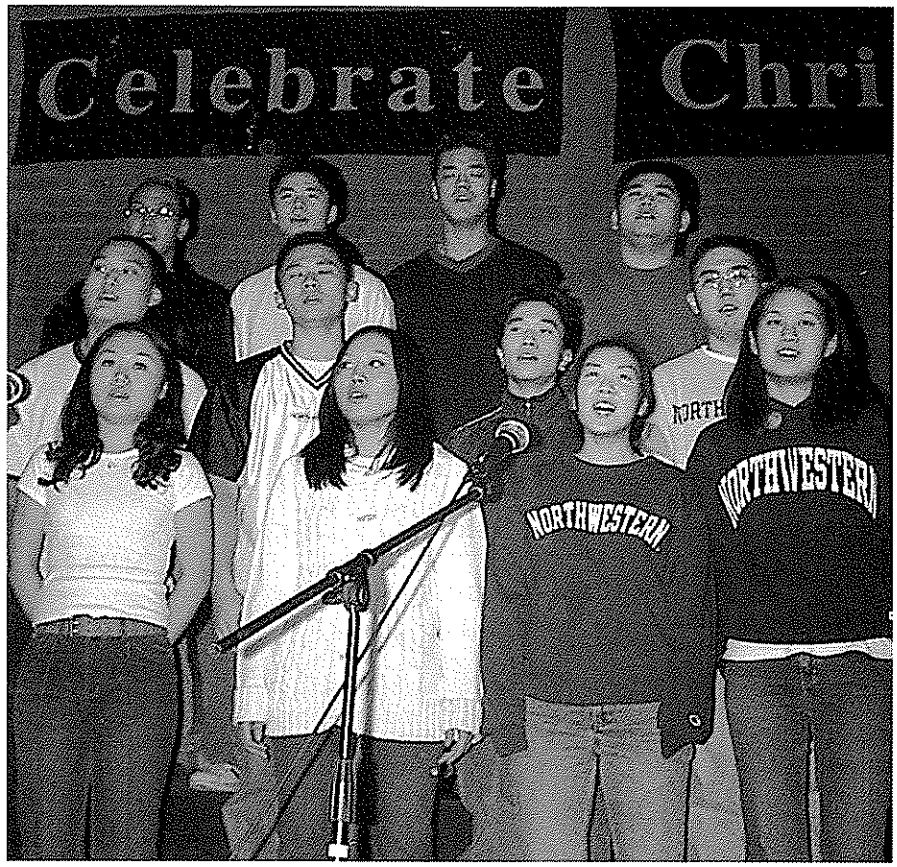
1. See Barbara F. Grimes, ed., *Ethnologue: Languages of the World*, 2 vols., 14th ed. (Dallas, Texas: SIL International, 2002).

Toward the Assembly in Practice: Six Ideas

BY GABE HUCK

One. Mentor Presiders. The liturgy is the act of the whole assembly: "In the celebration of the sacraments it is . . . the whole assembly that is *leitourgos*" (*Catechism of the Catholic Church*, 1994 English translation, no. 1144). So the challenge is to make the liturgy visibly, experientially, the act of the whole assembly, but we won't get there from here without presiders who know the liturgy and themselves. We can lament that the quality of presiding is so poor and that seminaries don't prepare candidates for ordination to preside, but what do we have ready to help even those who ask for help? What do we have even for the well-intentioned and well-studied presiders in our own midst who don't know what they don't know? What examples can we bring forward of how presiders have been helped or mentored in some way? What can be shared and tried in other settings? How can those who do this work well help those who do not, some of whom would like such help? Complaining isn't enough when it has often been years since a diocese offered a workshop, a parish liturgy board asked to help the pastor, or presiders themselves, alone or together, asked for help.

Two. Help Leaders. Parishes that have achieved the kind of participation we are looking for have done so through strong leadership. How are examples of this shared? What tools are still needed? (I worked on some of this in a book finally finished last year, *Sunday Mass Five Years from Now*, published by Liturgy Training Publications. That book is simply one way to organize and go at the large task—once those responsible realize that there is indeed a large task to be done.) Too often the parish liturgical leadership just fiddles around here and there with no awareness that what's done on Sunday is so far from what is called for. Many parishes have achieved good things—well-prepared ministers, for example, and a commitment to excellence in musical leadership—but have no notion of where they now must go with this. How do we help the leadership see where they should go and give them the tools and the nerve to start?



Korean Youth Choir, Northwestern University, Evanston, Illinois

Three. Be Clear about the Ministries. In an earlier article for *Pastoral Music*, I made these suggestions at greater length:

- 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.
- Ministers are to be exemplary in their participation: in song, spoken responses, posture, gesture, hospitality, and attentiveness to the moment. Ministers who habitually excuse themselves from active participation, even if they do their own task well,

Mr. Gabe Huck, who served for many years as the director of Liturgy Training Publications, is a freelance writer living in Chicago. This is the final article in a four-part series that offers a set of reflections on basic liturgical actions and elements and on practices that continue to hamper the assembly from taking its proper role, exercising its rights, and fulfilling its duties, Sunday by Sunday.

might be cycled into the "ministry sabbatical program" (see the next suggestion). Leaders in each ministry have a responsibility to observe and help.

- 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. Call it a "ministry sabbatical program."
- Ministers should not steal the liturgy. The assembly is to have the 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 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. Practice. Correct. Communicate.

Four. Preach from the Liturgy. The *Constitution on the Sacred Liturgy* said that the whole reform would fall flat unless the pastors themselves became imbued with the spirit of the liturgy. This seems to have been accurate. The document never said how to do this because they didn't know. And we still don't. Perhaps ways of mentoring, mentioned above, can help us. But it can also help if preachers can preach from the liturgy. This must be some of what "mystagogy" is about. The models are there in the early centuries of the church and in some contemporary writing and preaching: ways in which the preacher and the assembly ponder, for a moment or as the central thrust of a homily, some small piece of well-known ritual—the sign of the cross, the wine brought to the altar, a verse of the entrance hymn, one phrase from the Eucharistic Prayer, processing. On occasion some such element from our rite could be the central image of a homily, but what is intended here is the ability in any homily to see what light is cast by some element in the great vocabulary of our ritual.

Five. Go and Be with Those Who Are Making Progress. We are all hesitant to say: This is the parish that does it right. Fine. But we should say: These are the parishes that are working hard and making progress. Go and join them for a few Sundays. Work up a list of what to be aware of. Talk with those who are taking leadership and see what they can tell you. But in doing this, be grounded in a sense for the assembly. Sometimes the word that goes around is about a parish having strong liturgy, and it turns out there's been some confusion between good liturgy and a charismatic personality. Keep your eye on the assembly: If they are strong, then study the presider and other ministers who probably help them get that way.

Six. Learn What the Assembly Thinks. We do well to reflect together, to provide opportunities where we can discuss some elements of our rite in groups of a dozen or so. The point is to get ourselves into reflecting on and listening to what others say about gestures in liturgy, about posture and attentiveness, about the words of opening prayers, about the back-and-forth of the Eucharistic Prayer. Almost always there will be a font of wisdom, thoughts people didn't even know they had, and a process of one person's recounting of an experience leading to another person's recalling something similar or contrasting. This is also mystagogy.

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Chapter News

This has been an exciting year for chapters across the country. New chapters are forming, and many more are experiencing a renewed membership and interest. We will have a chance to celebrate that renewal and energy together at the National Convention in Cincinnati. If you have had a chance to see the convention brochure, you know what I mean.

Convention Highlights. With so many great breakouts offered this year, it may be difficult for chapter officers to attend every session directed to their work. Perhaps at least one officer from each chapter might attend one of the four special breakouts for NPM chapters identified in the brochure with the number 19. Then, when you get home, you can share what you've learned from the breakout session you attended.

On Tuesday afternoon, for example, Lisette Christensen (B-19) will explore web-based communications and e-mail for chapter development and news. Your chapter may have already explored ways to save on newsletter mailings by offering an electronic version. On Wednesday morning (C-19), Chapter Council member Jackie Schnittgrund will take those interested in starting a chapter through a step-by-step process from application to permanent status. On Wednesday afternoon (D-19), the focus will be on ways to keep a chapter healthy and growing. Council member Joanne Johnson will lead this session. Chapter programming will be the topic on Thursday morning (E-19), as we explore what really works to get the folks to meetings and events. Come share your ideas, too.

Discounts are offered again this year for groups registering from the same chapter. Information has been sent to chapter directors with a reservation form for the Wednesday directors' banquet and news about the Monday directors' meeting at the convention.

Chapter Council Elections. The Council of Chapters met in February for its semi-annual meeting to discuss ongoing projects and concerns. The council has been operating for nearly four years now and has already revised the *Chapter Manual* and the *How to Form a Chapter* brochure, conducted a national survey of chapter activity and organization, and initiated mentoring and partnership programs. Prior to the national convention, chapter directors will be sent a slate of candidates to replace some of the appointed members of this inaugural council. We will recognize and install those elected to the council at the directors' meeting in Cincinnati. Eventually all members of the council will be elected by the local chapter directors.

Arlington, Virginia

Nancy Novelly hosted the chapter at its first meeting of the year, in September, for the annual Mass and dinner. In November, Msgr. James Moroney of the USCCB Committee on the Liturgy and Mike McMahon led a very well-attended meeting on the new *General Instruction*. Father Paul Colloton, OP, director of continuing education for NPM, led a retreat for musicians from northern Virginia and the District of Columbia in March.

The Arlington and DC Chapters had their annual joint lunch meeting in March at the new National Office headquarters. Since only a river divides them, these two chapters take the opportunity to invite one another to events and meetings, including the annual Arlington-sponsored Shrove Tuesday lunch and the choral workshop in May led by the prolific Hal Hopson.

Gary, Indiana

Sister Evelyn Brokish, OSF, reports that seventy-two music ministers from seventeen parishes gathered at the cathedral in November for evening prayer with a blessing of musicians followed by a banquet. The evening was filled with laughter as many new acquaintances were made. The highlight of the evening's entertainment was a unique group composition exercise that bridged the lan-

Continued on page forty

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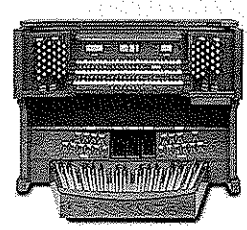

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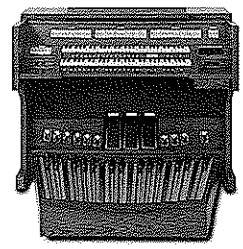

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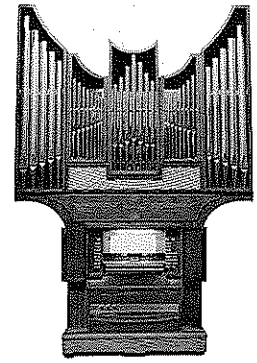

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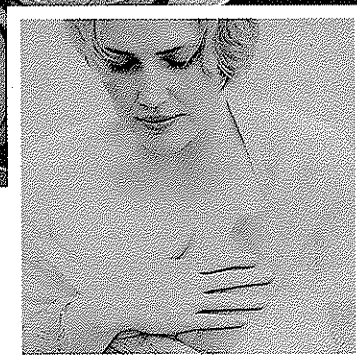

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Members of the Providence, Rhode Island, NPM Chapter at the February WinterSing at Immaculate Conception Church, Cranston: (l-r) Clare Hayes, Gael Berberick, Beverly Mack, Edie Ponte, and Lori Perry.

Continued from page thirty-seven

guage barrier of the diverse crowd who came to the event. The creation of melodies proved to be a unifying activity. In February, the chapter held a choral festival. They look forward to a choral workshop in April and prayer service May 10 focusing on Mary and world peace.

Newark, New Jersey

The relatively new Newark Chapter had an ambitious program for the current year. In September, music for the rite of marriage was the topic for a session led by cathedral and diocesan music director John Miller. Sister Sheila Browne, RSM, spoke on the role of the choir at the October meeting. In November, the celebration of the Easter Triduum was the topic that brought musicians and liturgists of the diocese together to hear Sister Sandra DeMasi and Rives Cassel. Dr. J. Michael McMahon, NPM president, spoke on music for the sacraments of initiation in February. Father Jim Chepponis led the March Lenten retreat, and John Ferguson will lead the combined AGO-NPM hymn festival at the cathedral.

Scranton, Pennsylvania

Our peripatetic national president was once again on the road to speak at the biennial Scranton Clergy-Musician Dinner. Members invited their pastors to be their guests at this meeting. In October, Rev. Jack Geracci led a discussion and presentation about the communion rite and the revised norms. In November, the annual musician's Mass at the cathedral was co-sponsored by the Office of Worship and the local chapter. This year, three hundred people were recognized for twenty years or more of service, and twenty-seven people were honored for fifty years or more. The spring meetings included "How to Build and Maintain a Viable Music Ministry," "The Creative Performance of Music in the Liturgy," and an evening of reflection for liturgists and musicians.

Washington, DC

It's been a banner year for the chapter. A renewed relationship with the Archdiocesan Office of Worship has broadened the scope of programs and publicity. The highlight of the fall was the St. Cecilia Day Eucharist with Cardinal Theodore McCarrick presiding. A seventy-voice multicultural choir led the assembly of more than 450 people in a new and acoustically vibrant church. Selections included music of many styles with a variety of wind, string, and percussion accompaniment. The chapter is looking forward to having a presence on the web and is just beginning to offer its monthly newsletter (co-produced by the Arlington, Virginia, Chapter) in an electronic form. The neighborhood meetings in January took NPM-DC to six regional parishes to explore the psalms in worship. More than one hundred musicians came out in the bitter cold to share resources and review the packets provided by four publishers: OCP, Augsburg, GIA, and World Library.

The preceding reports were submitted to the National Office using form G-4 in the Chapter Manual. *The next deadline for submission is just after Easter. Is your chapter featured here? It could be!*

Tom Stehle
Vice-Chair, Council of Chapters

Parish Liturgy Formation Pamphlets

- **Why We Sing**
  "We sing because singing does something to words that nothing else can do."

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Celebrate Mus-Ed's Tenth Anniversary in Cincinnati!

Join the members' meeting on Wednesday, July 16, 4:30-5:30, at the National Convention. It will be a celebratory occasion! We'll toast to the past and cheer on the future of the Music *Education* Division (formerly the Music *Educator* Division). Read on for information about the Mus-Ed Pre-Con Days, July 13 and 14, featuring Sister Maureen Griner and Dr. Rene Boyer-Alexander as presenters. Experience "Christ Present . . . When the Church Prays and Sings" by attending the five helpful breakout sessions on the music education track—also described below. And look at what Pueri Cantores USA is doing these days.

Pre-Convention Music Education Days

Sunday, July 13, 2003, 2:00–5:00 PM and Monday, July 14, 2003, 8:00–11:00 AM

Dr. Rene Boyer-Alexander. **Music Education—for All God's Children.** Dr. Boyer-Alexander will offer creative music learning ideas and resources for those who work with all God's children in church choirs and in the classroom. Come and join the joyful experience!

Sister Maureen Griner, OSU. **Liturgies with Children: Shaping the Church of the Future.** Practical skills that will help the liturgy become a resource for your music education and vice versa.

Both sessions will be offered on Sunday afternoon and Monday morning. To register for either day (or both days), sign up for the *Music Education Day* on the 2003 Convention Registration Form. Fees for *either* day are $50 for Mus-Ed members and $75 for non-Mus-Ed members. The fee for *both* days is $85 for Mus-Ed members and $110 for non-Mus-Ed members.

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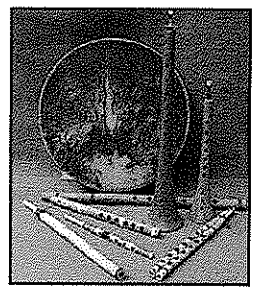

Based on several years of intense study and research, Christopher Moroney and SAVAE have imaginatively and brilliantly reconstructed the music that Jesus might have heard in the temple and synagogue of the first century C.E. For this new recording, SAVAE learned to play reconstructed instruments of the period—varieties of plucked and bowed strings, wind instruments like the shofar, flute, and duduk (Middle Eastern clarinet), and percussion. The music has been recreated from Hebrew melodic fragments, Babylonian Jewish music, and traditional songs that have passed down through the ages from the time of Jesus. The result is an authentic sounding restoration of what Jesus would have heard.

Highlights include settings of the Lord's Prayer and the Beatitudes, Miriam's Song of the Sea, the Ten Commandments, and thetraditional *Shema Israel* (Hear, O Israel).

See SAVAE in concert live at the NPM National Convention Monday, July 14 8:30-10:00 p.m.!

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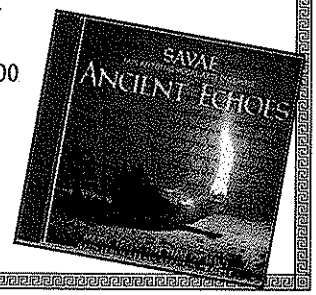

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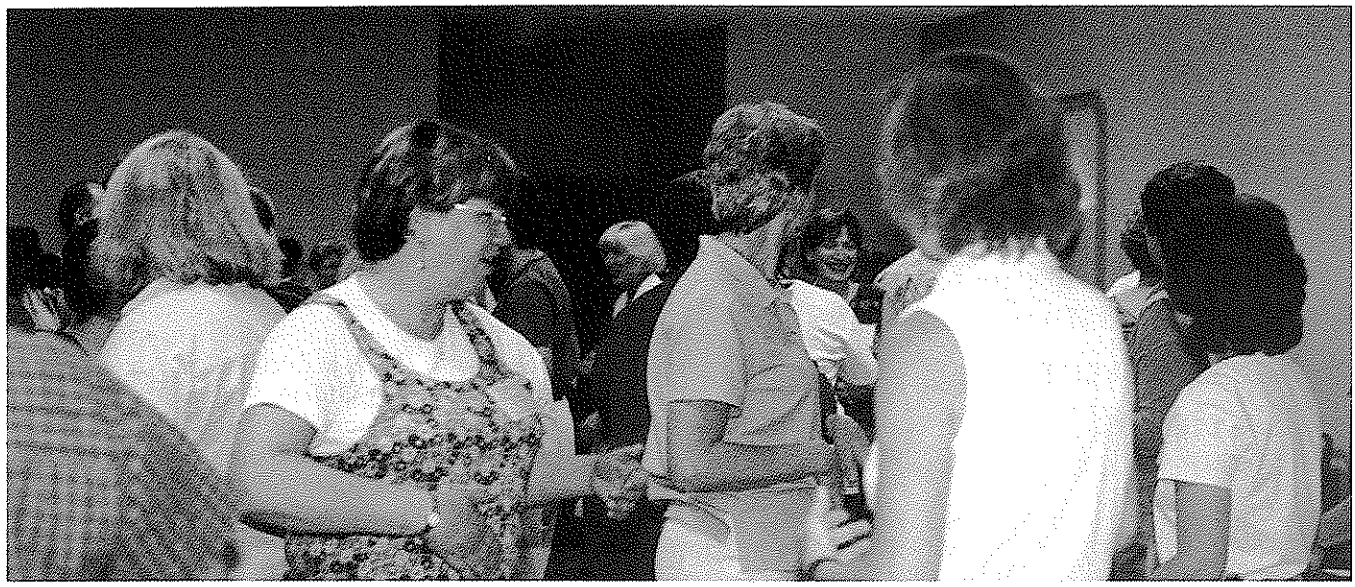

Participants in the 2002 Music Education Day at the Rochester NPM Convention check their own (and each other's) breathing.

About the Presenters

Dr. Rene Boyer-Alexander is a professor of music education at the University of Cincinnati's College-Conservatory of Music. A well-known national clinician, Dr. Boyer-Alexander is past president of the National Black Music Caucus of MENC: The National Association for Music Education and the coordinator and director of the Orff-Schulwerk Certification Program at the University of Cincinnati.

Sister Maureen Griner, OSU, is a musician-liturgist and the director of music for the Cathedral of the Immaculate Conception and the Catholic Diocese of Memphis, Tennessee.

Music Education Breakouts at the Convention

Each of these sessions is one hour and fifteen minutes long.

Note: If you are a member of Mus-Ed, but not of NPM, you pay the non-member registration fee for the Convention itself. NPM Member advance registration fee for the full convention is $225; non-member advance registration is $325.

A-17 Tuesday, July 15, 10:45 AM
Children and Liturgy and Music = Delight or Disaster? *Sister Maureen Griner, osu.* How to make liturgies with children a positive experience for everyone involved.

B-17 Tuesday, July 15, 3:00 PM
Exploring the Liturgical School Year. *Mark Friedman and Janet Vogt.* The liturgical and school years are both resources for musical development in the classroom and the liturgical development of our children.

C-17 Wednesday, July 16, 10:45 AM
Building Musical Skills in School and Church. *Barbara V. Barrett, Eileen M. Ballone, and Tracy Lake.* Practical and creative tips for building musical skills of children (teens, too) in class, choir, and instrumental ensembles, using the guidelines from the NPM Mus-Ed's *Catholic Perspectives on the National Standards for Music Education.*

D-17 Wednesday, July 16, 3:00 PM
God's Children Sing: The Creation Story. *Linda Robinson of* Musikgarten. Experience the story of creation through music and movement. Learn about the Musikgarten approach to music/faith/child development for young children (ages 3–6 years).

E-17 Thursday, July 17, 10:45 AM
Music Education for the Catholic High School Educator. *Charles Lauterbach.* This presentation will address the concerns of the music educator in the high school setting, whether vocal or band, and will offer practical skills, resources, and advice.

Pueri Cantores Expands Activities

In cathedrals, churches, and schools across the United States, Pueri Cantores, the official children's choral organization of the Catholic Church, has launched an unprecedented recruitment schedule slated to involve hundreds of children's choirs in all fifty states.

Numbering 60,000 singers from twenty-nine countries, Pueri Cantores International provides a brief and accessible shared repertoire to conductors and promotes combined choir performance for boys and girls ages seven to eighteen. The students participate in diocesan, regional, national, and international events and liturgies, creating choirs of dozens, hundreds, and thousands of young singers. *Your choir is invited to become part of this exciting musical and spiritual experience.*

Spring 2003 festivals, which all U.S. member choirs are encouraged to attend, will take place at the Cathedral of Our Lady of the Angels in Los Angeles on May 18 and at San Francisco's St. Mary Cathedral June 19 through 22, with Archbishop Levada officiating. Dr. Paul Salamunovich will conduct the choirs at both festivals.

The San Francisco festival serves as the National Golden Jubilee Celebration for the organization. A regional Golden Jubilee Mass for choirs is also scheduled in the Archdiocese of Chicago on November 16, 2003, at Summit's St. Joseph Church, with Cardinal Francis George as the priest-celebrant.

For membership information, visit the web site at puericantores.com or contact us by e-mail: Janschmidt3@aol.com.

Reviews

Children's Choral Recitative

Angelic Gloria. *David Kellermeyer. Two-part voices with handbells. MorningStar, MSM 50-1405, $1.25.* Both the Latin "*Gloria in excelsis Deo*" and its English translation provide the text for this simple piece based musically on the Korean folk tune ARIRANG. The pentatonic melody appears once in unison and then in canon accompanied by a simple bell part that is made up of dotted half, quarter, and eighth notes. With a one-octave range (C to C), this piece is ideal for a younger choir. If you are looking for a quiet piece at Christmas, consider this one!

Prepare the Way of the Lord. *Pat Messick. Two-part voices, keyboard, tambourine. Triune Music, 10/2453K, $1.40.* This upbeat Advent anthem uses a quarter-note eighth-note pattern in 6/8 time, a modal tonality (G minor) and the well-known text from Isaiah 40:3–5. The only two-part writing is a simple call-and-response pattern in the A section; the B section is unison. Suitable for a beginning choir.

Come and Praise the Lord. *Kathy C. Bowen. Unison, two-part voices, and keyboard. Triune Music, 10/2456K, $1.25.* There is just enough syncopation in this easy anthem of praise to give it a "pop" feel without sounding trite. The syncopation occurs within the 6/4 meter in such a way that the piece sounds majestic. The two-part writing is mostly in thirds (very easy), and most of the piece is in unison with indications for parts I and II to sing in a call-and-response format. A-B-A form and a range of just a ninth (D to E) also contribute to making this piece quick and easy to learn.

Strike the Cymbal. *Franz Schubert, arr. Dale Grotenhuis. Two-part voices and keyboard. MorningStar, MSM 50-9421, $1.00.* It is good for children's choirs to sing music from classical composers, and here is an excellent arrangement of Schubert that will accomplish the task. The text is from Psalm 150, and the writing fits nicely into the range of children's voices. The tessitura does sit a little higher than usual (C above middle C), but the highest note is only an F. The accompaniment is also well written, reinforcing what the singers do without actually doubling their parts. Highly recommended.

Hosanna. *Michael Burkhardt. Two-part voices, handbells, and bass instrument. MorningStar, MSM 50-3745, $1.00.* Music written for children's voices by this composer is always worth a look, and in this piece he has taken a melody by Christian Gregor (1723–1801) and made a fresh arrangement suitable for Passion Sunday. All of the two-part writing is call-and-response style and may be easily memorized. Seven people may play the thirteen bells that provide an ostinato-style accompaniment. A great choice for the beginning of Mass on Passion (Palm) Sunday.

Shalom Chaverim. *Arr. Stan Pethel. Three-part voices (any combination), keyboard, opt. flute. Choristers Guild, CGA868, $1.40.* The three-part canon in this traditional Hebrew folk tune may be done by men, women, and children, or by a three-part children's choir, or by a two-part children's choir and cello, or by any other of many possibilities! The keyboard and flute parts capture the spirit of the piece better than most arrangements of this tune, and there is even a key change before the final stanza. This is a very well written arrangement.

Hurry to Bethlehem. *Allen Pote. Unison/two-part voices and piano. Choristers Guild, CGA858, $1.20.* We all have too much Christmas music that we want to do with our choirs, but don't hurry past this one: It really captures the sparkle and excitement that a child feels at Christmas! The challenging part of this piece is in the four different musical themes, but these syncopated melodies may easily be taught in a few rehearsals, and they will stay with the children from year to year. A beginning choir could learn this piece in unison this year and add the second part next year. The accompaniment part will need some practice, and the changing meter will need some work for the conductor, but the result is a wonderful addition to your repertoire. Put this one on your Christmas list!

Adoration. *Pat Messick. Two-part voices and keyboard. Choristers Guild, CGA847, $1.20.* This partner song combines two wonderful expressions of praise from two very different times and places to make a powerful statement. "*Adoro te devote*" (thirteenth century Latin) and "Jesus, I Adore You" (a modern "praise chorus") are sung alone, and then they are combined to make a strong affirmation in their ultimate simplicity. The text for "*Adoro te*" is printed in both Latin and English, and there is a Latin pronunciation guide included. What a wonderful piece to consider for a communion meditation. Highly recommended.

How Can I Keep from Singing? *Arr. Michael Burkhardt. Unison and two-part voices with piano. Choristers Guild, CGA852, $1.20.* This Quaker hymn tune, found in several current Catholic hymnals, has been given a creative piano accompaniment for the three verses. Verse one is unison; verse two has the melody in the alto with a soprano vocal obbligato on "oo"; and verse three has the melody in the alto again with a clever harmony part that is below the melody on the first two phrases but then jumps above the melody on the second two. This piece can also work well in unison. It's a great text and tune to teach to young singers, and this arrangement is a great way to introduce it to your congregation.

Three Canonic Folksongs for Young Singers. *Arr. Michael Burkhardt. Two-part voices (opt. three- and four-part) with keyboard and/or vocal or instrumental obbligato. Choristers Guild, CGA863, $1.50.* These pieces are arranged to help choirs that are beginning to learn part-singing. The performance notes indicate that directors are encouraged to create their

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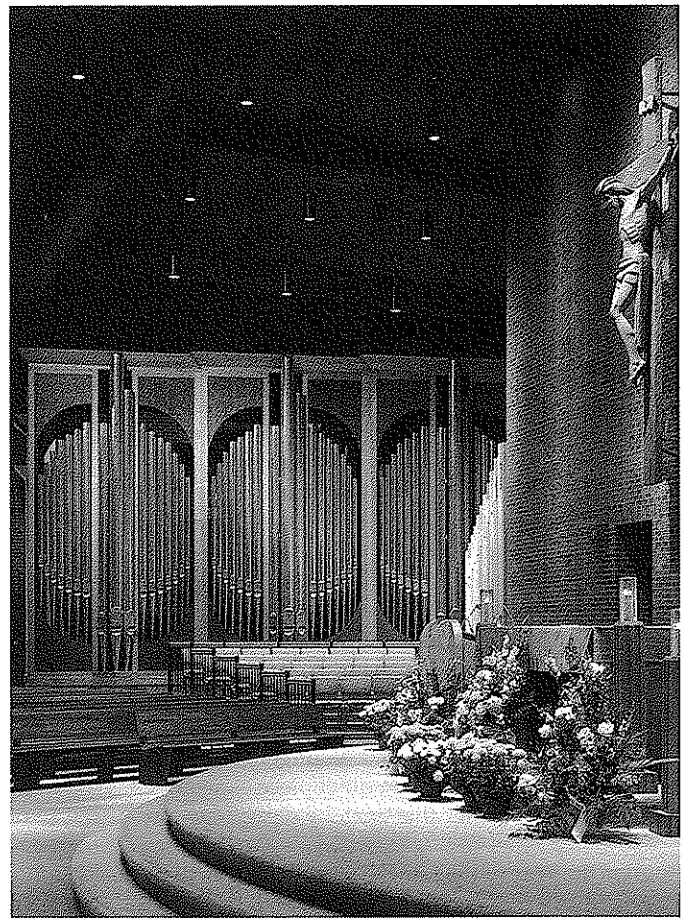

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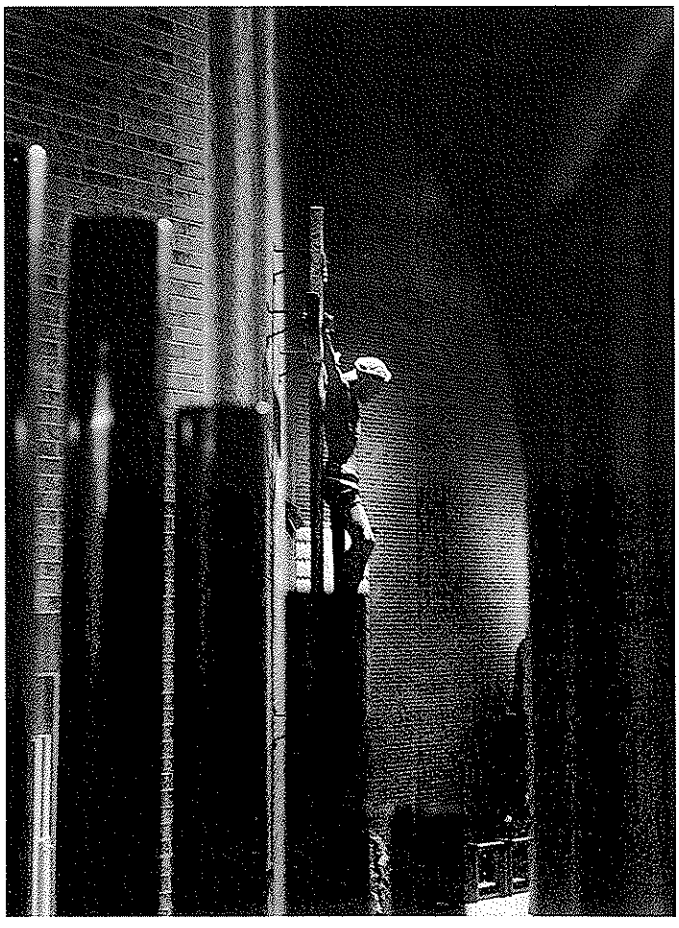

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own "road maps" that allow these arrangements to be used as preludes, processionals, or anthems. "Oh Every Morn," loosely based on Psalm 113, is a simple two-part canon that explores the mixolydian mode (major mode with the lowered seventh scale degree) as well as intervals in the tonic triad. "Praise the Lord, All You Nations" is based on Psalm 117. More rhythmic in character, it is carried forward by the dotted eighth-sixteenth rhythmic pattern. "Come, Let's Dance" may be sung as a two-, three-, or four-part canon, and it features a descending melodic line that is a wonderful opportunity for singers to bring their head voices into the lower range. A good addition to the library!

Alleluia! Loving Spirit. *Helen Kemp. Unison with keyboard and opt. handbells (three octaves). Choristers Guild, CGA862, $1.20.* America's most esteemed children's choir director has written a lyrical, meditative anthem filled with subtlety and nuance. The three verses of Shirley Erena Murray's text are set to a melody in F Major and are connected by a triple *Alleluia* refrain (in F minor). This anthem is easy to teach because the same melody is used for all the verses. The text is written from the perspective of the singer: It is a prayer to God as spirit (who has chosen to set his sign on me), as mother (who enfolds us), and as father (who protects us by carrying us on his shoulder). This well-written text and tune may be used as a powerful catechetical tool.

This Is My Father's World. *Kathryn Bonner Schulz. Two-part voices with piano. Choristers Guild, CGA848, $1.20.* This partner song uses the hymn tune TERRA BEATA—the tune usually associated with this text—with an additional melody written by Schulz. The wider range of this piece (Bb below middle C to the second Eb above middle C) suggests use with children of middle school age. Here is a good way to keep this English hymn tune on the lips of children!

Michael Wustrow

Organ

Laudate!

Organ Music Based on the 100 Most Popular Hymns in Worship III *and* Gather, *Volume VI. Ed. James W. Kosnik. Concordia. CPH 97-6792, $18.00.*

This series, edited by James Kosnik of Old Dominion University, contains organ music in a variety of styles and by many composers. Those represented here include Adolphus Hailstork, Lynn Petersen, Anne Krentz Organ, and Lynn Trapp. The series is aimed specifically at Roman Catholic organists who use *Gather* and the third edition of *Worship* in their parishes. Dr. Kosnik notes that *Laudate! VI* seeks to provide compositions that highlight the increasing number of ethnic songs that enhance congregational repertoire. African, African American, and Hispanic songs continue to enrich our worship, so it is fitting that this series be a "continually expanding source of organ literature for the Church."

There is much to admire here. For the most part, the writing is not difficult. This volume includes a cumulative index for the six volumes that have appeared so far. Highly recommended.

The Philadelphia Organ Book

Six Short Pieces for the Church Year. Various Composers. Theodore Presser. 413-41147, $18.95.

Clair Rozier has written that "the vision to commission a collection of six pieces of moderate length and difficulty for use during worship came from the Philadelphia 2002 AGO Convention Steering Committee. The goal is to enrich the organist's repertoire with music by composers of outstanding quality who also have a clear understanding of how music functions in a worship setting. Each composer was assigned a season of the church year and given the option of basing the work on a hymn of their own choosing or of writing a freely-composed work."

The composers and works included here are Emma Lou Diemer, "Prepare the Royal Highway"; Charles Callahan, "Postlude on VON HIMMEL HOCH"; Erik Santos, "Star Rising"; David Cherwien, "Prelude on Psalm 143"; Dorothy Papadakos, "The Women at the Tomb"; and Bruce Neswick, "Epilogue on *Veni, Creator Spiritus.*"

Craig Cramer

Books

Drawing from Wisdom's Well

Stories, Celebrations, and Explorations of Courageous Women of Faith. Gloria Ulterino. Ave Maria Press, 2002. $17.95.

Those of us who are women and have served in church ministries for many years are keenly conscious of how patriarchy is embedded in the life of the ecclesial institution. Within the decision making structure of the Catholic Church, a woman's perspective is largely invisible. The same can be said of its biblical stories and lectionary proclamations.

Feminine biblical scholarship in recent decades, as well as the work of contemporary women theologians, has contributed much to breaking through the silence. Their work has allowed all of us to listen to, read about, and experience women's voices so long withheld from us.

In this book, Gloria Ulterino has made a very significant contribution toward allowing many women of history and faith find a voice in our contemporary society and in the church. Set in a context of prayer and reflection, these are the stories not only of history but also mirrors of ourselves, our stories today.

We mold and shape our lives out of story. We hear stories and listen as others tell us stories. And, every day, we continue to create stories about the peoples and the world we know. How important it is, then, that the stories be inclusive of both the women and the men who embody the message.

Ulterino is active as a preacher, storyteller, and leader of "Women of the Well," a storytelling group in Rochester, New York. She has led the services created in her book in parish and retreat settings and with various groups since 1998. Ulterino holds master's degrees in divinity, theology, and recent American history, and she is author of numerous articles on pastoral ministry.

Her work here is an extraordinary collection of communal celebrations. Going beyond the revealing presentation of fact and history, she skillfully involves the reader in the stories, struggles, hopes, and dreams of some amazing women—from Prisca and the Samaritan Woman to Sarah and Hagar; from the persistent widow and the Daughters of "Z" to Mary, Mother of Jesus; from Martha and the woman who anointed Jesus to Ruth and Naomi; from Mary Magdala to Hildegard of Bingen, Julian of Norwich, and the Madres of the Plaza de Mayo.

Each of Ulterino's thirteen prayer services is accompanied by an intriguing background study that situates the lives

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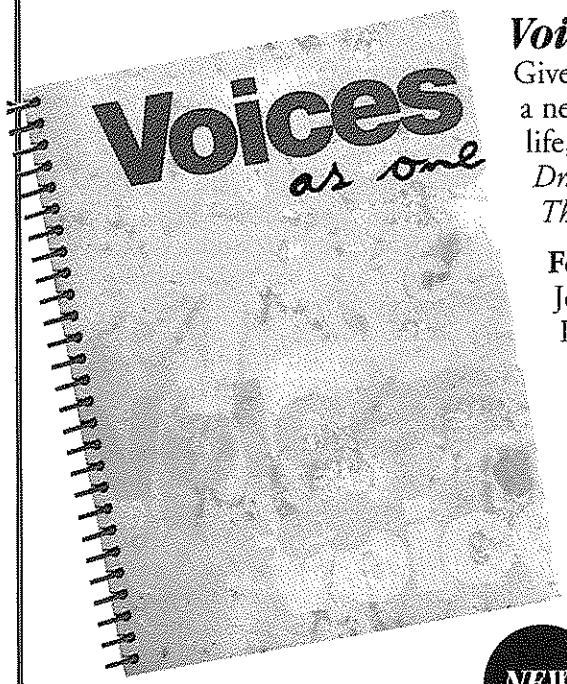

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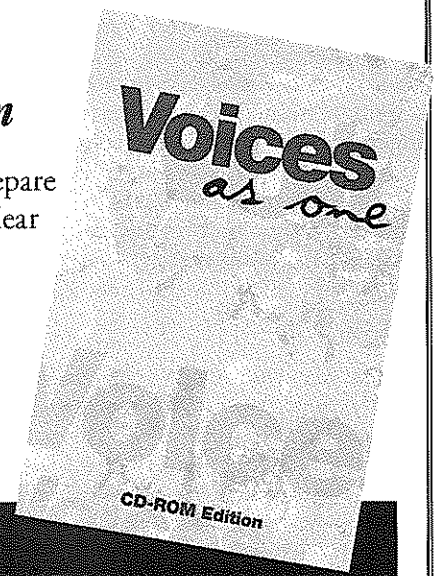

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of these women in their own time and place. Each liturgical piece, woven with the author's storytelling gifts, not only portrays a woman of history but also draws connections to the experience and concerns of today's contemporary women of faith. These rituals invite us to pray with our struggles with faith and with the church and to discover in the process the Spirit's wisdom and movement in our lives.

Drawing From Wisdom's Well merits the attention of all of us, women and men, who strive to witness the inclusivity that says women and men must be seen as full partners in God's work. Ulterino's book is ideal for small faith sharing groups, retreat settings, and larger communal settings.

Our growing awareness of the need for inclusion and equality in church and societal structures is slowly but surely forming a new catechesis that in turn is giving birth to a new spirituality in the shell of an older one. Women are responding to key issues despite the fact that the official Catholic Church has not yet asked them the questions. That is the role of the prophet; that is the path toward wholeness in the church. We can all be grateful to Gloria Ulterino for so creatively keeping the conversation alive.

Kathleen Cour, OP

The Younger Evangelicals

Facing the Challenges of the New World. Robert E. Webber. Baker Books, 2002. $15.99.

The author, Robert E. Webber, who also wrote *Blended Worship* and *Ancient-Future Faith*, is the best-known evangelical Protestant advocate of an approach to worship which draws on traditional and contemporary worship forms, a position that he furthers in this book. (He also authored "Praise and Worship Music: From Its Origins to Contemporary Use" in the February-March issue of *Pastoral Music*.) Webber, a long-time professor at Wheaton College, wrote this book as a meditation on a changing way of thinking that he has noticed among his students. He argues that the twenty-something evangelical leaders are moving beyond contemporary "seeker-sensitive" worship (such as is found at Willowcreek) and toward sacramentally focused worship that draws on historical liturgical forms through such sources as Taizé and Celtic spirituality.

Matteo Ricci, SJ, (1552–1610) is now hailed as the prophet of inculturation in Asia.

This move represents the emergence of a third generation of evangelicalism, following a first generation of traditional evangelicals (1950–1975: think Billy Graham), a second generation which he names "pragmatic" evangelicals (1975–1990: think Bill Hybels), and then the focus of this work—the younger evangelicals (2000–: think Brian McLaren). Although Webber does not use it, this framework of his is, in effect, the Strauss and Howe generational analysis, with the traditional evangelicals equating to the more familiar WW II generation, the pragmatic evangelicals equating to the baby boomers, and the younger evangelicals equating to Generation X. Those who have listened with mixed feelings for the past decade to the declaration that "contemporary" worship is the future will read this book with considerable satisfaction and perhaps a little smugness at watching the future become the past.

Although this book is explicitly descriptive of a generational shift only in the leadership of evangelicalism, it deserves to be read widely. There is no reason to presume, after all, that the generational shift that Webber has observed among his students is limited to evangelicalism. In fact, it is quite likely that what Webber observes is one aspect of a more general shift—less visible elsewhere so far only because, unfortunately, Roman Catholicism and mainline Protestantism as yet lack a similarly articulate group of younger leaders. For anyone interested in the directions this new generation will lead, this book makes fascinating and instructive reading, and it offers an important contribution to other recent writing on the subject, such as Colleen Carroll's *The New Faithful: Why Young Adults Are Embracing Christian Orthodoxy*.

As one would expect from an author of Webber's passions, the description of the shift is most complete in the area of worship and music, where he sees contemporary worship giving way to more liturgical forms, topic preaching giving way to preaching which follows the Christian year (if not the lectionary), and the chancel band giving way to a more eclectic use of instruments (even including the organ!), as well as an increasing frequency of celebrating the Eucharist. Since an additional shift that he observes is from a focus on broadcast (radio and television services) to the use of the internet, anyone who would like to get a flavor of this shift need only log onto web sites such as Mars Hill Church near Seattle (www.marshillchurch.org), Cedar Ridge Community Church in Maryland (www.crcc.org), or Saint Gregory of Nyssa in San Francisco (www.saintgregory.org).

While this book describes an emerging future that would seem fit to fill the heart of traditionalists (of evangelical persuasion or any other sort) with smug satisfaction, Webber is emphatic that—while traditionalist in a sense—this is *not* your father's traditionalism. The focus, he says, will be on narrative, not belief; on living incarnationally, not living by the rules; and definitely on shared leadership, not pastor-centered parish life.

Despite its many virtues, *The Younger Evangelicals* does have shortcomings. It is an apology posing as research—with an apologist's penchant for overstatement. Webber makes all claims broadly. If there is a diversity of views among the younger evangelicals, one won't find it described here. Further, what the young think is allowed to be the final word in every argument. One soon begins to suspect that this is an instance of a member of an older generation using claims about views of the younger generation to make

claims about what ought to be. Those who are old enough to have watched the contorted path into the ambiguities of leadership of the generation of the 1960s will read with considerable skepticism Webber's claim that the young just want to be authentic. The young, of course, want and have always wanted to be authentic, but that is the end of nothing and the beginning of many things both good and bad. In the end, there is considerable irony in the juxtaposition between the claim that what the young want is a church focused on mission rather than market and the Madison Avenue argument, strong at many places in the book, that what the young want they must—and should—have. Yet this is a book filled with passion, insight, and empathy of one generation for another, and it is an important contribution to our understanding of the characteristics of emerging church leadership.

Ian Evison

Building from Belief

Advance, Retreat, and Compromise in the Remaking of Catholic Church Architecture. Michael E. DeSanctis. The Liturgical Press, 2002. $19.95.

One of the contributions stirred by the renewal of the Second Vatican Council has been the invitation to engage various disciplines in conversation with that aspect of Christian life known as "liturgical." Church architecture and liturgical art are no exception to the discussion. Michael DeSanctis offers *Building from Belief* to the conversation from the purview of his profession as an educator of fine art and as one who has embraced several perspectives involved in the building of new churches and the renovation of existing worship spaces. This text is the labor of one who has been in the trenches, among the Catholic faithful who have dared to create a place for the glorification of God that responds to the hope of truly reflecting *lex orandi, lex credendi.*

Building from Belief is a resource about the process involved in undertaking such a task. It contains a compendium of art, architecture, history, theology, church teaching, and common sense. DeSanctis captures the sentiments of people who have been down the road of building or renovating a church. The accounts from pastors, parish committee members, and parishioners offer the reader a unique perspective, that is to say, that buildings reflect the lives of real people who have faces, families, and feelings. This perspective, he says, must be uppermost in the dialogue.

Building or renovating a church is not an easy task, yet there is something uniquely hopeful about DeSanctis's presentation. A strong resolve to be courageous in undertaking the task and the need to catechize all those who are involved in such a process are essential principles that guide his thesis. He suggests that many of the problems parishes have encountered over the idea of building a new church or renovating an existing space are due to an absence of a "shared language." In other words, the professionals who are making decisions for the parish and those who make up the parish are unable to understand one another because they do not speak a common language. DeSanctis suggests that a moratorium be declared on the building and renovation of churches in this country to allow the U.S. Conference of Catholic Bishops to assist dioceses to increase liturgical literacy. While such an undertaking would be enormous, it does point to a key concern that has emerged in most, if not all, building or renovating projects in the U.S.: Educating anyone who is connected to the project or will be making decisions about a project (bishops and priests included) is essential. This, DeSanctis argues, is the only way in which camps that have fought over the issues will ever come to resolve their differences.

After a well-written introduction that captures the state of the current situation in building and renovating churches in the U.S., DeSanctis presents the pertinent themes that characterize the artistic and architectural aspects of liturgical renewal in this country. These include the notions of beauty, holiness, design, and noble simplicity. Coupled with these themes are topics related to Catholic sacramentality, sacred architecture, pastoral dimensions of church renovation, and liturgical catechesis.

Although the book is marketed as a "primer" for local building or renovation committees, I would also recommend this text as required reading for academic courses on sacred art and architecture as well as for training newly appointed pastors who are apt to guide some type of church building or renovation project on a small or large scale.

Charles E. Singler

About Reviewers

Sister Kathleen Cour, OP, is a member of the Dominican congregation of Springfield, Illinois, serving Benincasa Ministries in spiritual direction and retreat ministry. She has thirty years experience in parish and diocesan music and liturgy.

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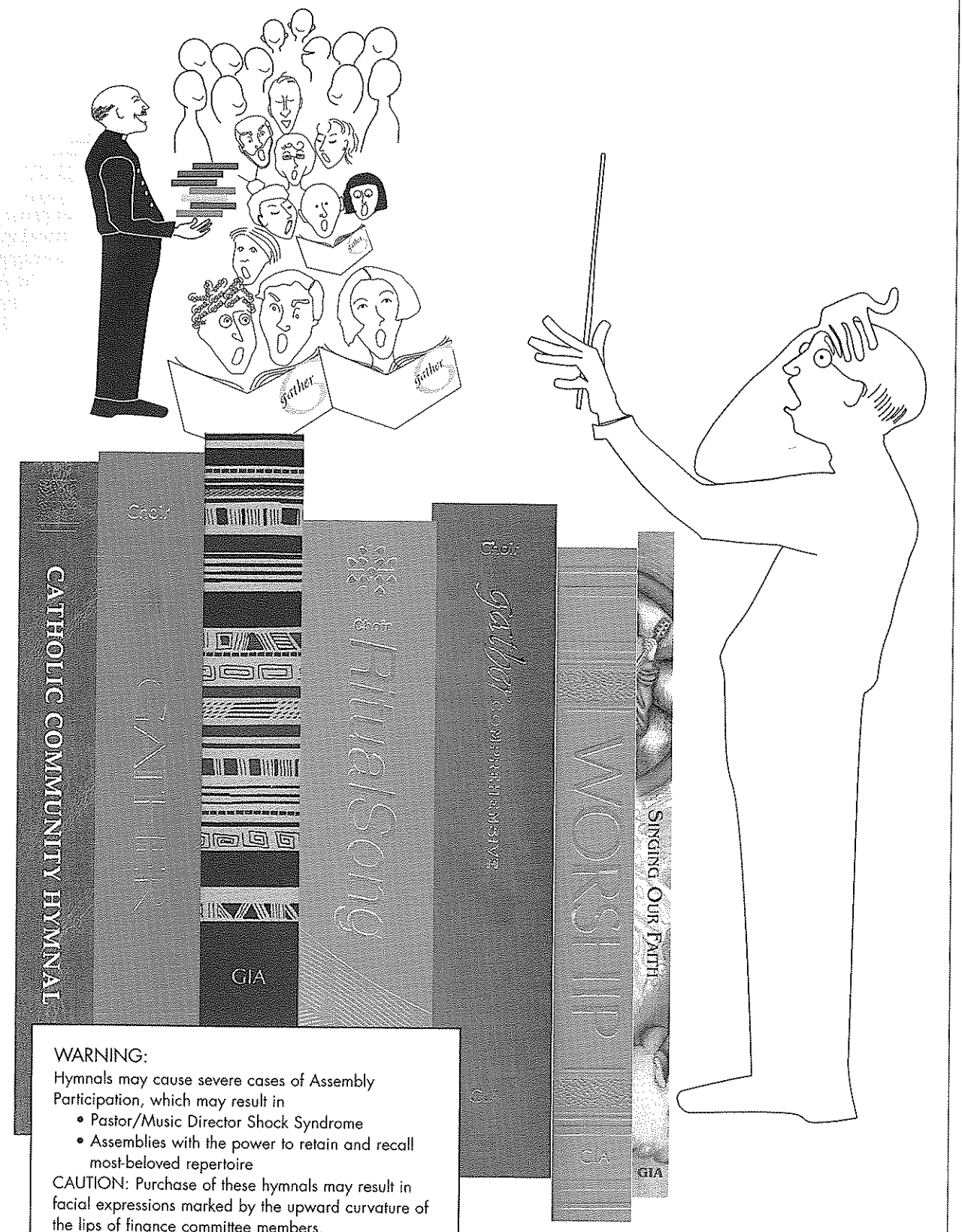

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Music/Choir Director. St. Stephen Parish, 451 Eucalyptus Drive, San Francisco, CA 94132. Fax: (415) 681-7843. Thriving community in Lakeshore District of San Francisco seeks a person to plan, supervise, and coordinate the music for Sunday liturgies including the special feasts and seasons of the liturgical year, school liturgies, weddings, and funerals. Salary and benefits based on diocesan guidelines. Send résumés to Father Joseph Walsh. HLP-6056.

Colorado

Director of Liturgy and Music. Regis University, Office of University Ministry, 3333 Regis Boulevard, Denver, CO 80221-1099. Phone (303) 458-4153. Jesuit university seeking practicing Catholic, committed to prayer and spirituality, experienced in working with college students, eager to collaborate with ministry team in fostering faith development. Responsibilities: liturgical year celebrations, special events, chapel music direction, student leader formation, RCIA. Requirements: master's degree with training and experience in music and liturgy. Music directing and instrumental competency (piano preferred). Full-time, ten month position, salary $42,000, benefits (includes education). Application: Send cover letter, résumé, one-page vision statement by 4/7/03. Performance video or audio tape helpful. HLP-6059.

Connecticut

Director of Music/Organist. Holy Spirit Church, 183 Church Street, Newington, CT 06111. Fax: (860) 666-9784; e-mail: spirhos@snet.net or sharonhschurch@snet.net. Seeking music director with organ, piano, and vocal skills to coordinate the music of our liturgies. Must have background in liturgy and experience in starting and directing choirs. Will work closely with pastor and liturgy committee. Will recruit, train, and rehearse music ministers and assist in planning and providing music for funerals and weddings. Salary commensurate with experience. Submit cover letter and résumé to Pastor. HLP-6045.

Florida

Music Director-Pianist. Queen of Peace Catholic Church, 10900 SW 24th Avenue, Gainesville, FL 32607. Phone: (352) 332-6279; fax: (352) 331-7347. Progressive, enterprising community alive in the Spirit seeking energetic, versatile person willing to expand a currently established music program! Accept the call to join us on our journey at this parish of 1,700+ families with five weekend Masses (one Spanish Mass) flavored with a wide range of musical abilities, both vocal and instrumental. Qualifications: bachelor's degree in music, exceptional piano and vocal skills, experience in composing and arranging for voice and instruments. Compensation comparable to the AGO guidelines plus stipends for special events. Send résumé attention Music Search Committee. HLP-6043.

Liturgist-Musician. Ascension Catholic Parish, 2950 N. Harbor City Boulevard, Melbourne, FL 32935. Website: www.ascensioncatholic.net; e-mail: etobin@highstream.net. A diverse parish with more than 3,000 families is seeking a director of music and liturgy. Applicants must have proven skills in both areas. Areas of responsibilities will include overseeing a vision of a parish which seeks to make the Eucharist the center of parish life; formation of a liturgy committee; keyboard skills; development of choirs, cantors; overseeing other liturgical ministries. Ascension has five Masses on weekends. Send résumé and salary expectations to: Fr. Eamon Tobin, Ascension Catholic Church. HLP-6050.

Georgia

Liturgist-Musician. Immaculate Heart of Mary Catholic Church, 2855 Briarcliff Road NE, Atlanta, GA 30345. Phone: (404) 636-1418, ext. 235; fax: (404) 636-4394. Full-time position in urban, multicultural, 1,600-family parish. Responsible for directing and recruiting for traditional and contemporary choirs, children's choir; formation of cantor program; and coordination and education of all liturgical ministers. Current instruments are a Rodgers organ and a grand piano; renovation of worship space will include new instruments. Qualifications for successful applicant include proficiency in organ, piano, and choral conducting, general office, computer, and organizational abilities. Work with parish teams to plan and provide liturgy and music for weekends, school liturgies, holy days, weddings, funerals, and special events. Salary $45,000–60,000 with full benefits. Send résumé and references

attention Father Jim Schillinger. HLP-6048.

ILLINOIS

Liturgist/Musician. Our Lady Queen of Peace, PO Box 100, Bethalto, IL 62010. Phone: (618) 377-6519. Parish thirty minutes from downtown St. Louis seeks full-time person with liturgical education, experience in organ/piano and choir direction (adult, contemporary, teen, and children's) to teach part-time in parish school, plan music for parish and school, coordinate liturgy committee/schedule, coordinate liturgy for weddings/funerals and special occasions. Salary commensurate with education/experience/skills. Send résumé/salary requirement/references to above address. HLP-6065.

INDIANA

Director of Music-Organist. Nativity of Our Savior Parish, 2949 Willowcreek Road, Portage, IN 46368. Nativity of Our Savior Parish is seeking a music director. Candidate must be experienced organist, pianist, and choir director. Music degree required. Responsibilities include planning and performing music for all four weekend liturgies, holy days, feast days, and special events. Additionally, director will build and sustain choirs, recruit and train cantors, attend monthly liturgy committee meetings, and have music budget responsibility. Send résumé with references and salary requirements to Music Director Search Committee, PO Box 1037, Portage, IN 46368. HLP-6040.

Director of Music and Liturgy. St. Joseph Parish, 211 North St. Louis Boulevard, South Bend, IN 46617. E-mail: avs@stjoeparish.com. Vibrant city parish of 700 families served by Holy Cross priests, with K-8 school, near the University of Notre Dame, has an immediate opening for a full-time director of music and liturgy to coordinate a balanced parish music program as part of a pastoral team. Parish has a well-established cantor program, adult choir, school children's choir, youth ensemble, and a tradition of full and active community participation. Candidate must have knowledge and pastoral understanding of liturgy and music. Experience and excellent piano skills required. Salary: $25–30,000 with benefits, plus weddings and funerals. Please send résumé with references to Search Committee. HLP-6044.

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Director of Music-Liturgy. Ss. Peter and Paul Catholic Church, 4735 West Michigan Avenue, Saginaw, MI 48603. Phone: (989) 799-5448; fax: (989) 799-1495; e-mail: bobdeland@chartermi.net. Vibrant parish of 850 families seeks full-time musician proficient in organ/piano. Coordinate music and liturgy for parish including directing adult choir, seasonal children's choirs, and volunteer cantors. Willing to work with parish team. Thorough understanding of Vatican II liturgy

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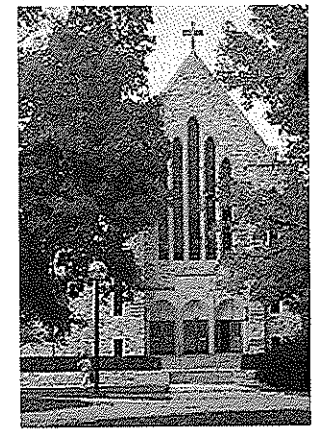

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Director of Music and Liturgy. St. John Catholic Church, 2099 N. Hacker Road, Howell, MI 48843. Phone: (517) 546-7200; fax: (517) 546-0403; e-mail: fgeorge@parishmail.com. Full-time position. Instruments: Allen digital organ and Kawai grand piano. Responsibilities: musician-cantor at four weekend liturgies, choir director of three choirs (adult, children, and contemporary), musician at weddings and funerals, provide music training for children in religious education, coordinate the worship committee and liturgical ministers. Qualifications: effective communication and people skills; proficient piano, organ, and choral directing skills; good knowledge of liturgical music and Catholic liturgy. Competitive salary commensurate with experience and qualifications. Full benefits if needed. Position available immediately. Please send résumé to Fr. Francis George. HLP-6046.

Director of Liturgy and Music. St. Alphonsus Catholic Church, 224 Carrier NE, Grand Rapids, MI 49505. Phone: (616) 451-3043; fax: (616) 458-5667. Active parish (2,000 families) seeks enthusiastic choral conductor/liturgist to head ministries. Music responsibilities include directing/training cantors and adult, children, and bell choirs for five weekend Masses, school Masses, and all special services. Candidate will plan liturgical calendar, celebrations; work with school/religious education programs; and oversee liturgical ministers. Good communication skills and broad knowledge of different styles of choral music are vital. Individual must hold a degree in music and have choral conducting experience, strong vocal skills, basic keyboard skills, and a knowledgeable background in liturgy. Accompanist is on staff. Salary commensurate with skills and experience, full benefits. Send/fax résumé to Parish Office. HLP-6052.

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Liturgical Musician. Grand Rapids Dominicans, 2025 East Fulton Street, Grand Rapids MI 49503. Phone: (616) 643-0114, ext. 341; e-mail: creilly@grdominicans.org. Vibrant Dominican community of women religious and Sunday assembly with a long history of outstanding liturgy and music seeks a full-time professional with collaborative skills to develop existing liturgical ministries and foster assembly participation. Requirements include a background in traditional/contemporary liturgical music, strong keyboard skills, vocal and handbell directing skills, and a background in Catholic liturgy and ritual. Experience with MS Publisher a plus. Competitive salary and benefits. Start date negotiable. Send cover letter, résumé, and salary requirements by April 30, 2003, to Linda Reilly, Director of Human Resources. HLP-6061.

Director of Liturgy and Music. Immaculate Heart of Mary Parish, 1935 Plymouth Road SE, Grand Rapids, MI 49506. Phone: (616) 241-4477; fax: (616) 241-2832. Active parish of 1,400 families seeks full-time liturgical music minister to direct our parish worship program, direct adult and children's choirs, and provide music for sacramental celebrations. Instrumental (piano and organ) and vocal skills plus a strong knowledge of Roman Catholic liturgy required. Good communication and people skills and broad knowledge of different styles of choral music vital. Degree in music or equivalent in education plus experience needed. Salary commensurate with education and experience. Full benefits. Send or fax résumé to above. HLP-6063.

MONTANA

Director of Liturgy and Music. Saint Leo's Church, PO Box 421, Lewistown, MT 59457. Phone: (406) 538-9306; e-mail: stleos@tein.net. Full-time position. Big Sky Country of Central Montana—beautiful setting amid three mountain ranges. 700-family parish is gifted with the fruits of many years of lay involvement, bringing Vatican II's vision into the parish's vibrant life/worship. Responsible for needs assessment, decision-making, planning, and implementation of liturgical ministries. Director would seek to promote Gospel values; must value collaboration/mutuality in ministry. Candidate should possess MA in theology (liturgy emphasis, if possible); guitar and/or keyboard skills a plus; ability to recruit, empower, and maintain liturgical ministers. Salary/benefits commensurate with experience and education. Job description available upon request. Send résumé/references to Search Committee. HLP-6054.

NEW JERSEY

Director of Sacred Music. Immaculate Conception Church, 35 Mountain Avenue, Somerville, NJ 08876. Fax: (908) 725-6269; e-mail: parishcenter@immaculateconceptiononline.net. Seeking a full-

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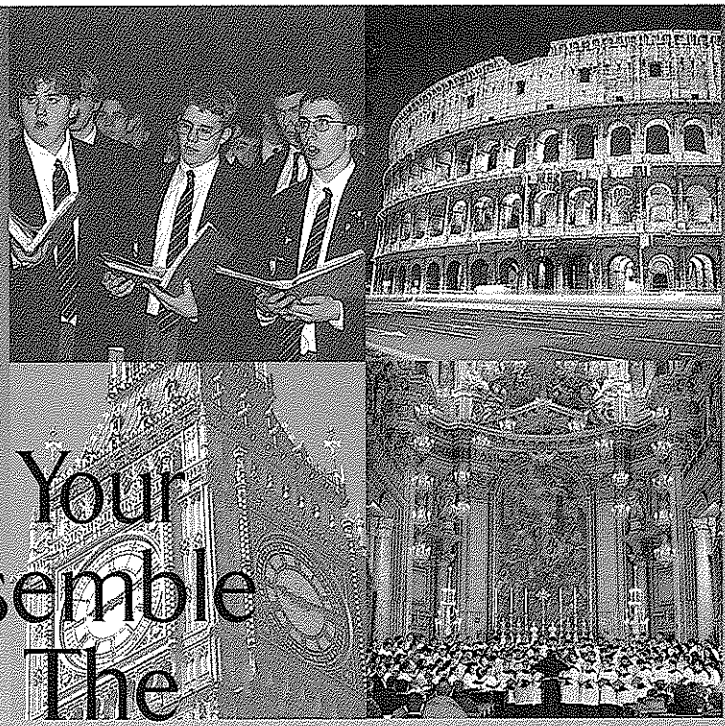

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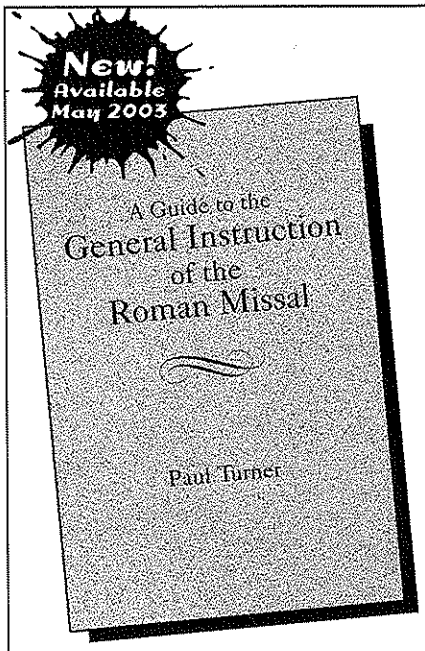
Director of Music. Sacred Heart Church, 76 Broad Street, Bloomfield, NJ 07003. Vibrant, multicultural parish seeks full-time director to coordinate and direct parish music program. Duties: organist for five weekend liturgies, direct three choirs (adult, children, multicultural), cantor program, holy days, school Masses, monthly staff and liturgical commission meetings. Requirements: bachelor of music degree (master's degree preferred), ability to train cantors, choral skills, ability to work in collaborative spirit, thorough understanding of current liturgical documents, and fully embrace the spirit of the parish. Comparable salary plus archdiocesan benefit package, paid vacation, and office space. Send résumé to Rev. Richard Kwiatkowski by May 15. HLP-6064.

North Carolina

Director of Liturgical Music Ministry. Immaculate Conception Catholic Church, Durham NC. E-mail: brayj@raldioc.org. Diverse, growing, inner-city Catholic parish with 2,000 + families seeks full-time, dynamic, creative organist/keyboardist/choir director to coordinate liturgical music for our faith community. Excellent musical/liturgical skills, good communication skills, pastoral sensitivity, and appreciation for contemporary and traditional Catholic liturgical music required. Coordinate all music associated with worship including six weekend liturgies (including two Spanish liturgies), weddings, funerals, holy days, and special events. Two established choirs, with excellent opportunities to grow and build music program. New $3.5 million worship space with dedicated music rehearsal space and Zimmer pipe organ. Salary range $30,000–40,000 based on experience, skills. Excellent benefits package. Contact Jeff Bray by e-mail. HLP-6051.

Director of Music. Holy Infant Catholic Church, 5000 Southpark Drive, Durham, NC 27713. Fax: (919) 544-1799. Full-time position in 900-household parish. Successful applicant is knowledgeable about/committed to the liturgical vision of Vatican II; can inspire liturgical community and its ministers in that vision; possesses the skills to implement that vision in the area of music ministry; is competent in keyboard, voice, choral direction, cantor training, and Catholic liturgical rites; and possesses minimum bachelor's degree in music (master's preferred; commensurate talent, knowledge, and experience may be considered in lieu of degree). Position open immediately. Accepting résumés until filled. Competitive salary (35K–45K). Generous benefits package. Send résumés to DOMM Search Committee. References required at time of application. HLP-6057.



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Paul Turner

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1-56854-496-0
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In this brief, accessible guidebook, Father Paul Turner, a well-known and trusted sacramental theologian, offers priests, deacons, and parish ministers a straightforward commentary on the new, third edition of *General Instruction of the Roman Missal.* Father Turner is working to make this resource available as soon as the official English translation of the GIRM is approved, highlighting three important principles:

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Cathedral of St. Mary, MIAMI, FLORIDA
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Royal Albert Hall, LONDON, ENGLAND
San Fernando Mission, SAN FERNANDO, CALIFORNIA
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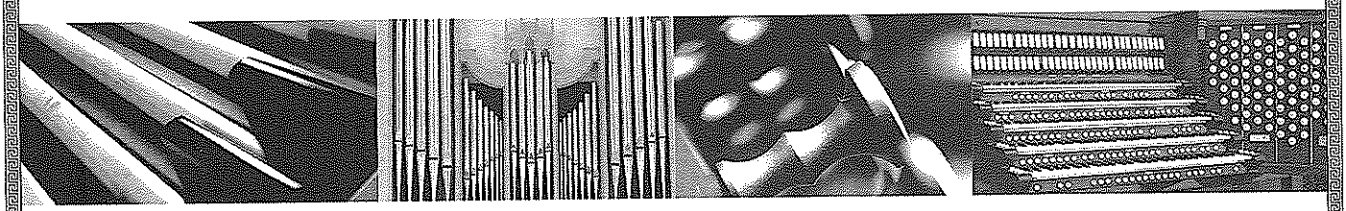

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WASHINGTON

Pastoral Assistant for Liturgy and Music. St. Anthony Parish, 314 S. 4th Street, Seattle, WA 98055. Phone: (425) 255-3132; e-mail: gregmcnabb@stanthonyrentonwa.org. Full-time position with culturally diverse parish of 2,300 families with six weekend liturgies. General responsibilities include coordinating liturgical ministers (lectors, greeters, artists, CLOW, etc.); training, developing, accompanying or leading liturgical musicians, cantors, and choir directors and members. Qualifications include: Catholic liturgical theology degree, proficiency in organ/piano/voice, experience in multicultural parish, and good communications skills. Send résumé, references, salary expectations by May 15 to Greg McNabb at the above address. Additional information upon request. HLP-6058.

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Director of Liturgy and Music. St. Cecilia Parish, 138 West Buntrock Avenue, Thiensville, WI 53092. Suburban parish of 950 families seeks full-time director of liturgy and music. Proficiency and experience in Catholic liturgy/worship principles and planning plus keyboard, organ, vocal, and choral direction skills required. Salary commensurate with experience. Position available July 1, 2003. Please send résumé to Deacon Joseph Wenzler, Search Committee. HLP-6042.

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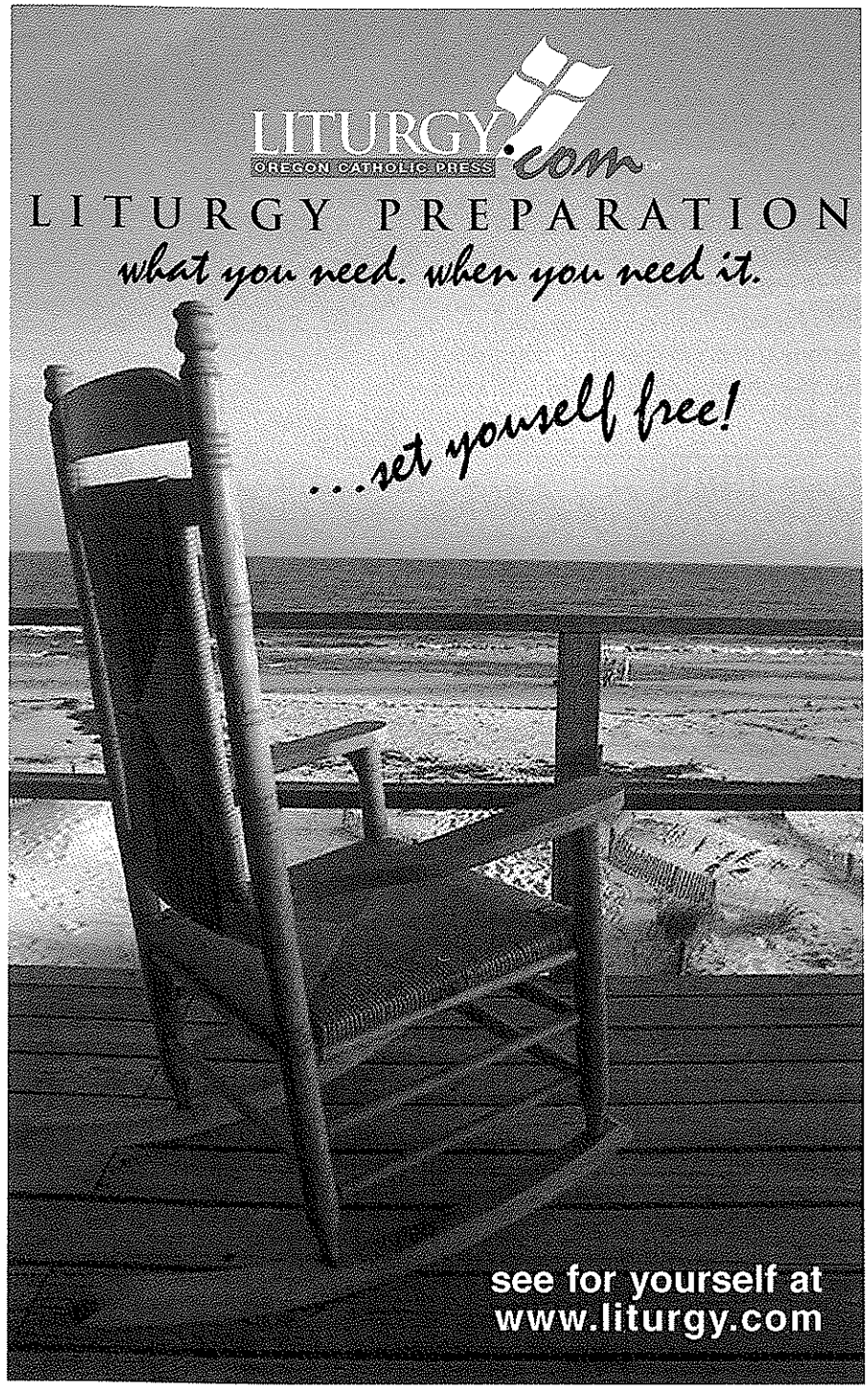

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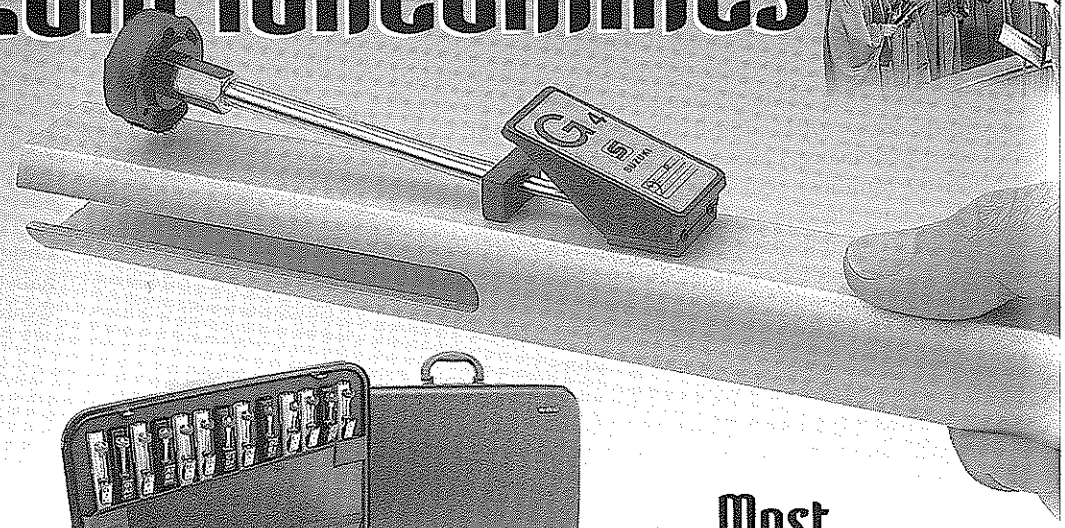

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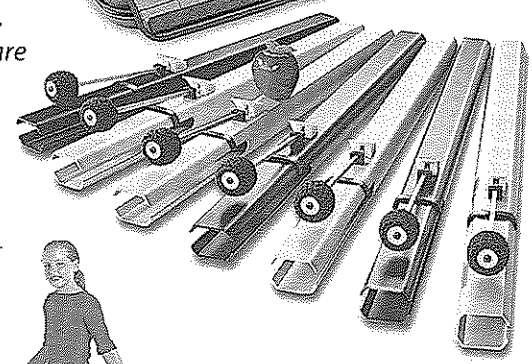

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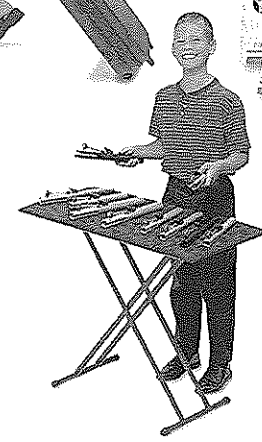

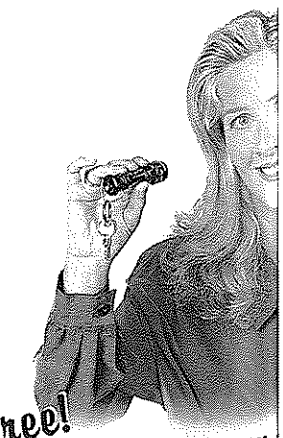

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Calendar

Concerts and Festivals

CALIFORNIA

Orange
May 30
Concert with Bob Hurd. Contact Janine Kilgore at (714) 637-4360.

DISTRICT OF COLUMBIA

Washington
May 4
Organ concert: The Complete Organ Works of Maurice Duruflé. Contact: Haig Mardirosian, Ascension and St. Agnes Parish, 1217 Massachusetts Avenue, NW, Washington, DC 20005. Phone: (202) 347-8161; e-mail: h.mardirosian@verizon.net.

INDIANA

Evansville
May 4
Concert with Carey Landry and Carol Jean Kinghorn. Contact Richard Kissel at (812) 422-7285.

MASSACHUSETTS

Waltham
May 4
Concert with Jesse Manibusan. Contact Laura Scalese at (781) 893-8461.

MINNESOTA

Deephaven
May 2
The Music Association of Minnetonka and the Land of Lakes Choir Boys. Place: St. Therese Church of Deephaven. Phone: (952) 473-4422; e-mail: lkruger@st.therese.org; web: www.st.therese.org.

MISSOURI

Walled Lake
May 16
Concert with Dan Schutte. Contact Kathy Ramus at (248) 624-1421.

NEW JERSEY

Long Valley
May 2
Concert with Gerard Chiursano. Contact Kathy DeRose at (908) 876-3515.

PENNSYLVANIA

Pittsburgh
May 20
Pittsburgh Diocesan Choral Festival with John Romeri, guest conductor. Contact: Diocese of Pittsburgh Office for Music Ministry, 2900 Noblestown Road, Pittsburgh, PA 15205-4227. Phone: (412) 921-5800, ext. 36; fax: (412) 921-4647; e-mail: npmpgh@aol.com.

VIRGINIA

McLean
May 4
Music from the Baroque, performed on period instruments by ArcoVoce, a chamber ensemble. Contact: St. Luke Catholic Church, 7001 Georgetown Pike, McLean, VA 22101.

WASHINGTON

Aberdeen
April 25
Concert with Pedro Rubalcava. Contact Judy at (360) 532-8300

Yakima
April 11
Concert with Jamie Cortez. Contact: Pedro Romo at (509) 965-7110

Conferences and Schools

INDIANA

Notre Dame
June 16–19
Thirty-First Annual Pastoral Liturgy Conference. Theme: Languages of Worship/El Lenguaje de la Liturgia. Place: University of Notre Dame. Contact: Notre Dame Center for Pastoral Liturgy, 1224 Hesburgh Library, Notre Dame, IN 46556. Phone: (574) 631-5435; e-mail: ndcpl.1@nd.edu.

Rensselaer
June 22–28
Gregorian Chant Institute 2003: Interpretation and Chironomy of Gregorian Chant in the Light of Recent Manuscript Evidence. Pre-

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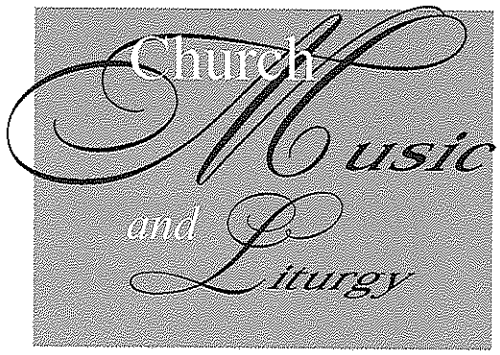

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sented by Rev. Lawrence Heiman, C.PP.S., and others. Contact Father Heiman at (219) 866-6272; e-mail: lheiman@saintjoe.edu.

MASSACHUSETTS

Westborough
June 20–21
Northeast Liturgical Conference. Theme: Lift Up Your Hearts. Place: Wyndham Hotel, Westborough. Contact The Georgetown Center for Liturgy at (202) 687-4420; e-mail: liturgy@georgetown.edu; web: www.georgetown.edu/centers/gcl.

MINNESOTA

Collegeville
June 20–29
National Catholic Youth Choir. Father Anthony Ruff, OSB, chaplain, Dr. Axel Theimer, conductor. Contact: Michelle Plombon-SOT, National Catholic Youth Choir, Saint John's Abbey and University, Collegeville, MN 56321.

Northfield
June 26–July 1
Creating Congregational Song, sponsored by The Hymn Society of the United States and Canada at St. Olaf College. Delores Dufner, OSB, Marty Haugen, and others. Contact: The Hymn Society Office, Boston University School of Theology, 745 Commonwealth Avenue, Boston, MA 00215-1401. Fax: (617) 353-7322.

MISSOURI

St. Louis
April 22–25
NCEA Convention. Eleven workshop sessions presented and sponsored by NPM Mus-Ed. Featured musicians include David Haas, Liam Lawton, Donna Anderle, Mark Friedman, Janet Vogt Contact: NCEA Office at (202) 337-6232; web: www.NCEA.org.

NEW JERSEY

Princeton
April 23–27
Symposium: Current Perspectives on Organ Research. Sponsored by the Organ Historical Society. Place: American Organ Archives at Talbott Library, Westminster Choir College of Rider University, Princeton. Contact: Organ Historical Society, PO Box 26811, Richmond, VA 23261. Phone: (804) 353-9226; fax: (804) 353-9266; web: www.organsociety.org.

Overseas

FRANCE

Solesmes
June 27–July 15
Interpretation of Gregorian Chants. Presented by: Rev. Columba Kelly, OSB, and others. Contact Dr. Robert Fowells at (626) 332-8465 or (800) 972-8996; e-mail: rmfowells@earthlink.net.

GERMANY

Leipzig and Other Sites
May 21–June 4
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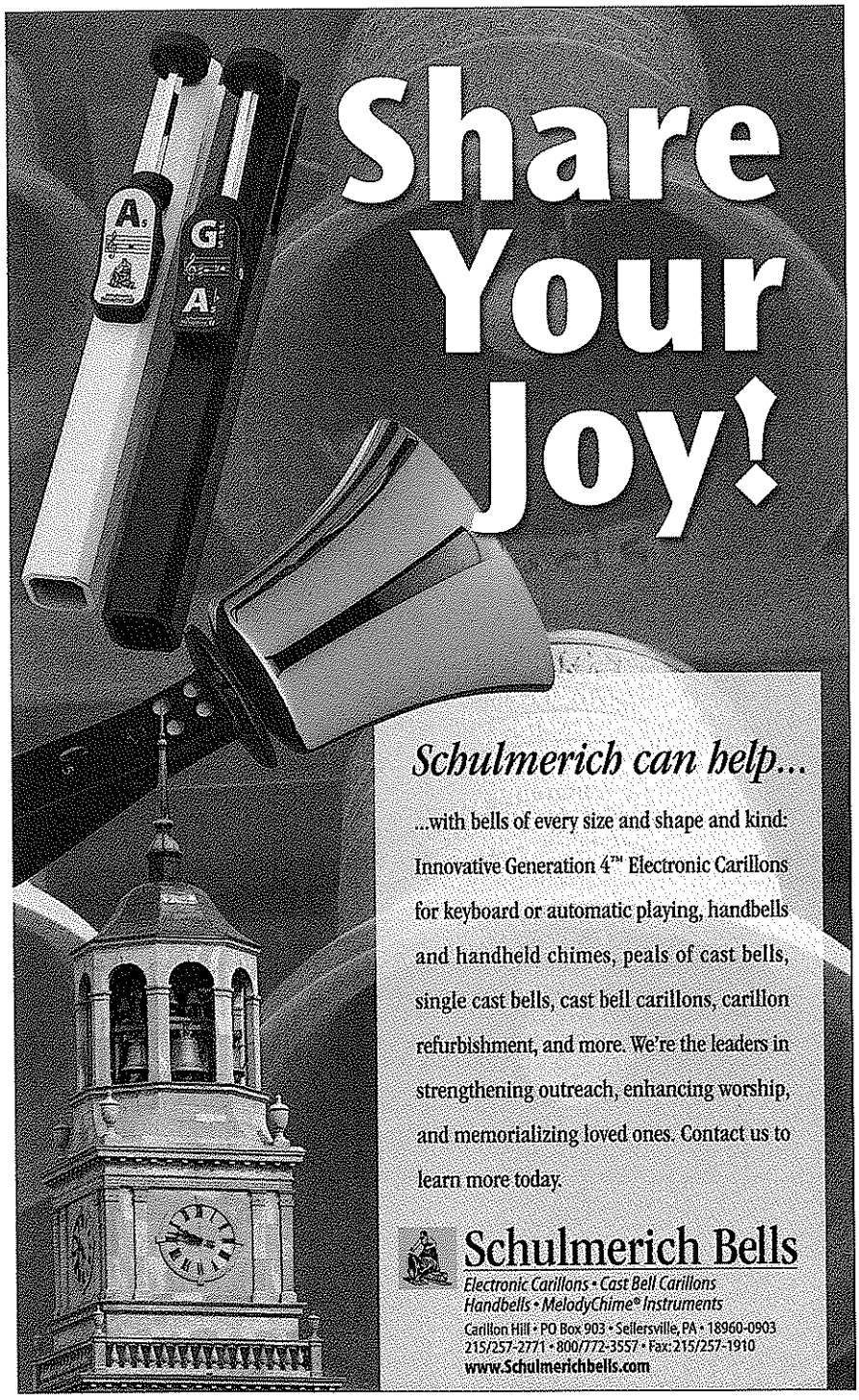
Please send information for CALENDAR *to: Rev. Lawrence Heiman, C.PP.S., Saint Joseph's College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272; e-mail: lheiman@saintjoe.edu; fax: (219) 866-6100.*



2003 EDUCATION CALENDAR

Schools & Institutes

Cantor *Express* School
May 30–June 1 Milwaukee, WI
June 13–15 Santa Rosa, CA
June 27–29 Reading, PA
August 4–6 Lakeside, OH
August 8–10 Atlanta, GA
September 12–14 Houston, TX*

Choir Director Institute
August 11–15 Belleville, IL

Organist-Choir Directors
July 28–August 1 St. Paul, MN

New!

Music with Children
Two Schools, One Location
July 28–30 Philadelphia, PA

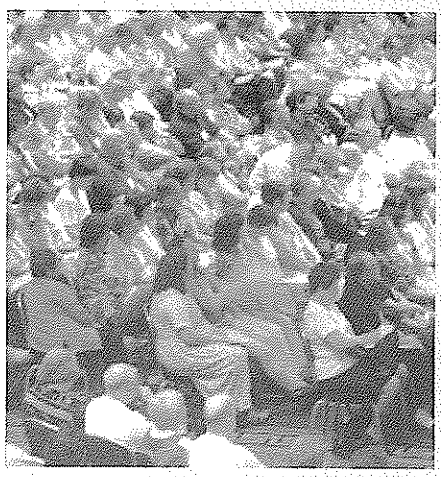
Guitar & Ensemble
June 23–27 Belleville, IL

Guitar *Express*
August 22–24 Albuquerque, NM*

School for Pianists
August 11–13 Detroit, MI

Pastoral Liturgy Institute
July 21–25 Chicago, IL

Pastoral Liturgy *Express*
August 22–24 Buffalo, NY



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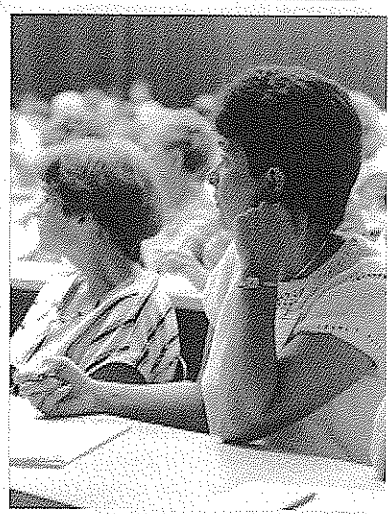

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NPM Summer at a Glance

May
30–June 1 **Cantor Express** Milwaukee, WI

June
13–15 **Cantor Express** Santa Rosa, CA
23–27 **Guitar & Ensemble School** Belleville, IL
27–29 **Cantor Express** Reading, PA

July
14–18 **National Convention** Cincinnati, OH Christ Present . . . When the Church Prays and Sings
21–25 **Pastoral Liturgy Institute** Chicago, IL
28–30 **Music with Children: Choir and School** Philadelphia, PA
28–Aug 1 **Organists-Choir Directors** St. Paul, MN

August
4–6 **Cantor Express** Lakeside, OH
8–10 **Cantor Express** Atlanta, GA
11–15 **Choir Director Institute** Belleville, IL
11–13 **School for Pianists** Detroit, MI
22–24 **Guitar Express** Albuquerque, NM
22–24 **Pastoral Liturgy Express** Buffalo, NY

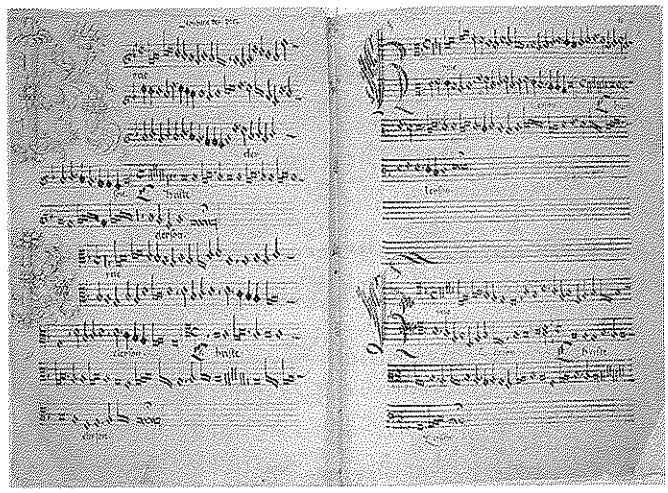
September
12–14 **Cantor Express** Houston, TX

The "Supra-Regional" Roman Rite: An Answer for our Multicultural Assemblies?

BY MARK R. FRANCIS, CSV

In several recent documents issued by the Congregation for Divine Worship and the Discipline of the Sacraments, the Roman Rite has been described as an example *par excellence* of inculturation.[1] The ninth chapter of the revised *General Instruction of the Roman Missal*, for example, asserts that because of the centuries-long process of inculturation it has already undergone, the Roman Rite has acquired "a certain supra-regional character." In fact, the text reports:

> Over the course of the centuries the Roman Rite has not only conserved liturgical usages that had their origin in the city of Rome but has also, in a deep, organic and harmonious way, incorporated into itself certain others, which were derived from the customs and genius of different peoples and of various particular Churches of both West and East, thus acquiring a certain supra-regional character (GIRM 397).[2]



Josquin des Prez, *Missa de Beata Virgine*, Sistine Chapel Collection, Vatican Library.

In noting this "supra-regional character" of the Roman Rite, could the Congregation be pointing us to a way of dealing with the issue of cultural diversity in our assemblies—a development which affects an ever increasing number of our parishes in the U.S.? Is this "already inculturated" Roman Rite as contained in the duly approved typical editions of the liturgical books the solution for the vexing challenges of multicultural assemblies? I would like to examine this assertion of the Roman Rite's supra-regional character and its relationship to liturgical inculturation, especially in a multicultural context.

Our Transcultural Roman Rite before Vatican II

Before Vatican II one often heard Catholics proudly boast that "you can go anywhere in the world and the Mass will always be celebrated the same way." We were taught that the whispered Latin prayers, Gregorian chant, the minutely prescribed gestures of the priest at the altar were all to be performed in the same way, whether the Mass was celebrated in Rome, Reno, or Rawalpindi. In a real sense the Roman Rite was transcultural: It was supposed to "mean" the same thing to people of every cultural group, no matter how diverse those cultures. It had always been so . . . or at least that is what most of us thought.

In a very real sense the old liturgy invited us to leave our everyday lives and enter another cultural world, one that was constructed over centuries and which encompassed elements from various cultures and historic periods. The world it invited us to enter, though, was not the timeless and universal realm that we might have thought. Rather it was a particular expression of Western European culture interpreted from the perspective of the late sixteenth century, when the Missal of Pius V (the Tridentine Missal) was promulgated. Given the chaotic and abusive state of late medieval liturgical practice, the Council of Trent had requested that the pope reform the missal and restore the Roman Rite to its "pristine" state.

Rev. Mark Francis, CSV, is the superior general of the Congregation of the Clerics of St. Viator (Viatorians), headquartered in Rome.

This historical retrieval, however, proved to be impossible due to the rudimentary state of liturgical scholarship at the time. The Rite of Mass in the Missal of Pius V, rather than a reflection of the earliest traditions of the Roman Church, is essentially a sixteenth century interpretation of a twelfth century form of the Roman Mass, which itself was a hybrid of many cultural elements: late classical Roman, Byzantine, Gallican, and Franco-Germanic.[3]

This so-called Tridentine Rite, however, also reflected the theological concerns of the era of the Counter-Reformation: the value of the sacramental priesthood and a corresponding emphasis on the Eucharist as sacrifice. The place of the priest as the one who offered the sacrifice of the Mass was so emphasized that the rest of the assembly's role was not even mentioned. Although there had been some talk of permitting the use of the vernacular in worship before and during the Council of Trent, Latin was maintained as the sacral language. It was retained in worship as a means of safeguarding unity, expressing mystery, and insuring doctrinal orthodoxy in the face of the Protestant challenge to the church.[4]

The Eurocentrism of the Catholic Church changed with the liturgical reforms of Vatican II—at least theoretically.

But was the old rite really all that immune to ambient cultural influences? Certainly the priestly core of the liturgy remained unchanged until Vatican II, but the *experience* of being at Mass varied greatly from cultural context to cultural context during the ensuing four centuries. One could hardly compare being at Mass in Vienna with full orchestra and chorus in the surrounding of a rococo basilica with the usual kind of Mass celebrated during the period of the penal laws in Ireland, where Mass was said quietly, without any kind of fanfare (or music) so as not to attract attention. Eucharistic celebrations in the Hispanic world, especially on festival days, tended to be exuberant affairs. On days of civic importance in Latin American countries, for example, it was not unusual for the municipal band to station itself in front of the local cathedral or church and play the national anthem at the elevation of the Eucharist after the words of institution. While the core of the rite performed by the priest remained very much the same, the "frame" for the ritual tableau varied a great deal from culture to culture.

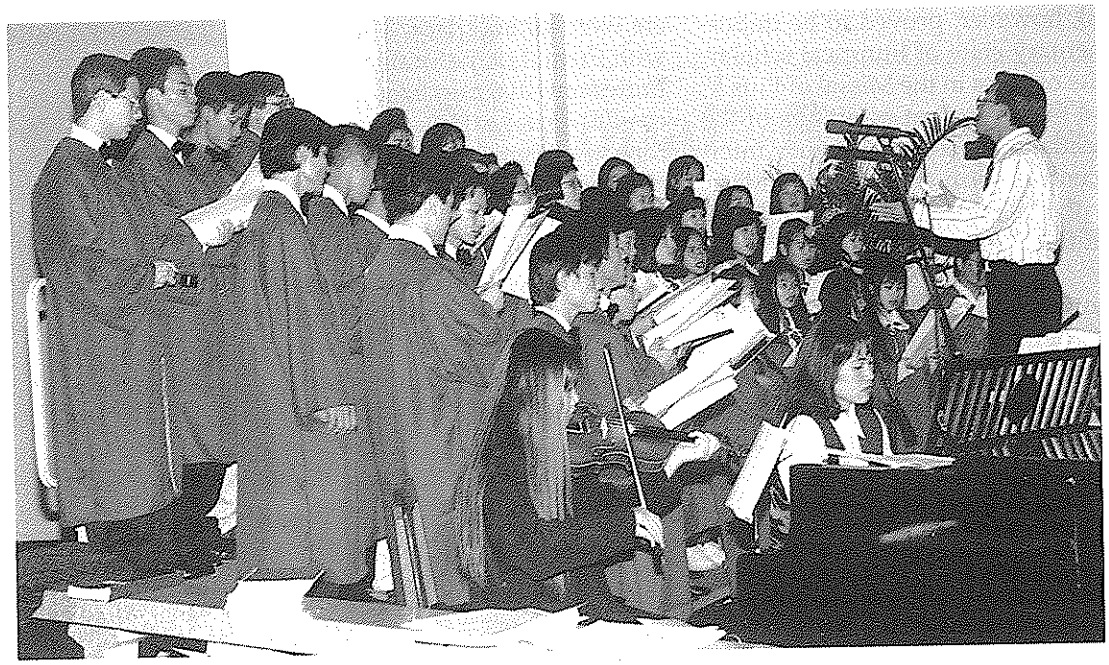
The Roman Rite and Non-Europeans

But what of peoples who were not Western European? Paradoxically, just when the Catholic Church "froze" the core of the liturgy in its Counter-Reformation form, the centuries of discovery and colonization of South America, Africa, Eastern Asia, and Oceania by the European powers were taking place. The colonizers brought the faith with them, but, naturally enough, the faith (Catholic or Protestant) that they brought was proclaimed in its Western European expression. For Catholics of Western Europe, the Roman Rite—celebrated in Latin with its complicated and obligatory ritual elements—became a part of what was brought to non-Western peoples and was considered a non-negotiable part of being a Catholic Christian. In effect, for an African or Chinese to embrace the faith in these centuries, it was also necessary to leave behind an existing cultural world and become a European, especially at worship. Despite the groundbreaking work of the Jesuit missionaries Matteo Ricci (+1610) in China and Robert de Nobili in India (+1656), who argued for more flexibility in proclaiming the Gospel by adapting both language and rites, the Church insisted on presenting itself to the non-European world in a Western European form, as if this Western European form came from God. Hilaire Belloc's aphorism, "The Faith is Europe and Europe is the Faith," often served as the unconscious presupposition of many generations of Christian missionaries who proclaimed the Gospel to non-Europeans.

So, while it has not been completely unaffected by the surrounding cultures, it can safely be said that the historical "supra-regional" character of the Roman Rite noted by the Congregation, while it has continued, has definitely been in eclipse since the Council of Trent. While some externals were influenced by cultural contexts, the Western European heart of the Rite remained unchanged until our time.

Inculturation as a Living, Critical Dialogue

The Eurocentrism of the Catholic Church changed with the liturgical reforms of Vatican II—at least theoretically. No longer was the liturgy reduced to a timeless monument to the faith, a bulwark of unity against the errors of a hostile Protestant or secular world. Since the liturgy has once again been considered "the work of the people" who were encouraged to full, conscious, and active participation, it has become impossible to maintain that the ancient Roman Rite as such was always and everywhere capable of transcending the culture in which it was celebrated. In fact, it needed to be "incarnated." It was for this reason that articles 37–40 of the *Constitution on the Sacred Liturgy* dealing with cultural adaptation of the rites were so important. These articles shook the foundations of what had been taken for granted during the previous four hundred years: that liturgical uniformity was the same thing as ecclesial unity. The principle contained in article 37 asserts that "even in the liturgy the Church has no wish to impose a rigid uniformity in matters that do not affect the faith or good of the whole community; rather the Church respects and fosters the genius and talents of various races and people." While this statement may today seem to be nothing more than common sense, it was a major breakthrough in 1963.



Vietnamese Choir, Sacred Heart Parish, San Francisco, California

Inculturation, Translation, and Today's Challenges

Vatican II, then, opened the way to inculturation of the Roman Rite, which can be described as an ongoing, critical dialogue with the local culture. The very fact that the reforms made it possible to celebrate the liturgy in the vernacular has rightly been called the first step of inculturation (*Varietates legitimae* 53). Translation, though, has become a lightning rod for very diverse opinions regarding the nature of the Roman Rite and the manner in which it communicates the faith. There are some who maintain that the form as well as the content of the prayers contained in the *Missale Romanum* should be maintained as much as possible in translation. In fact, *Liturgiam authenticam*, the recent instruction on translation issued by the Congregation for Worship, speaks of the Roman Rite as a "precious example and an instrument of true inculturation" because of its ability to assimilate liturgical usages from diverse origins "into a harmonious unity that transcends the boundaries of any single region." This document, then, seems to be saying that because the Roman Rite has done its work of inculturation (in its formative period, from the fourth to the eleventh century), it no longer needs any further inculturation, since it has become transcultural. Paradoxically, it seems we are back to the goal of the Roman Rite being celebrated the same way the world over . . . but now in the name of inculturation.

Despite strong statements by national conferences of bishops—before the continental synods for Africa, Asia, and Oceania—that literal translations of the Latin texts were severely compromising the ability of the liturgy to evangelize their people, the current policy seems to reject out of hand "dynamic equivalence" in translation; a method that would grant a greater leeway in rendering Latin texts into languages used by cultures extremely removed from Rome.[5] Clearly, we still have a long way to go in appreciating that the liturgical reform did not simply substitute for one set of invariable rubrics (the Tridentine) another new set (those of the third edition of the Missal of Paul VI). Rather, the Council made possible a new view of liturgy as being *in dialogue* with the various cultures in which it is celebrated, thus opening the way to an *ongoing* liturgical renewal allowing for experimentation and flexibility in the celebration of the Roman Rite, especially in non-European contexts.

Just as the Roman Rite was able to incorporate the "customs and genius" of a variety of cultures into a harmonious whole during its formative centuries, it needs the same freedom today to incorporate elements from Asia, Africa, Oceania, and Latin America—those cultures with which the Roman Rite has had little dialogue in the past. It was precisely this kind of ongoing openness—to Byzantine and Franco-Germanic cultural elements—that made the Roman Rite "supra-regional" in the first place.

Notes

1. See in particular the Instruction *Varietates legitimae* (*Inculturation and The Roman Liturgy*, January 25, 1994), 53; *Liturgiam authenticam* (*On the Use of Vernacular Languages in the Publication of the Books of the Roman Liturgy*), March 28, 2001) 5; *Institutio Generalis Missalis Romani* (*General Instruction of the Roman Missal*), editio typica tertia (2002), 397.

2. The translation is mine. The original text reads: "Ritus ille saeculorum decursu non solum usus liturgicos ex urbe Roma oriundos servavit sed etiam profundo, organico et harmonico modo alios quosdam in se integravit, qui e consuetudinibus et ingenio diversorum populorum variarumque Ecclesiarum particularium sive Occidentis sive Orientis derivabantur, indolem quandam supraregionalem sic acquirens."

3. Cf. Enrico Cattaneo, *Il culto cristiano in Occidente* (Rome, Italy: Edizioni Liturgiche, 1978) 360–378.

4. See Adrien Nocent, *La Messa Prima e dopo San Pio V* (Casale Monferrato, 1985) 39–52.

5. For a fascinating history of the long struggle for worship in the vernacular see Keith Pecklers' new work *Dynamic Equivalence: the Living Language of Christian Worship* (Collegeville, Minnesota: The Liturgical Press, 2003).

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