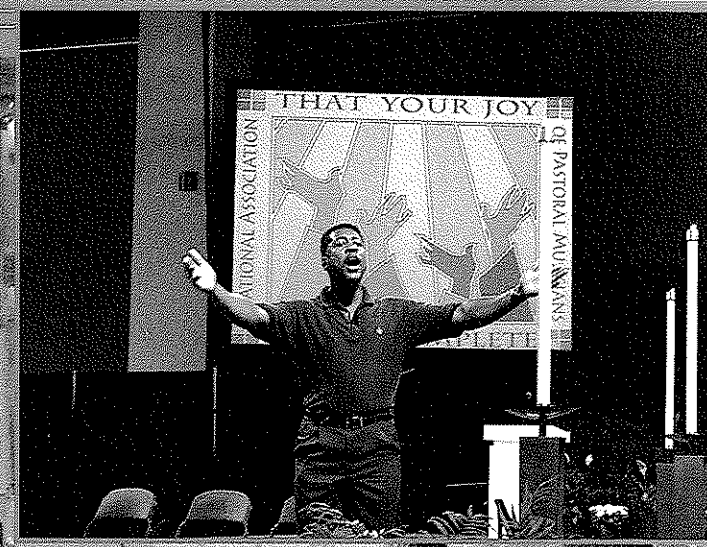
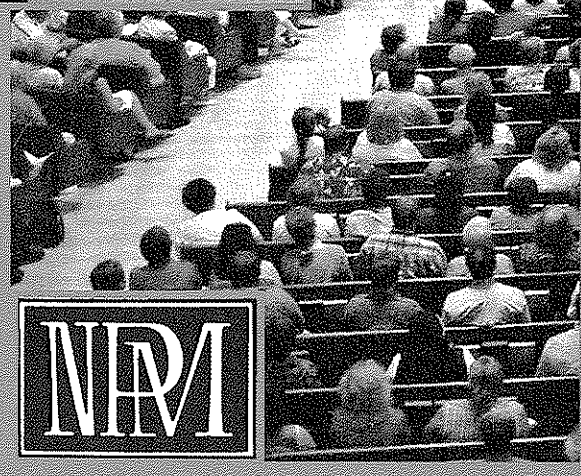
NATIONAL ASSOCIATION *of*
PASTORAL MUSICIANS

PASTORAL Music

October-November 2005





NPM

National Convention 2005

That Your Joy May Be Complete

John 15:11

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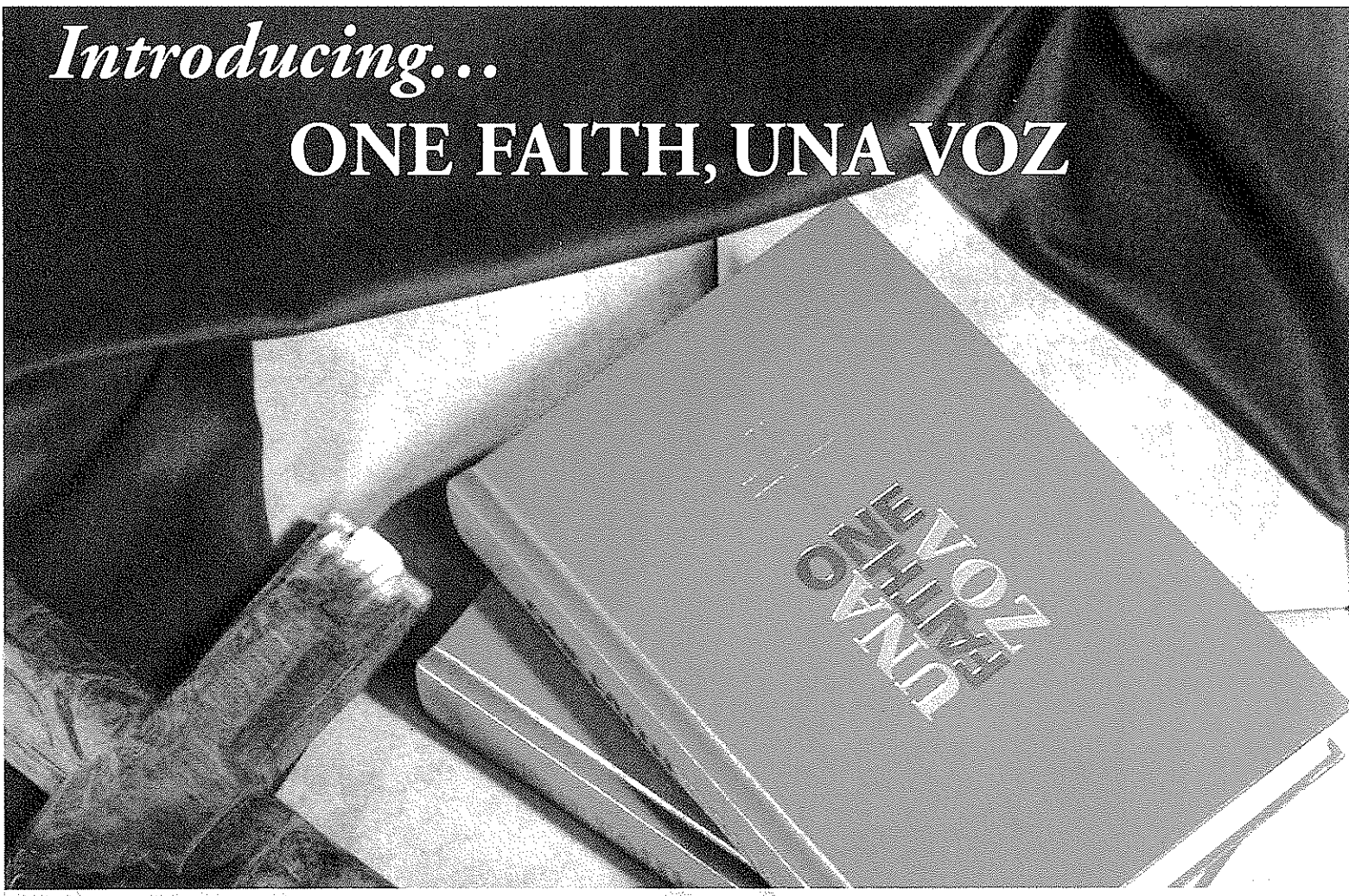

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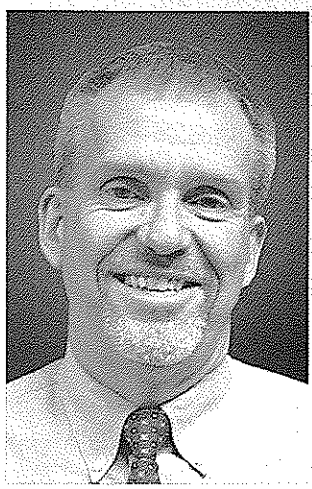

From the President

Where is the joy?

In some ways that question seems almost trivial after the devastation we have witnessed these past few weeks in Louisiana, Mississippi, Alabama, and Florida. So many people have lost so much—including a number of NPM members, their families, and their communities. And of course they are not alone. Every day, all over the world, people die from starvation, disease, or violence committed by others. How can we speak of joy when so many people are suffering?

As I was thinking about this question, I came across a striking message that the NPM National Office received from Beth Bordelon, Director of the NPM Baton Rouge Chapter. Working at an emergency field hospital set up at the Louisiana State University Field House, she had the opportunity to meet many evacuees from New Orleans in need of medical treatment. Beth writes, "They may be physically and mentally exhausted from this ordeal, but their faith is a witness for us all. Yes, all of our lives here in southern Louisiana have changed, but we know too that

> No storm can shake my inmost calm
> While to that rock I'm clinging.
> Since Love is Lord of heaven and earth,
> How can I keep from singing?"

Few NPM members are dealing directly with the large-scale devastation that has visited hundreds of thousands of people along the Gulf Coast. Yet many of us face other kinds of suffering or challenges—physical disease, emotional distress, addiction, broken relationships, responsibility for an aging or sick relative. Others deal with difficult situations in their ministries—conflict with pastor or staff members, lack of human and financial resources, a crushing work load, a sense of being undervalued or unappreciated.

Disaster, difficulty, and even death do not in fact mitigate our joy but rather differentiate it from mere enjoyment or pleasure. When Jesus spoke to his disciples about joy, he did so after washing their feet and commanding them to do likewise. He promised them a joy that would be fully revealed only in the outpouring of his own life on the cross and his resurrection to new life. Christian joy allows us to rejoice in the midst of difficulties, suffering, and death because it is a gift of the risen Lord, who remains always with us—that our joy "may be complete" (John 15:11).

From June 27 to July 1, more than 3,600 NPM members and friends assembled in Milwaukee to celebrate Christ's gift of joy. This National Convention was no gathering of the simple-minded or naïve. We came together and dared to raise our voices in songs of joy because we have come to believe in a God who comes with liberty for the captive, healing for the broken, forgiveness for the sinner, and life for the dead.

We delighted at this year's convention in the musical gifts of young and old, we rejoiced in the diversity of musical and cultural expressions among our members, and we opened our minds to new ways of serving and singing and playing. We also heard stories from one another about disappointments and failures in our ministries, but we celebrated the joy that we receive in offering faithful service to the Christian community. We renewed our commitment to pastoral music ministry and marked one another with the cross, the sign of our willingness to pour out our lives for others.

Where is the joy? Even in difficult times we need not look far to find it. If we place our trust in the abundance of God's love and mercy, we will find that joy is springing up within us. Music allows us then to bring this joy to expression in a way that is unmatched. In song and in sound we give thanks for the joy we have received and call others to trust the promise of Christ—"that your joy may be complete"!

J. Michael McMahon

J. Michael McMahon
President

NATIONAL ASSOCIATION *of* PASTORAL MUSICIANS

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Cover: Upper left: Father Peter Galadza carries the Book of the Gospels during the Divine Liturgy, celebrated according to the ritual and chant of the Ukrainian Catholic Church. Upper right: Carl Carvey leads participants in song during the Opening Event. Center: Lee Gowzdz leads the National Children's Choir Festival Performance on Monday night. Lower right: Convention participants join in the Convention Eucharist on Wednesday night. Convention photos in this issue are by Rebecca Ludeman, Evansville, Indiana; Terri Pastura, Toledo, Ohio; Eileen Ballone, Little Ferry, New Jersey; and Gordon E. Truitt.

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Association News

Convention Update

Milwaukee!

More than 3,600 people participated in the 2005 NPM National Convention in Mikwaukee—attendees, spouses and companions, choir members, instrumental musicians, presenters, and volunteers. As in previous years, this convention of the National Association of Pastoral Musicians was the largest gathering under Roman Catholic sponsorship devoted specifically to liturgy in the United States this year.

About one-third of those participating in the Convention gave us evaluation forms, and they gave the event an overall rating of 4.3 out of 5—ranking this year's Convention among the most highly rated in NPM's twenty-nine year history. All of the major speakers were also highly rated, as were the various liturgies, concerts, and events.

For some comments and suggestions from the participants, please see the Commentary beginning on page seventy-seven.

2005 Institutes

Comments

Nearly 450 people participated in our summer institutes. The Guitar and Ensemble Institute was the best-attended program this summer, with sixty-eight participants. Here are some comments we've received from people who attended the 2005 institutes.

Cantor Express: "I know now exactly what I need to work on to improve my singing voice and to lead the assembly." "I have discovered that serving as a cantor is truly a vocation, not just something I do at church every now and again and then it's over."

Choir Director Institute: "I feel rejuvenated, re-energized, much more confident, and I have a whole host of ideas to take back to my choir. We can and will sound so much better this year. I can't wait!"

Guitar and Ensemble Institute: "My best moment was driving up the driveway at Marydale, knowing there were friends both old and new and that by the end of the week we would all be like family." "Morning and evening prayer were my best moments. I have struggled lately spiritually, and the structured format allowed me to focus."

Pastoral Liturgy Institute: "We received an in-depth survey of all the documents and rites, which I *really* needed as a musician. The faculty were outstanding: knowledgeable, humorous, experienced themselves in fulfilling the rites . . . ."

Members Update

St. Cecilia Sing 2005

You are invited to participate in a national festival of sacred song in your own parish church, school, diocese, NPM chapter, or other worshiping community. The NPM Choir Directors' Standing Committee is sponsoring the second annual **St. Cecilia Sing.** Last year choirs and musicians from all over the United States (and beyond) took part in this event. Once again we hope to have choirs from across the United States and from other nations participating by holding a concert, choral festival, or prayer event with this title on the weekend of **November 18–20** or at some other time during the month of November. Many parishes or dioceses already celebrate St. Cecilia's memorial (November 22); we hope to encourage this current practice and expand it.

Saint Cecilia SING

Last year some groups of parishes celebrated the St. Cecilia Sing on a regional basis, some dioceses held diocesan choral festivals, and some schools held special musical programs. Several parishes set aside a time of singing by the congregation and choir prior to Sunday Mass in honor of St. Cecilia Day. By presenting an NPM St. Cecilia Sing, you can allow your parish community a chance to experience the wonder of music and celebrate in another form as a parish family.

It's easy to participate! The guidelines for participation in the St. Cecilia Sing are simple:

- The event should be a concert, choral festival, or prayer service outside of Sunday Mass.
- The St. Cecilia Sing may be an event for the diocese, NPM chapter, deanery, parish, a group of parishes, a school, or another worshiping community.
- The event may include music by singers and instruments, but there should be some singing by the choir alone and some singing that includes the congregation.
- The event should be registered with the NPM National Office by completing the registration form which may

Prayer for the Displaced

We offer this prayer for all those who have been displaced by the effects of Hurricane Katrina.

Lord,
no one is a stranger to you,
and no one is ever far from your loving care.
In your kindness watch over refugees and exiles,
those separated from their loved ones,
young people who are lost,
and those who have left or run away from home.
Bring them back safely to the place where they long to be
and help us always to show your kindness
to strangers and those in need.

We ask this through our Lord Jesus Christ, your Son, who lives and reigns with you and the Holy Spirit, one God, for ever and ever.

English translation of the Opening Prayer, Mass for Refugees and Exiles in the *Roman Missal* © 1973, International Committee on English in the Liturgy, Inc. All rights reserved.

NPM Awards 2005

Jubilate Deo
Carol Doran
Professor of Music and Seminary Organist,
Virginia Theological Seminary, Alexandria, Virginia
For vision, leadership, and commitment in forming musicians and clergy to serve a singing Church.

Pastoral Musician of the Year
Marie Kremer
Director of Music Ministries,
St. Monica Parish, St. Louis, Missouri
For faithful service of the Church at prayer, steadfast leadership and support of colleagues in ministry, and continuing commitment to form a new generation of musicians.

Music Educators of the Year
Mark Friedman and Janet Vogt
Mark: Campus minister and liturgy director, Summit Country Day School, Cincinnati, Ohio, and music minister and liturgist, St. John Fisher Parish
Janet: Educational keyboard editor, Lorenz Corporation, Dayton, Ohio, and music minister and liturgist, St. John Fisher Parish, Cincinnati
For creating music to delight and inspire teachers and students.

DMMD Member of the Year
Jean McLaughlin
Director of Music Ministries,
St. Joan of Arc Parish, Toledo, Ohio

Chapter of the Year
Washington, DC

Music Industry Award
MuSonics
For outstanding service to pastoral musicians and generous support of the ministry of NPM.

Representatives of DMMD and the USCCB Commission on Certification and Accreditation celebrate the awarding of the CDMM certificate to Mark Konchan (third from left).

Certification
Mark Konchan
Director of Music Ministries,
St. Paul of the Cross Parish, Park Ridge, Illinois
Certified Director of Music Ministries

Scholarships

NPM Members Scholarship ($4,000)
Rev. Joseph Xuan-Thao
Ho Chi Minh City, Vietnam

NPM Koinonia Scholarship ($2,000)
Carrie Marcotte
Bolingbroke, Illinois

NPM Perrot Scholarship ($2,000)
Henry Seymour
Pittsburgh, Pennsylvania

NPM Board of Directors Scholarship ($1,000)
Mary Catherine Levri
Pittsburgh, Pennsylvania

NPM Composers/Authors Collaborative Scholarship ($1,750)
Jason R. Lewis
Willoughby, Ohio

Funk Family Memorial Scholarship ($1,000)
Megan S. Enninga
Willmar, Minnesota

Dan Schutte Scholarship ($1,000)
Normand J. Gouin
East Lansing, Michigan

Dosogne/Rendler-Georgetown Chorale Scholarship ($1,000)
Andrew Puntel
Philadelphia, Pennsylvania

MuSonics Scholarship ($2,000)
Mary L. Bresowar
Gonzales, Louisiana

Paluch Family Foundation/WLP Scholarship ($2,000)
Jeffrey Moellman
Lakewood, Ohio

GIA Pastoral Musician Scholarship ($1,500)
Annie Marie Maloney
Spokane, Washington

OCP Scholarship ($1,500)
Manolito S. Jaldon, Jr.
San Francisco, California

be downloaded from the NPM web site, found in the September issue of *Pastoral Music Notebook*, or obtained by contacting the NPM National Office by phone at (240) 247-3000 or by e-mail at npmsing@npm.org.

- The official logo of the St. Cecilia Sing should appear in the program for the event, along with an explanation that this event is being held as part of a national festival of sacred song sponsored by the National Association of Pastoral Musicians (NPM).

We will make available a list of participating communities both on the NPM web site and in a future issue of *Pastoral Music Notebook*. Make sure that you're included in this exciting (inter)national event!

Scholarships 2005

Through the generosity of NPM members, friends, and industry associates, we were able to award and announce more than $23,000 is scholarships this year. Here are brief biographies—and some photos—of the scholarship recipients.

The recipient of this year's $2,000 MuSonics Scholarship, **Mary L. Bresowar**, is pursuing master's studies in keyboard at Louisiana State University. Her "first love" in music has always been accompanying, and her undergraduate degree is in piano performance. For twenty years, she has served as a pastoral musician in the Baton Rouge area, serving as an instrumental accompanist and/or choir director. Currently she accompanies Masses and directs the youth choir at her home parish—St. Theresa of Avila in Gonzales, Louisiana—and serves as the adult choir director for one Sunday Mass at a neighboring parish. Her husband and two of their four children also participate in music ministry.

Megan S. Enninga, recipient of this year's Funk Family Memorial Scholarship ($1,000), started playing the organ at St. Gabriel Catholic Church in her hometown when she was in the fourth grade, and she began serving regularly as a music minister when she was in the eighth grade. She received her undergraduate degree in 2002 from the College of St.Benedict/St. John's University, Collegeville, Minnesota. Megan is currently the director of music and liturgy at the Church of St. Mary in Willmar, Minnesota, where she serves as principal organist and director of the Spanish choir, adult choir, children's choir, handbell choir, and funeral choir. Megan is enrolled in the master's program in liturgical studies at St. John's University School of Theology.

Normand Gouin received this year's Dan Schutte Scholarship ($1,000) to assist in completing a master's degree in liturgical studies at the University of Notre Dame in Indiana. Norm has been working in pastoral music and liturgy for more than twelve years after receiving his bachelor's degree in music from The Catholic University of America in Washington, DC. He has served in a variety of parish settings directing both music and liturgy. Most recently he served as the music director/campus minister at St. John Student Parish in East Lansing, a large parish community that serves the Catholic student population at Michigan State University. Here Norm has worked with more than one hundred people to provide liturgical music leadership for six Sunday liturgies and regular liturgical events throughout the year. In August, Norm began a new position as the liturgy and music director for the Norbertine community at Daylesford Abbey in Paoli, Pennsylvania, working under the direction of Rev. Andrew Ciferni, O.PRAEM. Norm also serves the church as a composer; he has been commissioned to write music for a variety of special events and projects.

Manolito A. Jaldon, Jr., received this year's OCP Scholarship ($1,500). He is working on a bachelor's degree in keyboard and choral works at San Francisco State University, building on his work as music director and organist at St. Stephen Catholic Church in San Francisco—he was hired as the assistant music director when he was nineteen and graduated to full-time director a year later.

Mary Catherine Levri is currently a senior at the University of Notre Dame in Indiana, where she is finishing a double major in organ performance and the program of liberal studies. A resident of Pittsburgh, Pennsylvania, she has been studying organ for twelve years and is currently taking lessons from Professor Craig Cramer. Mary Catherine is a member of the Notre Dame Liturgical Choir and frequently serves as an accompanist for weekly Masses in the Basilica of the Sacred Heart. She served as the accompanist for the Notre Dame Folk Choir on their tour of the northeastern United States last May, and she plans on playing a spring senior recital on the Fritts organ in the DeBartolo Performing Arts Center on campus. After graduation from Notre Dame in May 2006, Miss Levri plans on attending graduate school. She will use the $1,000 NPM Board of Directors Scholarship to continue her studies.

Jason Lewis was awarded the NPM Composers/Authors Collaborative Scholarship ($1,750) to continue his master's studies at Ursuline College in Pepper Pike, Ohio, near Cleveland. Beginning in the sixth grade, Jason played the piano for Friday morning school Masses at St. Mary of the Assumption Parish in Mentor, Ohio, and he served the wider community as a junior cantor. After private music instruction, he served as a substitute organist for the parish. In his freshman year in college, Jason was invited by his pastor to serve as full-time liturgist and music director.

At the age of twenty-one, **Annie Marie Maloney** is a senior at Gonzaga University in Spokane, Washington, pursuing a degree in vocal music performance and assisting with singing at campus Masses. As a performance major, she sees her calling as a life of service. She has served as a cantor at St. Charles Parish in Spokane and as musical director and cantor at St. Joseph Parish. On graduation, her plans are to work as a pastoral musician in some form for the rest of her life. This will include continued education in liturgical studies, practices, and musical repertoire in order to serve the diverse, ever-growing, and evolving Catholic Church. Annie received this year's GIA Pastoral Musician Scholarship ($1,500).

Carrie Marcotte, who received the $2,000 NPM Koinonia Scholarship, is the co-director of music ministries (with her husband) at St. Scholastica Parish in Woodridge, Illinois. She began piano lessons in the second grade, and she has worked as a singer-dancer at Busch Gardens in Williamsburg, Virginia, and on the cruise ship Spirit of Chicago, but her experience as a pastoral musician began in high school, when she was recruited to sing with the adult choir by her mother, the music director at her home parish. In college, Carrie was put in charge of three choirs/ensembles for the campus parish at Western Michigan University, and after

Continued on page ten

Brother Roger Schutz
1915–2005

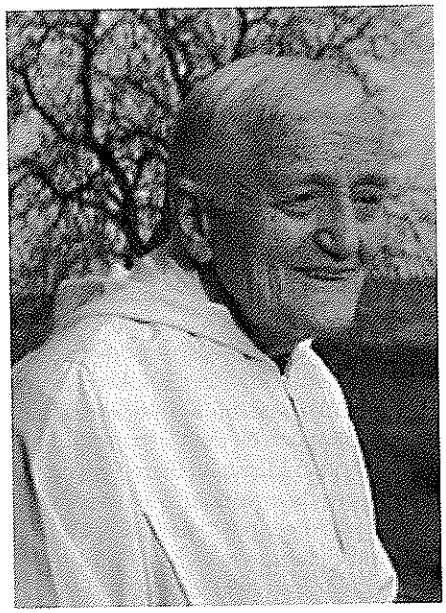
Roger Schutz was a dreamer, and he dreamed of ecumenism and peace. Born in Switzerland in 1915, he followed his father into ordained ministry in the Swiss Reformed Church. In 1940, he left Switzerland to live in France, his mother's country, where he hoped to begin a community in which reconciliation among Christians would be the model for daily life—a community, he wrote, where "kindness of heart would be a matter of practical experience and where love would be at the heart of all things."

He bought a house in the small village of Taizé, near Cluny, just a few miles from the demarcation line that divided France during World War II. There, with three friends and fellow theologians who took private vows, he worked to care for and hide refugees—especially Jews—from Nazi persecution. They asked the local Catholic bishop for permission to use the abandoned village church. The bishop forwarded the question to the papal nuncio in Paris—Archbishop Angelo Roncalli (later Pope John XXIII), who gave permission.

Denounced to the Vichy government, the group fled to Geneva for two years, but they returned to Taizé after the war. Brother Roger chose Easter Day 1949 as the date on which the little community made a public dedication to a life of celibacy, community of possessions, and simplicity of life.

Almost immediately, the community began to attract pilgrims to their chapel, which they later replaced with a much larger building—the Church of the Reconciliation, built by young volunteers—because the number of young people visiting Taizé had increased notably at the end of the 1950s.

In 1955, members of the community asked the composer Jacques Berthier, who had earlier written some music for antiphons to the Gelineau psalm settings, to compose some music for the Taizé Community, which at that time consisted of only twenty brothers who sang beautifully in four equal voices. Berthier and the community went their separate ways until 1975, when the brothers once again approached him, asking



him this time to compose simple repetitive chants for use by the increasing numbers of young people who came from all parts of the world each year to gather at Taizé.

Little by little, over a period of nearly twenty years, a vast repertoire of original and altogether new music was created and became known throughout the world as "music from Taizé." The concept for this unique form of congregational song was developed by Brother Robert, one of the early members of the community. He gathered and prepared the texts, sent them to Berthier with rather specific form guidelines, and Berthier produced what may be the most widely sung contemporary Christian music in the world.

In addition to attracting young people (as many as 5,000 from seventy-five countries during some weeks in summer), the community of Taizé has drawn church leaders: Pope John Paul II, three archbishops of Canterbury, Orthodox metropolitans, the secretary general of the World Council of Churches, and the fourteen Lutheran bishops of Sweden among them.

Part of Brother Roger's appeal to young pilgrims was his embrace of an approach to faith that was built on questioning and searching. He once wrote of the young people and other pilgrims to Taizé: "Most of them come with one and the same question: 'How can I understand God? How can I know what God wants for me?'"

As he inevitably slowed down, Brother Roger ceded practical control of the community to others and named a successor—Brother Alois—but at the age of ninety, he remained the spiritual heart of Taizé. In the 1990s, he co-wrote two books with Mother Teresa of Calcutta, and Brother Roger was one of the honored guests at the funeral of Pope John Paul II.

On Tuesday, August 16, as the community gathered with 2,500 young pilgrims for evening prayer at 8:45 PM, a Romanian woman stood behind Brother Roger and stabbed him several times. The brothers carried him to the monastery, and a doctor came, but he died at 9:00. Ten thousand mourners gathered in Taizé for his funeral on August 23, and Cardinal Walter Kasper, president of the Pontifical Council for Promoting Christian Unity, celebrated the funeral Mass. Representatives of the Anglican Communion, the Conference of European Churches, and the German Evangelical Church proclaimed the readings.

In his announcement of Brother Roger's death, NPM President J. Michael McMahon wrote: "Under the leadership of Brother Roger and thanks to the musical gifts of Jacques Berthier, the Community of Taizé has been a powerful witness to reconciliation and ecumenism. The community has also modeled a style of liturgical prayer that is strongly communal, biblical, contemplative, musical, and universal. The music and prayer of the community has been enormously influential in the liturgy of Catholic communities in the United States."

We join in the prayer prayed at Taizé on the morning after Brother Roger's death: "Christ of compassion, you enable us to be in communion with those who have gone before us and who thus can remain close to us. We confide into your hands our brother Roger. He already contemplates the invisible. As we follow in his footsteps, you are preparing us to welcome the radiance of your brightness."

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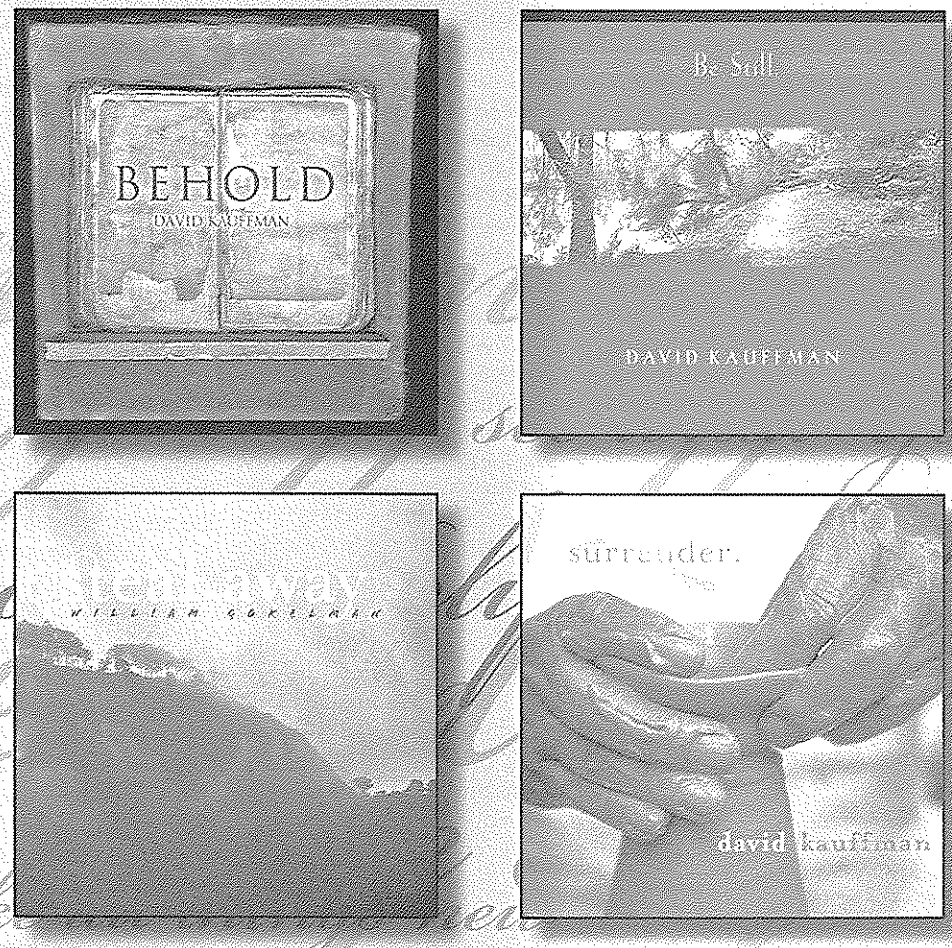

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graduation, she served as an assistant director and cantor at St. Joseph Parish, Wilmette. She will use her scholarship to continue her master's studies at St. Joseph's College, Rensselaer, Indiana.

Like several other scholarship winners, **Jeffrey Moellman** began service as a church musician when he was very young. He began to play organ at Mass when he was in the third grade, but he traces his development as a *pastoral* musician to the 1990s, when he began to use his musical skills to assist the whole assembly to become the voice of sung worship. Jeffrey studied organ at the Cleveland Institute of Music, and he was a member of the Cleveland Orchestra Chorus, where he developed a passion for large-scale choral works. He has served as organist or music director in several Protestant and Catholic churches in Kentucky and Ohio; currently he is the director of music at St. Clement Catholic Church in Lakewood, Ohio. He will use the $2,000 Paluch Family Foundation/WLP Scholarship in his graduate studies at The Hugh A. Glauser School of Music at Kent State University in Ohio.

Andrew Puntel has ministered as a liturgical musician and choir director in parishes and schools in Philadelphia, New Jersey, Manhattan, and the Bronx. He began his liturgical ministry in the Archdiocesan Boy Choir of Philadelphia. A graduate of Fordham University, Andrew will apply the Dosogne/Rendler-Georgetown Chorale Scholarship ($1,000) to the study of choral direction at Westminster Choir College of Rider University. He also hopes to continue his academic study of ethnomusicology in the future.

Rev. Ignatius Leslie Raj, SJ, is the recipient of this year's NPM Scholarship, an award supported by NPM that is administered by the Scholarship Committee for the Rensselaer Program in Music and Liturgy at St. Joseph's College, Rensselaer, Indiana. Father Raj is a priest on the staff of St. Ignatius Church, Singapore.

Henry Seymour began studying stringed instruments (mandolin and guitar), then he moved on to piano, wind instruments, and the organ. As a pastoral musician, he has served as a cantor, organist, choir director, coordinator for instrumental ensembles, and composer. Since 1994 he has served as director of music ministries at St. Mary of the Mount Church in Pittsburgh, Pennsylvania. He will use this year's NPM Perrot Scholarship ($2,000) to continue his studies at Duquesne University.

Rev. Joseph Nguyen Xuan-Thao has received the 2005 NPM Members Scholarship ($4,000). A Vietnamese Franciscan, Father Thao has been involved in music ministry since 1957. He was ordained to the presbyterate in 1975, and he continued his musical studies in Vietnam while serving as associate pastor of a parish in Thanh-Linh and as the director of liturgy and of pastoral care for new vocations in his Franciscan province. He has trained choirmasters at several music centers in his country, and beginning in 1982 he served as a core member of Nhom Que Huong (The Homeland Group), founded to promote national music and inculturation of liturgical music. From 2001 to the present, he has served as the director of the Archdiocese of Saigon's Sacred Music Council. A composer and author, Father Thao also directs Ca Doan Que Huong (The Homeland Choir), composed of student choirmasters, which sings monthly in various churches and for special occasions of the Archdiocese of Saigon (Ho Chi Minh City). He also set up a recording studio to produce CDs of the choir's liturgical songs. Since 2002, he has been studying music composition in the United States. This fall, he began working on a doctorate in composition at the Peabody Conservatory of Johns Hopkins University, Baltimore, Maryland.

Combined Federal Campaign

Federal employees may now support the NPM Annual Fund through the Combined Federal Campaign. This opportunity is not limited to NPM members; members of your choir, cantors, instrumentalists,and parishioners who are federal employees may donate to the Fund. Use designation number 0836.

Keep in Mind

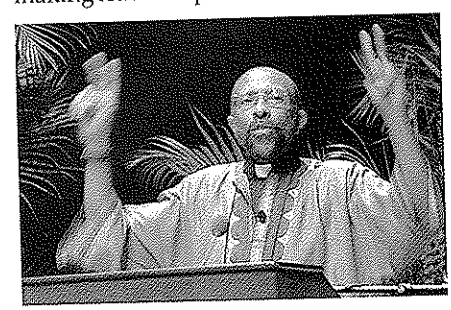
Calvert Davies Shenk, former assistant professor of music at Sacred Heart Seminary, Detroit, Michigan, and assistant organist, chant master, and composer at Assumption Grotto Church, Detroit, died in Dearborn Heights at the age of sixty-four on July 9 after a short battle with cancer. Born in Joplin, Missouri, in 1940, Mr. Shenk studied at Northwestern University, married Ila Connors in 1968, and spent his life teaching, leading choirs, and composing. He became known internationally as a concert organist, and he was the co-editor of the *Adoremus Hymnal* (Ignatius Press). Mr. Shenk served communities across the country, including the Armed Forces School of Music in Norfolk, Virginia; the Cathedral of St. Paul in Birmingham, Alabama; and Kellogg Community College in Battle Creek, Michigan. His funeral was celebrated on July 13 at Assumption Grotto Church.

Thomas P. Dettbarn, director of music for the Adrian Dominican Sisters in Adrian, Michigan, died suddenly at his home in Adrian on July 30. Born in Suffern, New York, in 1958, he grew up in a musical family. When Dr. Dettbarn's organist father died in 1985, his eight children performed the music at the funeral; Dr. Dettbarn's seven siblings provided the same service for his funeral. Dr. Dettbarn studied at Westminster Choir College in Princeton, New Jersey, and at Appalachian State University in Boone, North Carolina. He earned a doctorate in organ performance from the Graduate Theological Foundation, South Bend, Indiana, and a graduate certificate in theology and liturgy from the University of Notre Dame. He married Vivian Robles in 1982. Dr. Dettbarn taught music at both Siena Heights University and Adrian College, and he played the organ for several local churches. His funeral Mass was celebrated at St. Joseph Catholic Church, Adrian, on August 4.

Meetings and Reports

Msgr. East, Teacher of Peace

NPM member and convention plenum presenter Monsignor Ray East was honored in August by Pax Christi USA during the group's annual convention in Las Vegas, Nevada. Citing Msgr. East's "peacemaking leadership and faithful witness to justice and peace," the Pax Christi National Council named him the recipient of the Pope Paul VI Teacher of Peace Award. Council chair Eric LeCompte praised Msgr. East's "humble model of servant



leadership" as well as his "prophetic and courageous voice [in] defending the cause of the most vulnerable and addressing the urgent needs of our times with passion and clarity." Monsignor East, a presbyter of the Archdiocese of Washington, DC, is currently the director of the Archdiocesan Office of Black Catholics and the vicar for evangelization.

Music Ministry Alive! 2005

The seventh annual Music Ministry Alive! Institute took place July 26–31 at The College of St. Catherine in St. Paul, Minnesota. Led by founder and director David Hass, the event brought together 130 young people, 30 adult leaders, and 35 team and faculty members representing 32 states, 2 provinces of Canada, and Ireland.

Throughout the week the participants engaged in a daily rhythm of morning prayer and evensong, table prayer, and Taize' prayer, culminating in their closing Eucharistic celebration on Sunday, July 31. Depending on their area of interest, participants took part in daily master classes in voice/cantoring, keyboard, guitar, percussion, woodwinds, brass, flute, liturgical leadership, and liturgical composition. Four young composers—Rebecca Gaunt, Evan Snyer, Eric Riedl, and Jesse Watkins—received group and individual attention and presented première performances of their compositions at the end of the week.

Adult track participants took part in sessions with the youth participants in addition to their own musical skill sessions; repertoire sessions presented by GIA, OCP, and World Library; sessions in Christology; and practical sessions in liturgy, music, and youth ministry. A central part of MMA! 2005 was an emphasis on the poor, which resulted in all participants choosing to write letters to the body of the United States Senate to encourage them to keep funding important programs dedicated to putting an end to hunger.

The week concluded with the annual "Festival Sing!" featuring the youth participants, and four scholarships were presented to young musicians who are seeking music and music ministry as their primary vocation as they pursue college studies. Drawing on an endowment by Madge Phang of Eagan, Minnesota, given in memory of her husband, William Phang, the recipients of the William Phang/Music Ministry Alive! 2005 Scholarship were Rebecca Gaunt from West Palm Beach, Florida; Kortney Anderson from Goode, Virginia; Garrett Allen from West Des Moines, Iowa; and Kosi Oyeneho from Burnsville, Minnesota.

The tentative dates for "Music Ministry Alive!" 2006 are July 25–30; it will be held once more at The College of St. Catherine in St. Paul. For more information and to be placed on a mailing list, contact MMA via e-mail: mmasong@aol.com.

Collegeville Liturgical Music Conference

The annual liturgical music conference at St. John's University, Collegeville, Minnesota, led by co-directors Dr. Kim Kasling and Dr. Lynn Trapp from June 21 to 24, featured a curriculum based on the theological and practical aspects of the art of musical liturgy, prayer with the Benedictine community, and resources and skills for the church musician. "One Faith, Many Voices" was the topic which inspired the program for sixty-five participants. Sessions addressed the style wars in church music and the challenge of building the worshiping community on common ground. Keynote presenters included

Universa Laus 2005

Some fifty members and friends of Universa Laus, the international study group for liturgical music, met at Worth Abbey in the south of England during the last full week of August. Participants came from Austria, Belgium, Canada, France, Germany, Italy, the Netherlands, Slovakia, Switzerland, the United Kingdom, and the United States. The major topic this year was the gathering rite.

Sister Judith Kubicki, cssr, associate professor of theology at Fordham University, New York, and a liturgical musician, presented a substantial foundational paper. She explored what it means theologically to gather or be gathered and asked whether we really recognize ourselves as the Risen Christ present in the Church when we gather. In this context, she asked, what is the role of ritual in gathering, and how do symbols in the gathering rite assist or hinder the assembly in recognizing Christ's presence?

Father Peter Jones gave an overview of liturgical music in England and Wales (the host country traditionally does this at each meeting). In the ensuing discussion, it became clear that the highs and lows are common to every country—no one has the answer, but we need to invest much more in formation of music ministers, especially at grass-roots level.

Jean-Michel Dieuaide, formerly director of music at Notre-Dame de Paris and now inspector of music for the City of Paris, explored the use of instrumental music in the liturgy and especially in the gathering rites. Among other things, he looked at the difference in terms of perception of sound between one instrument and another, the differences between music when people are standing and sitting and what is going on at the time, the question of how instrumental music can enable transitions within the rite, an "improvisatory" approach to music planning, music that can make time stand still, music that creates silence, and much else besides. This was a stimulating follow-up to a previous paper given in Montreal in 2001 on the "theology" of the organ.

Christopher Walker from Santa Monica, California, examined multicultural and multiethnic dimensions of the gathering rites, looking at challenges and the role of the musician and offering a lot of creative suggestions and music examples.

As well as the main inputs and language group discussions, there were the customary listening sessions that gave intriguing glimpses into repertoires in other countries, and the shared times of prayer culminated on the final morning with a Mass making use both of multicultural musical elements and instrumental music, taking up some of Dieuaide's ideas.

Every three years Universa Laus elects a new Praesidium (governing body). This year's election resulted in presidents from Germany, Italy, Switzerland, and France. The General Secretary of UL is English.

In 2006, Universa Laus meets at La Pelouse in Switzerland, and in 2007 the meeting will be held in Slovakia—the first time UL will have ventured into Eastern Europe. For more information, contact the General Secretary, John Ainslie, by e-mail: john.ainslie@btinternet.com.

Paul Inwood

Paul Inwood, composer, pastoral musician, facilitator, and our Universa Laus correspondent, is the diocesan director of liturgy and of music for the Diocese of Portsmouth in the United Kingdom.

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Father J. Michael Joncas, Sister Kathleen Harmon, SND DEN, Mr. Alan Hommerding, Sister Delores Dufner, OSB, and Dr. Johann van Parys. Kasling and Trapp offered workshops in organ technique, repertory, and improvisation, and St. John's faculty members and guest teachers offered lessons in voice, piano, guitar and handbells. Michael Silhavy led a reading session of liturgical music by various composers and publishers. Choral vespers and Eucharist were celebrated with a schola from St. Olaf Church, Minneapolis. An open forum with presenters and participants addressed issues related to the institute topic. Liturgical Press hosted a luncheon for all, and an evening singalong took place with Twin Cities piano entertainer Dan Chouinard. The beautiful lake campus will continue to be the setting for this annual conference based on high quality education, retreat, and prayer for liturgical musicians. With St. John's University, World Library Publications and Liturgical Press served as primary sponsors of this conference. For additional information, visit the conference website: www.csbsju.edu/music/litmusic.htm.

McManus Award to Rambusch

In recognition of his significant contributions to pastoral liturgy, the ninth McManus Award will be presented to Robert E. Rambusch during the banquet at the 2005 National Meeting of Diocesan Liturgical Commissions in Buffalo, New York, October 11–15.

Mr. Rambusch's interest in and study of liturgy as a source for the Christian life and apostolic witness predate Vatican II by twenty years. They began in 1945 when, as a returning World War II veteran, he resumed his studies at the University of Toronto and became involved in a Catholic Action cell. The next fifty years saw him study liturgy and the spirituality of the sacred artist in Paris and at the Center for Sacred Art; collaborate with Frank Kacmarcik and Edward Sovik on the role of liturgical design consultant and on the education of and design process for clergy and congregation; serve on the New York Archdiocesan Liturgical Commission and on the boards of The Liturgical Conference and the Federation of Diocesan Liturgical Commissions (FDLC); and become a charter member of the Interfaith Forum on Religious Art and Architecture (IFRAA) and the North American Academy of Liturgy (NAAL).

Over the course of his career, he has served as liturgical consultant on the renovations of more than twenty cathedrals in the United States. Mr. Rambusch continues to serve worship communities as a liturgical consultant through his program for parish research, participation, and formulation of aesthetic and liturgical principles for the renovation of existing churches and the building of new churches.

Bob Rambusch's contributions to the field of liturgy and religious art and architecture have been acknowledged by awards such as the Spaeth Foundation Cardinal Lecaro Gold Medal, IFRAA's Elbert M. Connover Award for contributions to art and architecture, The University of Notre Dame's Michel Mathis Award for contributions to pastoral liturgy, the Christian Culture Award (Assumption College, University of London), and in 2001 the North American Academy of Liturgy's Berakah Award.

New Sacred Music Degree Program

The Department of Theology at the University of Notre Dame is offering a new master of sacred music degree program designed to prepare students for liturgical music ministry. Participating graduate students will be able to choose between organ and choral concentrations. For additional information on the program, contact Rev. Michael S. Driscoll by phone—(574) 631-7152—or e-mail—Driscoll.7@nd.edu—or Charlotte Kroeker by phone—(574) 631-8076—or e-mail—Kroeker.1@nd.edu.

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- $1,000 Steven C. Warner Scholarship

NPM also donates $500 toward the $1,000 Rensselaer Challenge Grant which is administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph College, Rensselaer, Indiana.

Eligibility Requirements

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

Application Deadline: March 3, 2006

For application or additional information contact:
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Tuesday Breakout Sessions - Audio CD's

Tuesday Block "A" Sessions

❑ *NPM- 404 A-3* - **"VOCAL PRODUCTION -PART I** Bonnie Faber

❑ *NPM - 405 A-4* -**"CONDUCTING FUNDAMENTALS"** Rob Glover

❑ *NPM - 406 A-5* - **"CELEBRATING CHRISTMAS AND EASTER SEASONS ON COLLEGE CAMPUS"** - John Mark Klaus, TOR

❑ *NPM - 407 A-6* - **"CANTOR CERTIFICATION - THE WHAT AND THE HOW"** - Joe Simmons

❑ *NPM - 408 A-9* - **"ACROSS TRADITIONS - CHORAL REPERTOIRE THAT SERVES EAST AND WEST"** - J.Michael Thompson

❑ *NPM - 409 A-12* - **"NPM/AGO BASIC ORGAN CERTIFICATION: FOR MENTORS"** Marie Kremer

❑ *NPM - 410 A-14* - **"SERVICE PLAYING: THE PIANO IN LITURGY"** - Kevin Bourassa

❑ *NPM - 411 A-16* - **"MOVING OUT OF CULTURAL AUTISM: THE JOURNEY OF INTERCULTURAL MINISTRY"** - Rufino Zaragoza, OFM

❑ *NPM - 412 A-17* - **"SINGING THE JUST WORD"** James Marchionda, OP

❑ *NPM - 413 A-18* - **"WHAT DO YOUTH WANT ? - WHAT DO YOUTH NEED?"** - Timothy P. Westerhaus

❑ *NPM - 414 A-19* - **"HANDCHIMES IN MUSIC EDUCATION"** - Linda Miller

❑ *NPM - 415 A-21* - **"MEET THE EDITOR"** Kelly Dobbs Mickus, Randall Debruyn, Alan Hommerding

❑ *NPM- 416 A-22* - **"STRATEGIES TO ENCOURAGE SUNG PARTICIPATION"** - Ken Nafziger

❑ *NPM- 417 A-24* - **"HOW TO READ THE RITES RIGHT"** Rev. Paul Turner

❑ *NPM- 419 A-26* - **HOVDA LECTURE - "WHAT EVERY PASTORAL MUSICIAN SHOULD KNOW ABOUT SACRAMENTAL THEOLOGY"** - Paul F. Ford

❑ *NPM- 420 A-27* - **"INITIATION IN THE SMALL OR RURAL SETTING"** - Gael Gensler, OSF

❑ *NPM- 421 A-28* - **"THE CARE AND FEEDING OF THE MUSIC MINISTER"** - James Jordan

Tuesday Block "B" Sessions

❑ *NPM - 422- B-3* - **"VOCAL PRODUCTION" - PART II** Bonnie Faber

❑ *NPM - 423 B-5* - **"SINGING THE LITURGY ON THE COLLEGE CAMPUS"** - Angela Stramaglia

❑ *NPM - 424 B-7* - **"DON'T JUST SING DURING MASS ! SING THE MASS !"** - Paul F. Ford

❑ *NPM - 425 B-10* - **"EVERYTHING AND THE KITCHEN SINK"** - Barney R. Walker

❑ *NPM - 426 B-11* - **"SONG LEADING ACCORDING TO THE PHILOSOPHY OF PROFESSOR HAROLD HILL"** - J. C. Cantrell, III

❑ *NPM - 427 B-12* - **"NPM/AGO CERTIFICATIO FOR CANDIDATES"** - Paul Skevington

❑ *NPM - 428 B-14* - **ADAPTING HYMNODY TO PIANO"** William Gokelman

❑ *NPM - 429 B-17* - **"EMPOWERED BY THE S FROM CRISIS TO COURAGE"** - James V. Marchi OP, and John Angotti

❑ *NPM - 430 B-18* - **"RECRUITING AND FOR YOUNG CANTORS"** - Mary Prete, Mary Ellen Ma

❑ *NPM - 431 B-19* - **"MUSIC AND MOVEMEN CLASS AND CHOIR"** - Donna L. Kinsey

❑ *NPM - 432 B-22* - **"WHAT THEOLOGY ARE SINGING ?"** - Alan J. Hommerding

❑ *NPM - 433 B-25* - **"MUSIC AND WORSHIP: SINGING THE JOY OF CHRIST"** - Rev. Paul Tur

❑ *NPM - 434 B-26* **HOVDA LECTURE - "WHA EVERY PASTORAL MUSICIAN SHOULD KNOW ABOUT THE CHRISTIAN INITIATION OF ADUL** James Schellman

❑ *NPM - 435 B-27* - **"SUNDAY CELEBRATIO THE ABSENCE OF A PRIEST"**- Michael R. Pren

❑ *NPM - 437 B-29* - **"FINALE: EXPLORING T POSSIBILITIES"** - Les Stahl and Steve Fiskum

Wednesday -Thursday - Friday Breakout Sessions - Audio CD's

Wednesday Block "C" Sessions

☐ *NPM - 438 C-1* - "LECTIONARY ANTHEM PROJECT I: ADVENT/CHRISTMAS YEAR "B" - Greg Labus and Tim Dyksinski

☐ *NPM - 439 C-3* - "VOCAL HEALTH FOR CHOIRS" James Jordan

☐ *NPM - 440 C-4* - "SCORE PREPARATION" Paul French

☐ *NPM - 442 C-7* - "SINGING INITIATION" Jerry Galipeau

☐ *NPM - 443 C-8* - "CONFUSION OF THE COMMUNION RITE: OPENNESS OF HEART THROUGH MUSIC AND POSTURE" Robert Webster and Bill Brislin

☐ *NPM - 444 C-11* - "COMBAT CATHOLICISM: CHALLENGES TO FAITH AND SERVICE" J. C. Cantrell, III

☐ *NPM - 446 C-16* - "DIVERSE GIFTS AS OPPORTUNITIES" Stephen Dudek

☐ *NPM - 447 C-22* - "WHAT SHOULD WE BE SINGING ? LITURGICAL MUSIC REPERTOIRE FOR AMERICAN CATHOLICS" - J. Michael McMahon, with Robert Batastini, Randall Debruyn, Mary Beth Kunde-Anderson and Richard Gibala

☐ *NPM - 448 C-25* - "ECUMENICAL WORSHIP: HOW DO WE PRAY TOGETHER ?" - Kathy Luty

☐ *NPM - 449 C-26* - HOVDA LECTURE - "WHAT EVERY PASTORAL MUSICIAN SHOULD KNOW ABOUT CONFIRMATION" - Dr. Gordon E. Trutt

☐ *NPM - 450 C-28* - "LEADERSHIP SKILLS: CAN WE LET GO AND LET GOD ?"- Anne Ketzer

Thursday Block "D" Sessions

☐ *NPM - 452 D-3* - "YOU CAN LEARN TO READ MUSIC" - Jennifer Kerr Budziak

☐ *NPM - 453 D-4* - "SOUND COMMUNICATION WITH YOUR CHOIR" - Patrick Gorman

Thursday Block "D" Sessions

☐ *NPM - 454 D-5* - "URBAN MINISTRY: OUTREACH AND THE ARTS" - Michael J. Batcho

☐ *NPM - 455 D-6* - "PASTORAL SKILL FOR CANTORS" - Joanne Werner

☐ *NPM - 456 D-8* - "THE PROCLAMATION OF THE PASSION" - James Bassert and Gabriel Pivarnik, OP

☐ *NPM - 457 D-9* - "DMMD CERTIFICATION" David Martinez, CDMM

☐ *NPM - 458 D-10* - "TOUCH THAT KNOB .... WITH CARE ! HANDS-ON INTRODUCTION TO SOUND REINFORCEMENT" - Dennis Fleisher

☐ *NPM - 459 D-11* - "THE DEVIL'S BRIGADE: THE PASTOR, THE LITURGIST, THE PASTORAL MUSICIAN" - J.C. Cantrell, III

☐ *NPM - 460 D-12* - "FUNDAMENTALS OF ORGAN REGISTRATION" - Jennifer Pascual

☐ *NPM - 461 D-14* - "FEET DON'T FAIL ME NOW ! AN INTRODUCTION TO ORGAN FOR PIANISTS" - PART I - Alan J. Hommerding

☐ *NPM - 462 D-16* - "MAKING THE STRETCH: SERVING MULTICULTRUAL COMMUNITIES" - Barbara Tracey

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☐ *NPM - 465 D-20* - "REPERTOIRE FOR CHILDREN'S CHOIR" - Michael Wustrow

☐ *NPM - 467 D-25* - "LITURGICAL AND DEVOTIONAL PRAYER: BLEND OR COMPLEMENT?" Joyce Ann Zimmerman, CPPS

☐ *NPM - 468 D-26* - "HOVDA LECTURE - WHAT EVERY PASTORAL MUSICIAN SHOULD KNOW ABOUT THE SACRAMENT OF MARRIAGE" - Paul Covino

☐ *NPM - 469 D-28* - "JUSTICE FOR ALL: CONTRACTS AND OTHER PRACTICAL ISSUES" Anne Ketzer

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☐ *NPM - 470 D-29* - "EMBRACING TECHNOLOGY: BE NOT AFRAID" - Michael Kamenski

Friday Block "E" Sessions

☐ *NPM - 471 E-2* - "IMPROVISATION FOR FLUTE AND PIANO" - Jerry Galipeau and Denise LaGiglia

☐ *NPM - 472 E-3* - "YOU CAN LEARN TO READ MUSIC" - Jennifer Kerr Budziak

☐ *NPM - 473 E-4* - "HOW TO GET THE MOST OUT OF YOUR CHOIR" - John Ferguson and Robert Scholz

☐ *NPM - 474 E-6* - "FROM LAMENT TO PRAISE: HOW SINGING THE PSALMS INTERPRETS THE LIFE OF THE WORLD" - Kathleen Harmon, SNDdeN

☐ *NPM - 475 E-8* - "EXPECTATIONS: MUSICIANS OF THEIR PASTORS AND PASTORS OF THEIR MUSICIANS" - Stephen J. Bird and Edwin Day

☐ *NPM - 476 E-10* - "COPYRIGHT ISSUES FOR THE MUSIC DIRECTOR" - Gael F. Berbrick and Panel

☐ *NPM - 477 E-11* - "BEYOND THE KEYBOARD" Dennis Fleisher and Mike Overlin

☐ *NPM - 478 E-12* - "SERVICE PLAYING: ORGAN IN THE LITURGY" - Stephanie Honz

☐ *NPM - 479 E-14* - "FEET DON'T FAIL ME NOW! AN INTRODUCTION TO ORGAN FOR PIANISTS" - PART II - Alan J. Hommerding

☐ *NPM - 480 E-22* - "SINGING THE COMMUNION CHANT" - J. Michael McMahon

☐ *NPM - 481 E-24* - "THE MINISTRY OF EUCHARISTIC ADORATION: RITES AND WRONGS" - Joyce Ann Zimmerman, CPPS

☐ *NPM -482 E-26* - "HOVDA LECTURE - WHAT EVERY PASTORAL MUSICIAN SHOULD KNOW ABOUT PASTORAL CARE OF THE SICK." John Leonard

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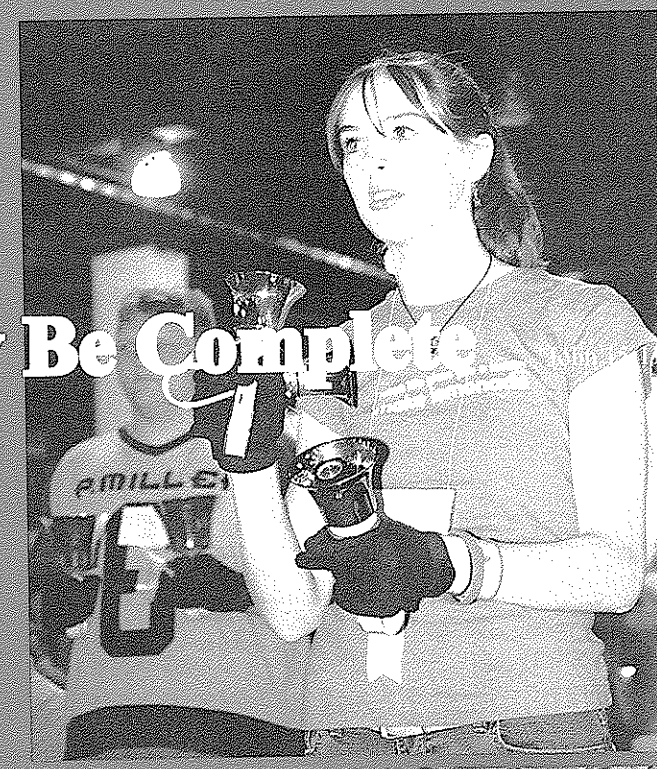
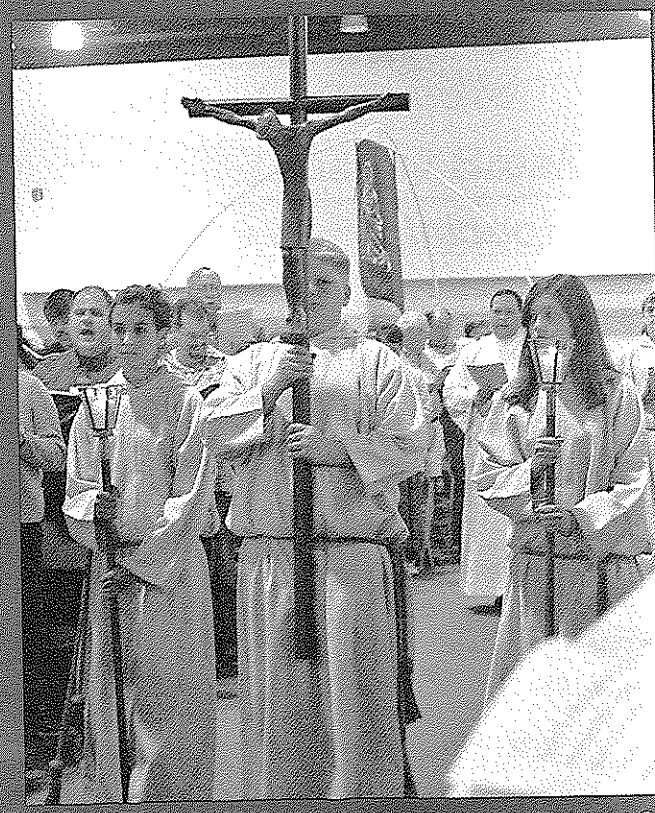
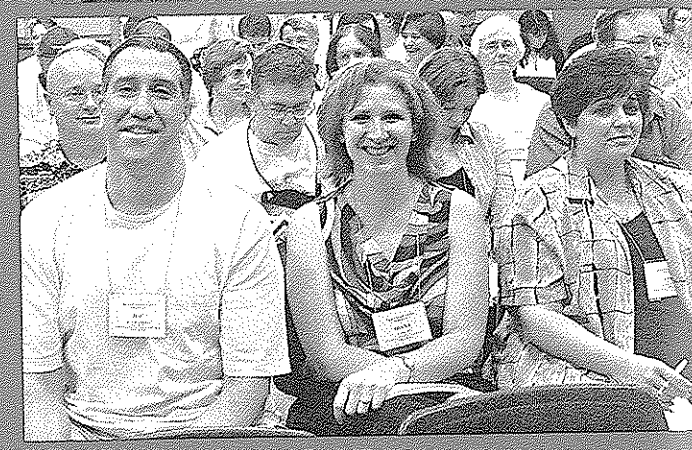


National Convention 2005

That Your Joy May Be Complete





Top left: Archbishop Timothy Dolan greets a participant after the Convention Eucharist; top right: students and alumni of the Morgan State University Choir sing "An African American Festival"; center right: young people from the National Catholic Handbell Festival ring in the Opening Event; lower left: entrance procession at the Eucharist; lower right: workshop participants.

Entering the Mystery

BY PAUL TURNER

The description of my talk in the convention booklet says this: "The liturgy we sing summons us to inexpressible, inexhaustible mystery!" And it asks: "How do we enter that mystery with Christ at the center? How can all of us—ordained and lay ministers alike—lead the assembly to be sung into the mystery of the whole Christ, head and members? How do we join ourselves with the offering of Christ?"

Notice the two adjectives used to describe the mystery to which the liturgy leads us: inexpressible and inexhaustible. The mystery of God is indeed inexpressible—which means there's no point talking about it. And it is inexhaustible—which means we can't stop talking about it.

So, in order to address this mystery in a short presentation, I did the only logical thing: I asked for a piano. This talk will make three points. Number one: Notice the mystery. Number two: Use the right tools. Number three: Be the right person. I will illustrate these points with excerpts from George Gershwin, *Rhapsody in Blue*.[1]

The introduction to *Rhapsody in Blue* is beautiful music. Like any jazz pianist, George Gershwin looked for new notes between the only keys we have on a piano and new rhythms beyond what a composer can describe on paper. He gives us a theme, but the performer has to let it breathe and rest. It isn't enough just to play the notes—or just to follow the rubrics, for that matter. You have to enter the mystery.

Rev. Paul Turner, author, liturgist, and musician, is a presbyter of the Diocese of Kansas City-St. Joseph and currently the pastor of St. Munchin Parish in Cameron, Missouri. This article is based on Father Turner's plenum address at the 2005 NPM National Convention in Milwaukee, Wisconsin. Audio and video recordings of that presentation are available from Veranda Communications (see page fourteen). The pages of Father Turner's PowerPoint presentation are available at the NPM website: http://www.npm.org/assets/mystery.ppt.

But how do you do that?

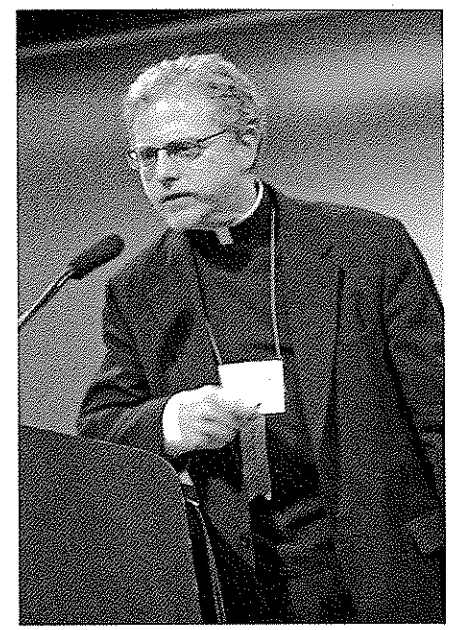
Notice

Point number one: Notice the mystery. What I mean by "mystery" here is "the presence of God." You can't enter the mystery of God or lead other people to it until you notice that it's there. And it is there. The mystery was there long before we ever start looking for it. That's why it's the mystery.

In 1994, Pope John Paul II (God rest his blessed soul) wrote: "Christianity has its starting-point in the Incarnation of the Word."[2] He wrote this in his apostolic letter *Tertio millennio adveniente* (*On the Coming of the Third Millennium*) to help us prepare for the 2,000th anniversary of the mystery of the Word made flesh. He said the incarnation is not simply a case of us seeking God but of God who comes in person—(don't you love John Paul's description of Christmas as the celebration of "God who comes in person")—to speak to us about ourselves and to show us the path by which God may be reached. God is already there, in other words, waiting to be noticed.

When Moses noticed the burning bush, he took off his shoes in respect for the holiness of the ground on which he stood. When he approached Mount Sinai, the Book of Exodus says, "there were peals of thunder and lightning, and a heavy cloud over the mountain, and a very loud trumpet blast, so that all the people in the camp trembled. . . . Mount Sinai was all wrapped in smoke, for the Lord came down upon it in fire. The smoke rose from it as though from a furnace, and the whole mountain trembled violently. The trumpet blast grew louder and louder, while Moses was speaking and God answering him with thunder."[3]

I don't know about your experience, but that kind of dramatic event doesn't happen in our parish church. Our worship is a lot more timid. Most of us would be amazed if prayer happened that way.



Rev. Paul Turner

What was Moses' secret? How did he enter the mystery? Simple: It came to him; he simply had to be there.

But the Letter to the Hebrews says that all those dramatics on Mount Sinai were nothing. That was only Act One. We star in Act Two. "Brothers and sisters," Hebrews says, "You have not approached that which could be touched and a blazing fire and gloomy darkness and storm and a trumpet blast and a voice speaking words such that those who heard begged that no message be further addressed to them. Indeed, so fearful was the spectacle that Moses said, 'I am terrified and trembling.' No, you have approached Mount Zion and the city of the living God, the heavenly Jerusalem, and countless angels in festal gathering, and the assembly of the firstborn enrolled in heaven, and God the judge of all, and the spirits of the just made perfect, and Jesus, the mediator of a new covenant, and the sprinkled Blood that speaks more eloquently than that of Abel."[4]

My brothers and sisters, in Christian worship we approach something more

than Moses experienced. He approached that which could be touched. But we approach a mystery that lies beyond touch, beyond hearing, and beyond sight: a mystery of incarnation but also of resurrection. We approach this mystery through our senses—by what we see and hear or by what we sing and play—but we should never mistake that for the mystery itself which lies beyond. When we notice the mystery, when we notice how deep is the mysterious presence of God in Christ, the mystery has come to us. It brings us to silence; it is inexpressible.

The mystery comes to us in a special way at Sunday Mass. Christ is present when we gather for Eucharist. He speaks to us in the Gospel. We eat and drink his Body and Blood. And we are the Body of Christ. The mystery has come to us and fills us. When the priest says, "The Lord be with you," it happens: God is with us. Emmanuel is here in the whole assembly.

It's taken a while for the other rubrics of the Mass to catch up with this belief in the divine, incarnate, and sacramental presence, but we are getting there. Prior to the Second Vatican Council, the introduction to Mass (the *Ritus servandus*) and the rubrics pretty much described what happened *in the sanctuary*. Ever since the council, the *General Instruction of the Roman Missal* and the rubrics in the Order of Mass have done a better job of describing what everyone does at Mass. In fact, the first line in the Order of Mass used to begin with the words "*Sacerdos paratus*," that is, "When the priest is ready." After the council, the first words became "*Populo congregato*"—"When the people have gathered." Mass is not just about what the priest does; it is the action of the whole body of Christ.

Today the rubrics more carefully explain the postures and role of the people, but once in a while something still gets omitted. For example, if the deacon says, "Let us offer a sign of peace," the rubrics indicate that everyone should then signify their peace and communion with one another. But if the deacon says, "Bow your heads and pray for God's blessing," the rubrics never indicate that people actually do so. It makes you wonder if everyone is supposed to stare at the deacon, heads raised in defiance! When the priest gives the final blessing at Mass, everyone makes the sign of the cross, but that's not in the missal either. And when the deacon says, "Go in peace," there's no rubric that says you actually do. So many of these omissions come at the end of the service it makes you wonder if the *General Instruction* assumes everyone really has left after Communion.

There is another omission that I find especially provocative in the light of this theme of how the mystery comes to us at the Eucharist. Normally I assume these omissions are oversights, but I'm not sure about this one. When incense is used during the preparation of the gifts, the rubrics say that a minister may take the thurible, bow to the priest, swing it toward him, and bow again. Then the same minister goes to the people, bows to them, swings the thurible, and bows again. Now, let me ask you something: What does the priest usually do when the thurifer bows to him? In my experience, he bows back. What do the people usually do when the thurifer bows to them? Well, most congregations I know just sit there; they don't even stand. But the rubrics never indicate that the congregation—or the priest, for that matter—bows to the thurifer. Is it an oversight? Maybe, but it could also be something else. It could be that the thurifer bows before incensing the congregation to show respect, just as the priest bows before incensing the altar and the cross. The cross and the altar don't bow back, and perhaps the people don't need to either. Perhaps it is for the thurifer alone to bow to them, out of silent respect for the mystery of Christ present in his Body gathered. When you notice you are in the presence of the mystery, it brings you to silence. It is inexpressible.

There are several points in *Rhapsody in Blue* where Gershwin builds his themes and counter-themes to a point where nothing more can be said, where one moves into silence. There is a point at the end of the composition that is like that: It's a great chord progression, but it can go no further. It leads to a moment of silence. There is another similar point much earlier, when all that's left is nothing; a new theme has to emerge. Gershwin also creates a similar moment most beautifully in the middle of the piece in a slow section that comes to a brief moment of silence. He's going to let you hear the most romantic part of his music, and he wants you to notice it, to reverence it. When you do, when you observe silence, when you finally get into the quiet heart of his music, the mystery comes to you, and you wish it would never end.

Music is not just in the notes; it's also in the silences. The mystery is not just in the words or actions; it is also in the silences. It is always there, all around us, in the sacred and even in the secular, if we tune into it. The mystery comes to you. Point number one: notice the mystery.

Develop

Point number two: Develop the tools. The two tools we need the most are centering and repetition.

Do you know this expression in sports: "in the zone"? It refers to a heightened sense of awareness. It is brought on by the situation in a game like basketball where action is fluid and the rhythm of the game is metered by a practice called absurdly by the most unathletic name, "dribbling." A player who is "in the zone" is completely centered on the game, the ball, the teammates, the opponents, and the basket.

In baseball they talk about pitchers putting on a "game face." Before taking the mound, a pitcher wears an intense facial expression that comes from days of preparation. A good pitcher is totally focused on the game before taking the field and remains centered on the game pitch by pitch.

Have you ever watched a kid play a video game? Don't disturb kids in the middle of this activity: They are completely engrossed. Hands and eyes close in on inches of territory. Legs and feet are still as rocks. Total concentration centers the kid on this activity.

If you're busy at work, you don't want to be interrupted by a phone call or an unexpected visitor. It isn't just a matter of organizing time; it's a matter of getting centered on something, getting in the zone where all is beautiful and mystical. Even work.

Multitasking creates its own zone, but if the tasks are too many and the demands too great, our performance becomes too loose, our satisfaction dissipates, and our kindness evaporates. That is a nonproductive zone.

Cell phones make me nervous. Whenever I see someone driving a car, cell phone in one ear, I stay away from that vehicle. Driving takes concentration. For safety's sake, we all need to be "in the zone" whenever we drive a car. The distraction of cell phones is enough to cause accidents, injury, and death—because a good conversation will also bring us "in the zone" of that conversation—and we cannot be fully present to some other activity when we are fully present to one. In churches, the playing of a cell phone (they don't ring anymore, they play) is disturbing to worshipers because it violates our common space, pulls us out of our zone, out of our place and time of worship, and

into another activity. In my view, crying babies do not disturb worship as much as cell phones do. Our churches don't need cry rooms; they need telephone booths.

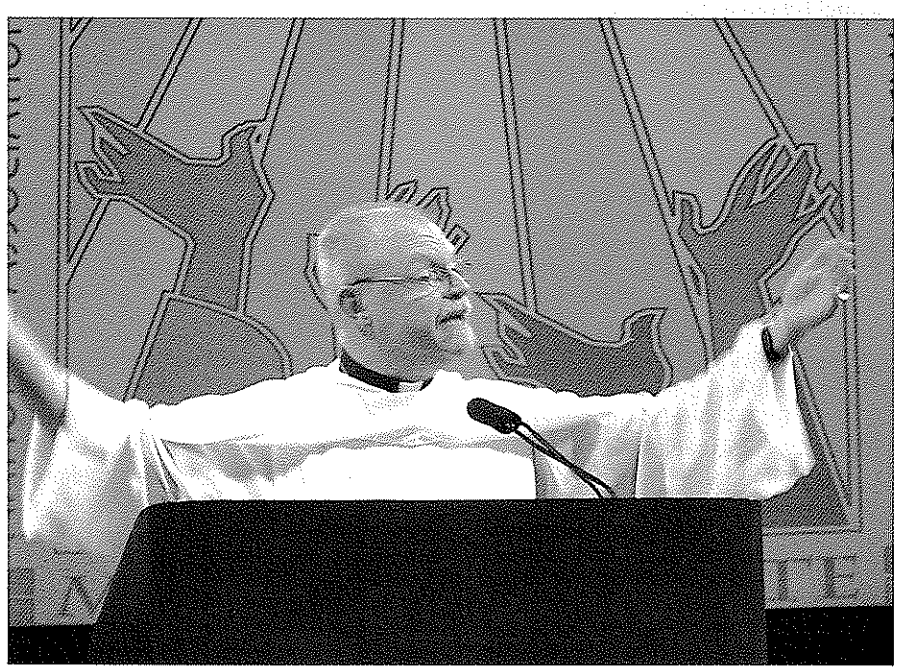
Musicians know all about the zone. You know what it is like to be completely centered on a piece of music. My college organ teacher, Elizabeth Rounds, kept a quote about this on the music cabinet next to her piano at home. She didn't show it to me until after I'd graduated from college. I'd gone back to visit her because I wanted her advice on some music—I was practicing the piano part of the Chopin cello sonata. I sat down and played the first movement for her, and even though I knew I still had some problems to work out, I wanted to hear some adulation from a former teacher glad to know her student still enjoyed practicing. I played the movement, then I lifted my hands from the keyboard and turned to her. But I'd forgotten that what made Liz such a good teacher was not just her encouragement but also her honesty. She turned her head to the side, pursed her lips, then looked me in the eye and said, "You are going to fool a lot of people because," she explained, "it sounds so good."

But it wasn't so good, and she knew. She finally showed me the quote that she kept next to the piano. It was by Helmut Walcha, a decent early twentieth century composer with a sadly unmelodic name. Liz kept it on a three-by-five index card near the place where she practiced. (Liz died fifteen years ago, but her husband still has not moved this card.) Here's what it says: "What makes you know that you must be a musician are those secret and indescribable moments of transcendent joy which come upon you from time to time at the keyboard—in the deep absorption of long and lonely hours of practice."

Practice not only helps us play better; it makes us who we are: musicians. There are moments in a practice session when you finally get the music. It opens its heart to you, and you give it voice. You may have practiced it dozens—even hundreds—of times, but suddenly the piece sounds fresh. You have become one with the music. Church musicians add another layer of meaning to music. We're not just channeling the spirit of the composer; the music becomes our vehicle for prayer. In our centering, we enter the mysterious presence of God in a way that gives voice to our faith. Getting to the center is the first tool that helps us notice the mystery.

Federico Zuccaro was one of the sixteenth century artists who painted the ceiling inside Filipo Brunelleschi's dome

Local volunteers load music stands borrowed from parishes and schools for the Convention.



Father Paul Colloton, OP, NPM's Director of Continuing Education, welcomes participants to the Convention.

Members of the Opening Event choir listen to Father Turner at the piano.

for the cathedral in Florence. Zuccaro believed "that the beauty of a work of art lay, not in its representation of the outside world, but in the *idea* in the artist's mind, which derived from the mind of God."[5] We often look at a painting and think, "Isn't that beautiful. It looks just like real life." But Zuccaro says that's not where the beauty is. The beauty is the idea in the mind of the artist, and that idea derived from God. When you experience the beauty of a painting, you are experiencing the beauty of God working through the artist.

The same applies to our music. We aren't just trying to sing a piece the way the composer wrote it. We are trying to get to the idea in the composer's mind and, through that idea, back to the God who planted it there. Centering helps us do that, and one tool that helps us center is repetition.

How do you lead other people into the mystery? With every fiber of your being.

Repetition has an honored place in Catholic piety: Just ask anyone who prays the rosary every day. Repetition helps them center. Repetition is also essential for celebrating the Eucharist, but it is the very quality that makes the Mass so difficult for teenagers especially to bear. They live in a fast world, and their minds and bodies are capable of extraordinary variety. Mass seems boring by comparison. But repetition helps us enter the mystery. Our young people understand this in other areas of life. If they have ever played tennis, jumped a skateboard, sent an instant message or downloaded an iPod, they know you can't do these things right the first time. You have to do them over and over. If you want to play football, you have to practice the same things over and over. Once you find your favorite music, you listen to it over and over. Repetition is never boring if it is pulling us to the center. If you repeat maneuvers in sports, you get benefits you can't get by doing something only once. Music comes alive under repetition. So does belief.

Many people resist learning new music at Mass. The first time you sing a piece, it doesn't grab you the way it does the twentieth time. But if you are going to get to the beauty of familiarity, you have to start sometime with music that is new. Once you have a favorite song, you can't get enough of it. You repeat it and repeat it again. Its mystery is inexhaustible.

There's a place in *Rhapsody in Blue* where Gershwin takes a single note and repeats the living daylights out of it. You hear a jazzy rhythm, you hear another melody trying to break through, but the effect works because of a single note, usually a C sharp, repeated hundreds of times over the space of a few dozen measures. Now, no one complains that the C sharp is boring. No one says, "Gershwin should use some other notes." No, once you accept the repetition, you can't get enough of it. The mystery is inexhaustible.

Musicians have an unusual opportunity to enter the mystery because the tool of repetition is so much a part of our lives. We practice before we play. The practice leads us into the spirit of the piece and close to the mind of God. So when we play at church, we need to bring the fruit of our repetition with us. It's not enough to center at practice; we also need to center at church. We shouldn't be singing the life out of music; we need to sing life *into* it. We enter into music, and with it we enter the mystery.

There is a danger to choir lofts, and I don't mean the danger of falling out of them. The danger is that no one can see you up there. You can read a magazine, write a letter, visit with your friends, hunt for music, program a Blackberry: You can do all kinds of things that have nothing to do with the Mass. It's different outside a loft, down below, where people can see you. If people can see me when I'm the organist for a service, I'm very conscious about when I open the music, even when I stand up from and sit down on the bench. I try to do these things it in ways that do not disturb those who can see me and in ways that keep me centered on the prayer throughout the church. If you lead music from the choir loft, people can't see you, and the temptation not to center is great and dangerous.

How do you lead other people into the mystery? With every fiber of your being. When you are at Mass, you pray the Mass. And when you play or sing, it is a seamless action with the responses and silences of the whole body of Christ. You have used the tool of repetition to assist your music. Now, when you go to worship, be centered. You be at prayer while you play and sing. Others will follow.

Be

Point number three: Be the right person. The same piece of music will be sung or played by different people in different ways because we bring who we are to the music. If we are people of integrity, we will be singers of integrity. I sometimes preside for worship accompanied by musicians who lack refined skills, but they almost all possess something else—integrity as people, faith as believers—and their music, even when it has mistakes, can still be in harmony with God because of who they are. To be a good Christian musician, first you have to be a good Christian. You have to stand before the people with a faith that

NPM Chapter banners on display outside the plenum hall

shapes your life, with struggles of doubt and desires for justice.

In secular music, some of the greatest songs are love songs. When you're in love, words alone fail you. Love needs action, and love needs music. If we are singing in church, our music comes alive when we are in love—in love with God and with the body of Christ: the babies who cry, the shy people afraid to sing, the bold people who sing too loud, and even the priest. We have to love everyone, and if we love the body of Christ, our music will take wing.

I have a Jewish friend who plays classical piano for a living. He's nearing retirement and getting more interested in religion. He knows that something spiritual happens when musicians play and sing, and he talks with them about what is going on. He asks a very provocative question of other classical pianists: "What do you think about when you play?" It's a very personal question, but it's a very important question. Some musicians think about the notes, the phrasing, and the beat, but others work at the big picture. Still others think about where they're going right after the service. I asked him what he thinks about. He said he tries to express the music as if he were an actor reciting lines. Even though you've rehearsed the lines, you have to say them in a way that makes it sound like you're thinking them up on the spot, like you're saying them for the very first time. He wants to put himself inside the music.

I like that, but I also think the question could be rephrased. It's not just a matter of what you think about, but how you feel. What do you feel when you play or sing? I think you should feel love. If you are centered, you are at the mind of God, in the presence of the mystery, and the mystery of God is love. Love is not just for us. It transforms us into its messengers. Through our talent and through our faith we are ambassadors of the love of God. The kind of person we need to be is one who loves.

Immersed in the Mystery

One morning early in 1924, George Gershwin opened the *New York Herald-Tribune* and saw an item announcing that he was working on a symphony for Paul Whiteman to perform at a concert for Lincoln's birthday. Gershwin was shocked: He wasn't writing a symphony. He'd nearly forgotten that Whiteman had indeed asked for some music, but now with so little time, he set himself to the task. He decided on a rhapsody, not a symphony, and in three weeks produced the score for *Rhapsody in Blue*. How did he do it? He lived in a world of jazz; he noticed the mystery of music. He used the tools at his disposal, centering himself on his art for three intense weeks. And as a person, he became an ambassador for the contribution jazz could make to the world of concert music.

"Accompany of Kids" perform outside the plenum hall between events.

My brothers and sisters, this is our task. We don't have to be specialists in rare arts. We must be specialists in the common art of love. To enter the mystery sometimes seems impossible, but it is very possible. God made us for the mystery. And God's Spirit will bring us there.

Saint Paul tells the Corinthians, "The Spirit scrutinizes everything, even the depths of God. . . . No one knows what pertains to God except the Spirit of God. We have not received the spirit of the world but the Spirit who is from God, so that we may understand the things freely given us by God. And we speak about them not with words taught by human wisdom but with words taught by the Spirit, describing spiritual realities in spiritual terms. . . . We have the mind of Christ."[6]

God has freely given us many things. We discover the spirit of this world through activities like baseball, bratwurst, and *Rhapsody in Blue*. But we have received the Spirit who is from God, the Spirit who scrutinizes everything and who can use the things of the world to help us notice God. We bring that experience of the world to worship. And we bring our experience from worship back out to the world. When that Spirit fills us we become partakers of the divine mystery. We become the kind of people who bring Christ to the world.

The way we invite people into the mystery is by who we are: We are Christ. When we sing and when we play, it is Christ who sings and Christ who plays. We are the body of Christ, and when we abandon ourselves to his mysterious presence—in our prayer, in our work, and in our play—our joy will be complete.

Notes

1. Editor's Note: At several points in his presentation, Father Turner played excerpts from *Rhapsody in Blue*. That title is a trademark of the George Gershwin Family Trust.

2. Pope John Paul II, apostolic letter, *Tertio millennio adveniente* (*On the Coming of the Third Millennium*, November 10, 1994), 6.

3. Exodus 19:16, 18–19.

4. Hebrews 12:18–19, 21–24.

5. Helen Langdon, *Caravaggio: A Life* (New York, New York: Farrar, Straus and Giroux, 1999), 258.

6. 1 Corinthians 2:10b–16.

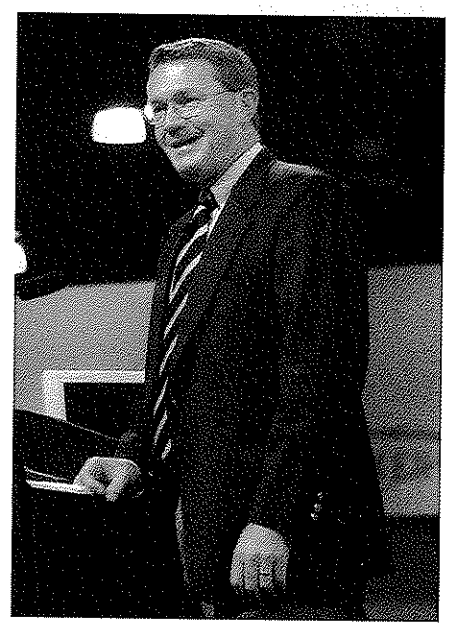
How Do We Enter the Mystery?

BY BILL HUEBSCH
WITH GORDON E. TRUITT

I am a catechist, and so is each of you. Like every other catechist in the country, of course, I have a strong stake in liturgy and its music. Ministry to the Lord, after all, is a seamless garment: There are no more or less noble roles in this ministry. I address you as a catechist at this 2005 Convention of the National Association of Pastoral Musicians because there is no such thing as catechesis without liturgy. This is true because liturgy, in the famous phrase of the Second Vatican Council's *Constitution on the Sacred Liturgy*, is the "summit and fount" of the whole Christian life.[1] We in catechesis need you.

On the other hand, people who minister in the areas of liturgy and its music need catechists, for the basic principle of liturgy—as of the whole Christian life—remains that "full, conscious, and active participation" that is "called for by the very nature of the liturgy" and is a Christian's "right and duty by reason of . . . baptism."[2] How can such participation in liturgy as in the rest of Christian life happen without high-quality catechesis? It can't!

The simple truth is that we need each other. And that, my friends, is the first principle of whole community catechesis. Such catechesis, I believe, is the key to entering the mystery that we proclaim and celebrate and live. In this article, then, I will describe what whole community catechesis is, and I will offer some ways that you can make it work (and some reasons for doing that). I will end with a personal comment about what I see in the Church as I travel about these days.


Bill Huebsch

The Church, I believe, is making a shift from the way things have been, particularly in catechesis, to a new and integrated model of Christian living. In recent years, the focus in catechesis has been largely on children, and, by and large, the parents have been absent from the catechetical enterprise. We assume (sometimes without any real proof), that people have turned their hearts to Christ and that they are on fire with love. Catechesis has been, for too long, separated from parish liturgy. The first concern of this catechesis has been doctrine, and the approach to learning doctrine has been cognitive but not affective.

Whole Community Catechesis

Whole community catechesis begins with conversion to Christ. The *General Directory for Catechesis* points out that "Jesus Christ not only transmits God's word; Jesus *is* that word, and all catechesis is completely tied to him."[3] Again, the *General Directory* says: "Many who present themselves for catechesis truly require genuine conversion . . . . Only by starting with conversion . . . can catechesis, strictly speaking, fulfill its proper task . . . ."[4]

Since that's where we have to begin, we need to understand just what such conversion is. As understood in the Christian context, conversion is a lifelong process of entering ever more deeply into the death of the Lord so that we, too, may experience resurrection. Translated into daily life, conversion marks people who are generous and hospitable, forgiving—even of one's enemies, courageous for the truth, supple in dealing with life's trials, and merciful.

Such conversion requires households of faith, where the converted life is a daily challenge and celebration. It requires that adults participate in the parish's learning circles, for conversion is lifelong. It is centered in Sunday liturgy, for Sunday liturgy is the absolute center of the whole community. (There must be a huge welcome for everyone and a continuing plan for ever more participation "both in body and in mind, a participation burning with faith, hope, and charity."[5]) And it involves a spiral curriculum for learners in the elementary grades.

Borrowed Elements

In a nutshell, whole community catechesis takes elements of the adult initiation process and applies them to parish life not as a "program" but as a process of lifelong formation and catechesis.

Whole community catechesis borrows eight elements from the process of adult initiation: fostering adult conversion, breaking open the Word of God, parish based retreats, a focus on liturgy and ritual, following the liturgical seasons, some level of actual catechesis, more use

Mr. Bill Huebsch, an author and lecturer on the Second Vatican Council and whole community catechesis, is the president and publisher of Twenty-Third Publications in New London, Connecticut. This article is a summary by Dr. Gordon E. Truitt based on Mr. Huebsch's presentation at the 2005 NPM National Convention in Milwaukee, Wisconsin. Audio and video recordings of that presentation are available from Veranda Communications (see page fourteen). The pages of Mr. Huebsch's PowerPoint presentation, on which this article is based, are available at the NPM website: http://www.npm.org/assets/huebsch.ppt.

of mystagogia, and creating households of faith.

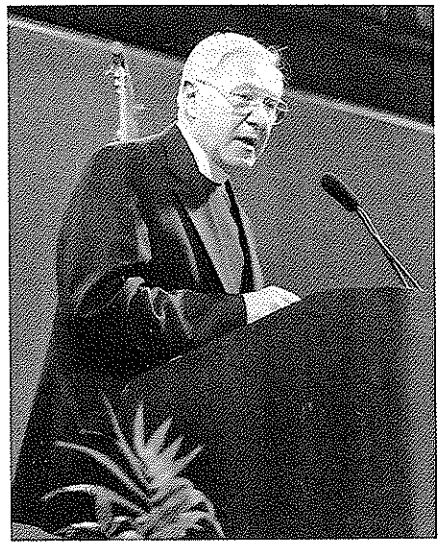
Conversion. Job number one is helping the folks in your parish encounter Christ—not learn *about* Christ but encounter the living Christ. Christ, so the Second Vatican Council taught us, is present in sacramental form (that is, through physical signs that communicate the divine presence and power) in various ways: in the community of faith, especially when it gathers for worship; in the Word of God, especially when that Word is proclaimed in the midst of the worshiping assembly; in the person of ordained ministers; and in the actions of the sacraments, especially the Eucharist.[6]

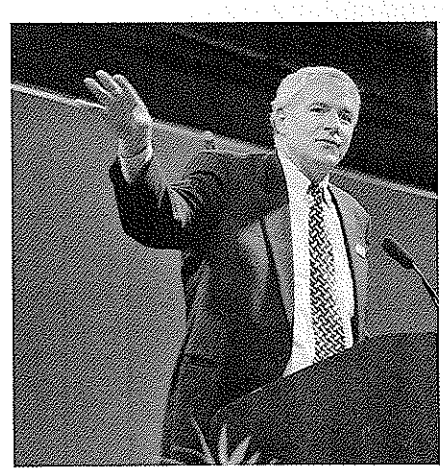
Breaking Open the Word. Since Christ is the living Word of God, and since it is Christ "who speaks when the holy Scriptures are read in the Church,"[7] it is very important that people in the process of conversion find ways to meet Christ in the Word. One way to break open the Word is through the "question of the week." This is a question that is drawn from the texts proclaimed on a particular Sunday in the liturgy of the Word. It is begun by the pastor after the homily—or by someone else at the end of Communion. It is used for reflection throughout the parish all week, at all meetings and in all homes.

To be successful, this tool has to be one that the leadership buys into. Musicians and liturgists can be key to its success in a parish: If you model the use of this question, and if you explore it yourself, others will follow. To be successful, of course, this question process requires that people have access to the texts of the readings and the psalm. They also need to learn how to break open the Scriptures; they need the resources and the training that will help them enter the world of the Scriptures and connect the texts to their lives. Parish leaders, therefore, have to train and model and encourage and train.

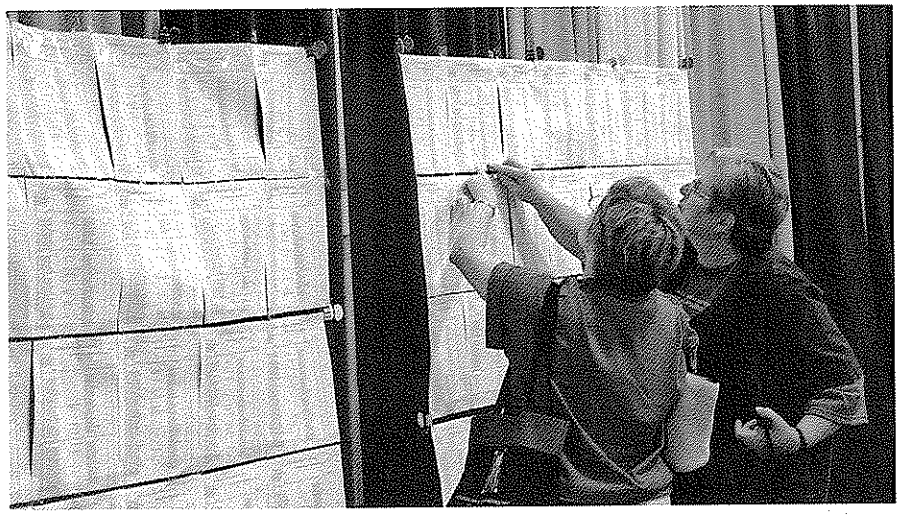
Living with Christ Retreats. These parish retreats take place on Thursday and Friday evening and on Saturday morning. About forty people take part in each retreat, with leaders and a host team from the parish. In these retreats, people encounter the paschal mystery through sharing, sacraments, and prayer. The retreat is centered on baptism, but it also includes reconciliation and Eucharist.

These retreats depend on good liturgy and good music—singing from the parish hymnal. They bridge catechesis and liturgy within the parish. Since we all need ongoing conversion, one way to encourage this retreat program is to begin by offering





We were welcomed to Milwaukee by Bishop Richard Sklba (left) and Mayor Tom Barrett (right).



Checking the registration lists

"This was one of the smoothest flowing conventions I've been to. I never felt rushed and yet things were on time. Good job!"

A Convention Participant

Ms. Jean McLaughlin conducts participants in the National Catholic Handbell Festival.

to make this retreat yourself!

What we're trying to do is to bring people to conversion, in other words, to set the Church on fire!

Households of Faith

Pastoral musicians and liturgists can be a resource to households of faith in several ways. Send home materials to help folks celebrate one non-Sunday feast at home. Be affirming of what's happening in household life (yes, including sports). Remember: The household is the place where faith grows and where it is lived every day. The church lives at home.

Another way to build households of faith is by encouraging meals together—an ever rarer experience in American households. If the old saying is true, that grace builds on nature, then we ought to teach home making in all our catechetical programs! Sharing supper is an immediate preparation for celebrating Eucharist! It is *the* memorial of Christ, which Jesus chose not only on the night before he died but at other times as an occasion for major teaching and the gift of himself. It is a vital action in human life at which we receive gifts and blessings and share them with others. It is a time to examine life and develop a mystagogia on the day, interpreting events in the light of the Gospel. "If you cook it, they will come!"

Other things that parish staff can do to develop households of faith: Let people go home once in a while; don't schedule so many events that break families apart and require their presence on church property. Go home yourself! Make supper! Send home the Gospel in "Breaking Open the Word" resources, and send home the feasts.

Learning Circles

We have to bring adults into the learning circles of the parish. In order to do that, we have to ensure that catechesis looks and feels more like liturgy than it does like school, and we have to make sure that the experience itself does half the teaching.

What elements make an experience "feel like liturgy"? Here are six: being in an assembly (community), singing from the parish hymnal (worship), having intergenerational interaction as we do in the Sunday assembly, mixing prayer and study (as in the liturgy of the Word), eating together (communion), and being sent home (service).

Who attends such events? Families of all kinds—one-parent and two-parent families, whether both parents are Catholic or not, with the children. Also: youth and other adults in the parish, guests, the pastor and parish staff. In other words, all are welcome!

Pastoral musicians and liturgists work with the catechetical team to prepare and lead these sessions. You provide guidance on liturgical elements, and you are present with good quality music and with excellent liturgical practices. You also support adult catechesis for the whole community.

Vigorous and Central Sunday Assembly

The first key to a vigorous Sunday liturgical assembly that is "the center of the whole Christian life for the Church both universal and local, as well as for each of the faithful individually"[8] is conversion to Christ. We talked above about two resources that lead to and sustain such conversion: Breaking Open the Word and parish-based family retreats.

The second key is helping people to feel welcome and comfortable at the Sunday assembly and in other ritual actions. There are some categories of people to whom we have to pay special attention, because they might feel particularly unwelcome. They include: many divorced people, those who remarry without an annulment,[9] newcomers to the parish, single parents with loud kids, gay and lesbian folk, couples using contraception, immigrants to the United States, non-Catholic spouses, people who are searching and need time to sort things out, folks with doubts about their faith, people who have been away for a while, men and women living with shame, criminals and prisoners, the homeless, and the materially poor.

Why is it important to welcome people and make them feel comfortable? Because unless one is present and active in the Sunday assembly—even without receiving Communion—there really is no genuine catechesis, for the gathered Church is the teacher.

Besides being welcoming, the Sunday assembly should be a truly participatory gathering of the Church. Being in this assembly shouldn't be like going to the movies! There are several ways to encourage participation. First, welcome folks heartily by the way you behave as well as by what you say. Second, help people pray in the way that most touches their hearts. Sometimes, for example, it's necessary to sing "Holy God, We Praise Thy Name"!

Third, choose participation over perfection in liturgical decisions. This means that we must be willing to choose flexibility over rigidity. As the Council reminded us: "Pastors must . . . realize that, when the liturgy is celebrated something more is required than the mere observance of the laws governing valid and lawful celebration; it is also their duty also to ensure that the faithful take part fully aware of what they are doing, actively engaged in the rite, and enriched by its effects."[10]

What You Can Do

This challenge is not one that can be left to the catechists. It must involve the whole parish leadership, especially pastors and other liturgical leaders. There are two areas in particular that you can work on. First, learn from the catechumenate and trust its process. That process includes the elements of conversion, ritual actions, allowing the Church itself to teach (especially in and through the liturgical seasons), mystagogia, a real focus on adults, and this attitude: "Come on in! (We'll sort things out later.)" Second, learn more about whole community catechesis. It is important that you understand what a key role you play in such catechesis. Check out some of the resources available from publishers—books, DVDs, and other resources—to support this catechetical reform. Become familiar with the *Growing Faith Project*.[11]

A Personal Comment

Any reform in the Church begins with experimentation. That has been true of the liturgical reform as well as the catechetical reform in which we are currently engaged: Some things we did in the early days were awful! Some were glorious. Reform means that people sometimes leave because the Church they knew is gone. Reform is frequently followed by a period of new rigidity, as new principles get applied with fervor and this new way appears to be the only way. After reforms are initiated, there is almost always a backlash. Leaders regret the change and try to rein it in. But then there is a period of enthusiasm and excitement as the reforms deepen and mature. This is where we are today!

Finally, on behalf of all of us who work in catechesis in the parishes and schools that you come from, let me offer each of you thanks. Thanks to the composers for those lovely songs we sing and for the implicit catechesis they contain. Thanks to the musicians from many cultures—Asian and

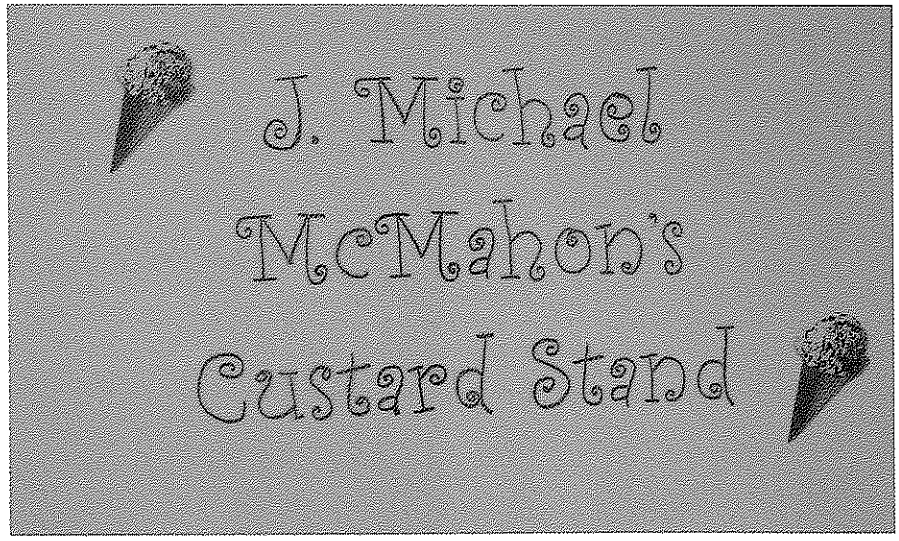
Pacific Rim, African, Hispanic, the many Eastern Churches, European nations. We learn and pray best in our mother tongue and culture. Helping us to do that is no way to get rich, but thank you! Thanks to the youth and to campus musicians, for you minister now and call forth the next generation.

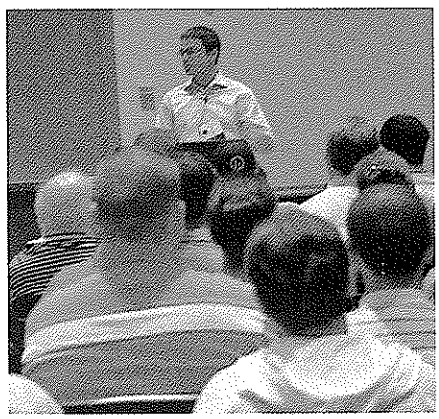
Thanks to pastors for taking the risk of whole community catechesis. Thanks to instrumental specialists—organists, pianists, guitarists, members of ensembles. Thanks to those who minister with their voices—choirs, cantors, and directors. We want to leave our liturgies humming our songs, and you enable us to do that. Thank you!

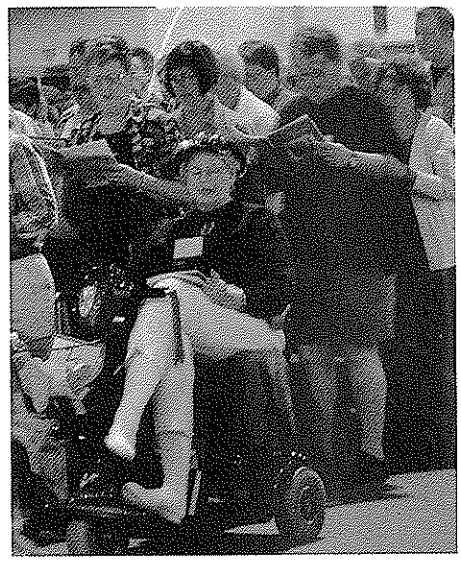
Thanks to pastoral liturgists, for your work in this Church is how we implement the dream of *Sacrosanctum Concilium* that engagement with the covenant in Christ "draws the faithful into the compelling love of Christ and sets them on fire."[12]

Thanks to all who provide musical leadership, for you are catechists' partners in ministry, and your role in catechesis is essential. And thanks as well to our partners from other Christian churches: Half of your homes and ours share our traditions, and you taught us how to sing! We value our friendship with you. Thanks, too, to publishers and distributors: Your ministry is a vital part of our work (and you give us free stuff!).

Thank you.



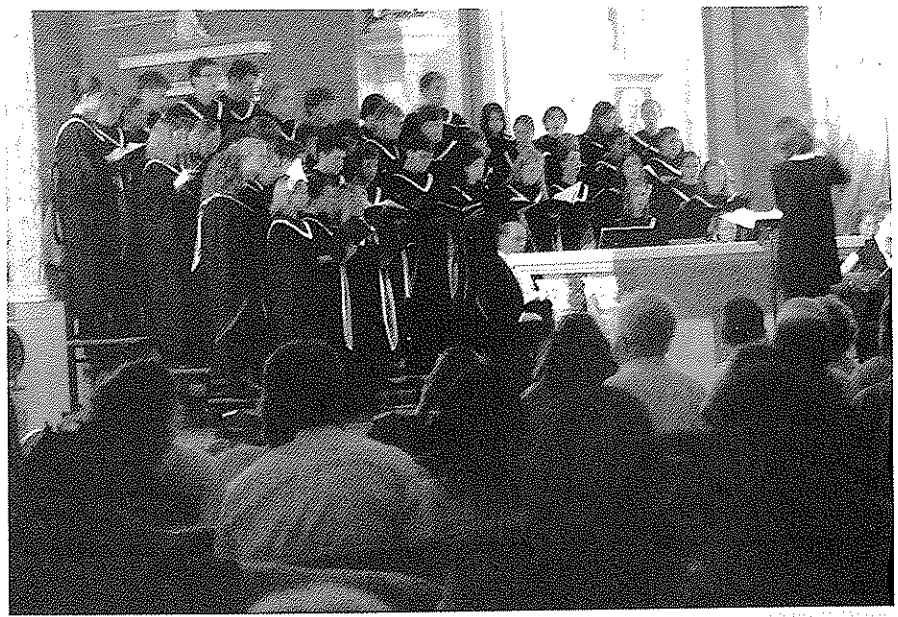




Tim Westerhaus (above) leads a workshop session on what youth want and need in liturgy.

Notes

1. Second Vatican Council, *Sacrosanctum Concilium* (*Constitution on the Sacred Liturgy*, hereafter SC), 10: "The liturgy is the summit toward which the activity of the Church is directed; at the same time it is the fount from which all the Church's power flows."
2. SC, 14.
3. *General Directory for Catechesis*, 98.
4. Ibid., 62.
5. *General Instruction of the Roman Missal* (hereafter GIRM), 18.
6. See SC, 7.
7. Ibid.
8. GIRM, 16.
9. Pope Benedict XVI recently encouraged parishes to welcome divorced people, even when remarried, even if they are unable right now to join in sacramental Communion.
10. SC, 11.
11. This project is a new effort to provide an adult catechesis plan and materials for every parish. It's from Twenty-Third Publications. For more on this, see www.growingfaithproject.com.
12. SC, 10.



Choir members from some of the nine choirs at Pius XI High School, Milwaukee, perform at the Basilica of St. Josaphat.

Style Wars

BY J. MICHAEL JONCAS

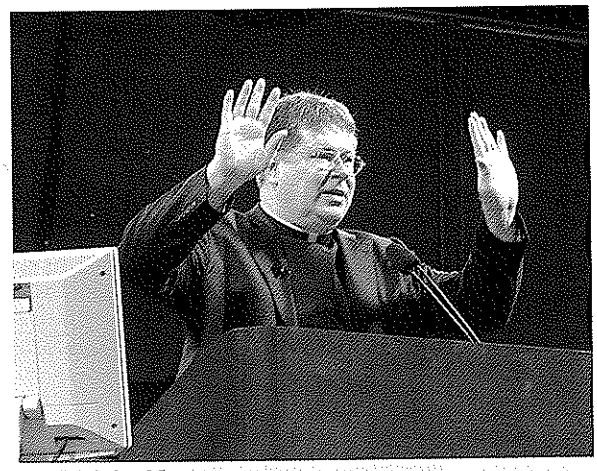
Nathan Mitchell, my former professor and now colleague at the University of Notre Dame, tells a wonderful story illustrating styles of public prayer. He compares and contrasts three styles of celebrating the Stations of the Cross.

The first example would be a traditional style in United States parish celebrations:

> *The Fourth Station:*
> *Jesus Meets His Mother.*
>
> V. We adore you, O Christ, and we bless you.
> R. Because by your holy cross you have redeemed the world.
>
> Jesus, still burdened with his cross, and wounded even more by his fall, meets his Mother. A sword of anguish pierces those hearts that love each other so tenderly . . . .

In contrast, Nathan presents this version of Stations of the Cross as it might be celebrated in England:

> *The Fourth Station:*
> *The dear Lord Jesu encounters his sweet mother, the Lady Mary, on the path to his most dolorous crucifixion.*
>
> V. We adore thee, O Christ, and we bless thee.
> R. Because by thy holy cross thou hast redeemed the world.
>
> "O Mater, it pains me so to meet thee here upon this public way."
> "Dear son, thou seemest to have gotten thyself into a bit of a pickle . . . ."


Rev. J. Michael Joncas

Nathan's final example is a version of the Stations of the Cross as celebrated in Italy:

> *La quattro stazione:*
> *Gesu incontra la madre dolorosa.*
>
> Maria dice: "Gesu!"
> Gesu dice: "Maaaaaaammmmmma!"

Style wars, indeed!

It should be clear that the substance of this public devotional prayer remains the same in all three cases. But in each case that substance is clothed in a different style, a style that could be profoundly reverent for one set of listeners, comic for another, or even offensive for a third.

In the years since Vatican II, it seems to me, many passionate arguments over appropriate music in worship have been arguments over style: whether since "Gregorian chant holds pride of place because it is proper to the Roman Liturgy"[1] it is the only style that should be allowed; whether since "other types of music, in particular polyphony, are in no way excluded"[2] they should have a place in every Roman Rite worship service; whether or not the whole assembly can participate vocally; whether and to what extent Roman Rite Catholic worship should welcome ethnic musical styles—Polish *kalendy*, Gospel hymns and spirituals, or Native American chanting; whether it is appropriate to employ music developed in other Christian denominations in Roman Rite Catholic worship—styles such as Calvinist metrical psalmody, Lutheran vernacular hymnody, Anglican anthems, or evangelical praise choruses; whether and to what extent Roman Rite Catholic worship should welcome music developed in secular contexts, from jazz and twelve-tone row compositions through Broadway and pop lyricism to heavy metal and rap.

I assume that these passionate arguments will continue, both among the faithful and among pastoral musicians. I certainly don't assume that my address will put an end to the debate. What I intend to do in this presentation is to contextualize the conversation about musical style in our common worship in the light of two other conversations: theological and linguistic. If nothing else, these theological and linguistic considerations will remind us how complex the topic is. I will conclude the presentation by examining a variety of musical settings of a foundational biblical-liturgical text, to examine how differing musical styles might be evaluated.

Theological Style Wars

We begin with the ways Christian theologians reflect on the relationship of

Rev. J. Michael Joncas, a presbyter of the Archdiocese of St. Paul-Minneapolis, Minnesota, is a composer and author who is currently an associate professor of theology and Catholic studies at the University of St. Thomas in St. Paul. This article is based on Father Joncas's plenum address at the 2005 NPM National Convention in Milwaukee, Wisconsin. The pages of Father Joncas's PowerPoint presentation are available at the NPM website: http://www.npm.org/assets/stylewars.ppt.

music and worship. As one might expect, some theologians take a fundamentally positive view, others a fundamentally negative view, and still others confess themselves conflicted. I have chosen a representative figure from the Catholic theological tradition to exemplify each of these stances, although representative figures from the Reformation traditions could also be cited.

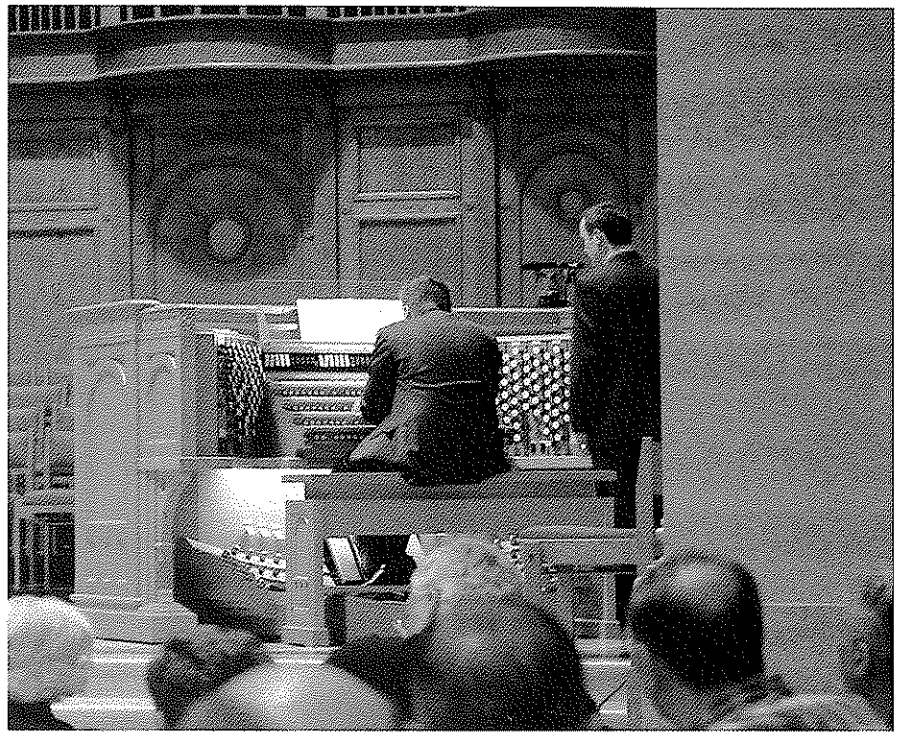
Positive Views of the Relationship of Worship and Music: Thomas of Aquin (c. 1225–1274) and Martin Luther (1483–1546). Thomas Aquinas, a thirteenth century Scholastic, is my choice for a Catholic theologian representing a positive view of the relationship of worship and music. In the second part of the second part his massive *Summa Theologiae*, at article two of question ninety-one, he treats the question of whether or not song should be used in worshiping God. He treats this topic as part of his consideration of religion, which is in turn considered under the virtue of justice, since religion involves those stances and activities which human beings owe to God.

After listing a variety of objections to employing song in worship, Aquinas writes:

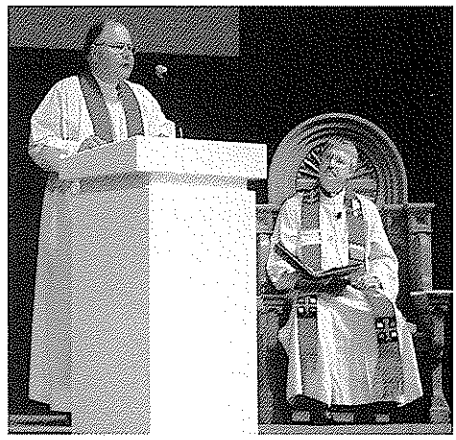
> The praise of the voice is necessary in order to arouse man's devotion towards God. Wherefore whatever is useful in conducing to this result is becomingly adopted in the divine praises. Now it is evident that the human soul is moved in various ways according to various melodies of sound, as the Philosopher states (*Polit.* viii, 5), and also Boethius (*De Musica*, prologue). Hence the use of music in the divine praises is a salutary institution, that the souls of the faint-hearted may be the more incited to devotion.

This is an amazingly positive view of music in worship. Thomas has already established that vocal praise is necessary for human beings not because God needs it but because we, as embodied spirits, need to engage it as both constitutive and expressive of our devotion. He states that, in principle, *any* musical style that genuinely arouses devotion is appropriate in worship. Because a variety of musical styles evoke a variety of human spiritual stances and because the worship of God will involve a variety of spiritual stances—adoring or giving thanks or confessing sinfulness or petitioning for oneself or interceding for others—a variety of musical styles in worship is appropriate.

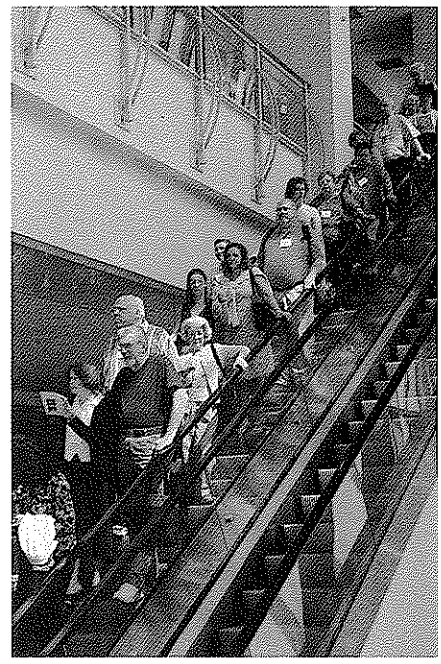
Since Martin Luther is often seen as the



On Monday night, the Young Organists Performance at the Cathedral of St. John the Evangelist featured three organists and was hosted by Lynn Trapp. Seated: Daniel Brondel; standing: Luke Mayernik. Not pictured: Robert Ridgell and Lynn Trapp.



Ecumenical Evening Prayer on Tuesday was led by Episcopal Bishop Steven Miller (standing), Evangelical Lutheran Bishop Paul W. Stumme-Diers (seated), and Roman Catholic Bishop Richard Sklba (not shown).



"Singing with thousands of musicians revitalized me and encouraged me."

A Convention Participant

prime protester against high Scholastic theology, it may come as a surprise that Luther is a Reformation theologian holding a similarly positive view of worship and music. Luther appreciated not only the Gregorian chant heritage and vernacular hymnody but also the polyphonic art music of his day. While he recognized music in worship as a *predicatio sonora*—a resounding sermon, a vehicle for proclamation of and response to sacred texts—he also lauded it as a mirror of God's beauty, reaching the soul with a message from and about God beyond expression in words.

Negative Views of the Relationship of Worship and Music: Pambo of the Nitrian Desert (c. 303–c. 375) and Huldrych Zwingli (1484–1531). What a contrast in theological style, then, to come to Christian thinkers for whom music in worship is not positive or neutral, but demonic distraction and detriment to prayer.

A founder of the Nitrian Desert[3] monastery in Egypt and a famed disciple of St. Anthony of Egypt, Pambo later became a pioneer in establishing hermit life in the Nitrian Desert and was much respected for his wisdom. Born about 303, he was illiterate until he was taught the Scriptures as a monk and was subsequently ordained a priest in 340. According to tradition, Pambo, by long ascetic training, sealed his lips so that he never spoke an unnecessary word and so that he would never eat food except that which he gained by his own labor. St. Melania the Elder was with him when he died in about the year 375.

We gain a strong sense of Pambo's negative view of music in worship from the following exchange he had with an unnamed disciple:

> Woe to us, my son! The days have come when monks turn away from the enduring nourishment which the Holy Spirit gives them and surrender themselves to singing. What kind of contrition is that? How can tears come from the singing of *troparia*? How can a monk possess contrition if he stays in the church or in his cell and raises his voice like the lowing of the cattle? . . . Monks have not come into this desert to place themselves before God in pride and presumption, to sing melodic songs and make rhythmic tunes, to shake their hands and stamp their feet. Our duty is to pray to God in holy fear and trembling, with tears and sighing, with devotion and diligence, with modesty and with a humble voice.

Clearly, for Pambo sung worship in many styles is not a necessary evocation and manifestation of devotion as it is for Aquinas, nor is it a gift of God carrying the scriptural Word of God and mirroring the internal perichoretic dance of the Persons of the Triune God, as it is for Luther. Rather it is a manifestation of the demonic pride that only ascetic practice can eradicate.

Just as it might have been surprising to find Luther paired with Aquinas as defenders of the positive value of music and worship, it might be surprising to find the most highly skilled musician among the sixteenth century Reformers—Huldrych Zwingli—paired with Pambo. How could this music-loving man, a capable musician who could play eleven different instruments, excise music from his vision of Reformed worship? He found instruments to be unnecessary for church services (which in turn eliminated singing at the service) and thought a better use for an organ would be to sell it and give the money to the poor. Under his influence, all images were removed from the walls of Zurich's churches, hymn-singing was forbidden, and in 1527 all the city's organs were torn down.

Conflicted Views of the Relationship of Worship and Music: Augustine of Hippo (354–430) and John Calvin (1509–1564). We have explored the extremes: from Aquinas and Luther with their positive theological assessment of the role of music in worship to Pambo and Zwingli with their negative theological judgment of the role of music in worship. We turn finally to Christian thinkers who present a conflicted view of the relationship, trying to find a workable mean between the extremes.

Augustine of Hippo is my choice for a Catholic representative of such a conflicted view of the role of music in worship. Remember that this African rhetorician, after being enrolled as a catechumen in his youth by his mother, Monica, spent years exploring many other philosophical and religious systems before finally being baptized by Ambrose of Milan on Easter 387. Remember as well that the worship of the Christian community at Milan had been enriched by Ambrose's metrical hymns, some of which Augustine himself quotes. Finally remember the Manichaean and Platonist worldviews, with their sharp contrasts of matter and spirit, history and eternity, that had engaged Augustine's thought, as we consider these Augustinian comments on music and worship:

> Sometimes . . . I err by excessive severity, . . . sometimes so much so that I wish every melody of the sweet songs to which the Davidic Psalter is usually set to be banished from my ears and from the church itself. . . . Safer to me seems what I remember was often told me concerning Athanasius, bishop of Alexandria, who required the reader of the psalm to perform it with so little inflection of voice that it was closer to speaking than to singing.
>
> However, when I recall the tears which I shed at the song of the Church in the first days of my recovered faith, and even now as I am moved not by the song but by the things that are sung, when sung with fluent voice and music that is most appropriate, I acknowledge the great benefit of this practice. Thus I vacillate between the peril of pleasure and the value of the experience, and I am led more . . . to endorse the custom of singing in church so that by the pleasure of hearing the weaker soul might be elevated to an attitude of devotion. Yet when it happens to me that the song moves me more than the thing that is sung, I confess that I have sinned blamefully and then prefer not to hear the singer.[4]

Like Thomas Aquinas and Luther, Augustine sees music as a gift of God, possibly appropriately expressing Christian devotion. But like Pambo and Zwingli, he is aware that some styles of music may detract from Christian worship, and he seeks a clear warrant in Scripture for Christian singing in worship. So the conflicted Augustine is willing to admit some styles of music into Christian worship, but he wants, as far as possible, to be sure that those styles express true spiritual worship.

Like Augustine, John Calvin was deeply aware of the potential for good or ill in the relationship of music and worship. As one might expect from this "second generation" sixteenth century Reformer, deeply read in law as well as theology, Calvin seeks clear criteria for determining what music would be appropriate in Christian worship. He eventually decides that only biblical texts, as the Word of God, are worthy of Christian worship; that of biblical texts, only the psalms are clearly musical; that these psalms may be sung by the congregation at worship but only in vernacular translations so that the congregation may understand what it is singing; and that the metrical psalter lyrics may only be sung in a cappella unison by the congregation during worship to avoid sensuality, even though at school and at home these same metrical psalms might be sung in many vocal parts and with instrumental accompaniment.

Three Streams Today. So what conclusions do we draw from this examination of theological "style wars" concentrating on the relationship of music and wor-

ship? We have to acknowledge that all three streams are represented among the Christian faithful we serve. Although I doubt that any pastoral musician would side with Pambo and Zwingli in forbidding both instrumental and vocal music in Christian worship, there are members of the faithful who yearn for their "quiet Mass"—the heir of the *missa lecta* (the "read" or "low" Mass) at which the texts of the liturgy would not be prolonged by musical elaboration, at which these Christians would be unencumbered by choral performances and their devotional life would not be interrupted by communal singing. I suspect most pastoral musicians fall in either the "positive" camp with Aquinas and Luther, presuming that any musical style is a potential vehicle for communal worship until experience proves otherwise, or in the "conflicted" camp with Augustine and Calvin, presuming that only musical styles conforming to articulated criteria are appropriate for communal worship.

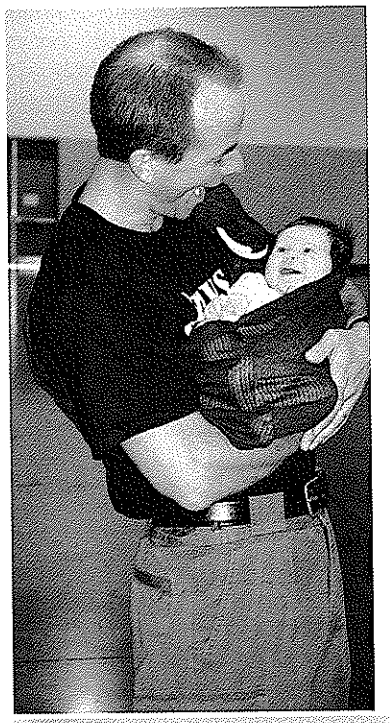
In pastoral practice it may be helpful to identify the camp to which you belong and why; it may be even more helpful to be able to identify the camps to which other members of your worshiping community belong and the loyalties and presuppositions such membership involves. Doing that theological groundwork may facilitate genuine conversation and minimize "talking past" each other.

Linguistic Style Wars

We turn now to a second area to contextualize our reflections on worship music style wars. This is the area I call "linguistic style wars." Contemporary Christians experience this battleground whenever a new translation of the Bible is proposed for study, devotional use, or public proclamation in worship. Christians who employ fixed texts in their public worship (such as the Orthodox, Catholics, Episcopalians, Lutherans, Methodists, Presbyterians, and others) also experience this whenever a new service book appears. I think there are basically four stances in the linguistic style wars concerning the use of language in worship.

Original Only. Some people hold that only the original biblical or liturgical languages should be employed, even if most of the congregants may not know what the words mean. Explanations of the sacred liturgical texts may be incorporated into the worship service itself (remember when, at very progressive parishes, the priest at Roman Rite Eucharist prior to Vatican II

Barbara Tracey leads a workshop on multicultural music.



Left: The long and the short of it.
Above: Checking the stops before prayer.

Dennis Fleisher (right) offers advice on sound systems.

would move away from the Missal after he had read the Epistle or Gospel in Latin and pronounce an English translation of the text?), or literate participants may employ hand missals with the pronounced texts printed on one page and a vernacular translation on the facing page. A good example of this stance in the Roman Rite would be when the congregation would be expected to recite or chant the following as a response to the declaration *"Mysterium fidei"* at the time of the memorial acclamation in the Eucharistic Prayer, even if other presidential texts are proclaimed in the vernacular: *"Mortem tuam annuntiamus, Domine, et tuam resurrectionem confitemur, donec venias."*

Reproduce the Original. A second stance would allow the biblical readings and liturgical texts to be pronounced in the vernacular but would insist that the vernacular reproduce, as far as possible, the grammar, syntax, and style of the "sacred language" original. A clear example of this would be insisting that the cue for the memorial acclamation be "The mystery of faith!" followed by "Your death we proclaim, Lord, and your resurrection we confess, until you come."

Dynamic Equivalence. A third stance would also allow the biblical readings and liturgical texts to be pronounced in the vernacular but would seek a dynamic equivalence between the originating language and the host language. Without seeking to mimic the grammar, syntax, and style of the "sacred language" original, this stance would seek to evoke in vernacular usage the effect the linguistic event had in the original. This stance would render the cue for the memorial acclamation as "Let us proclaim the mystery of faith!" even though the Latin original has no verb. Even more daringly, it would transform the Latin sentence informing the Lord about what the community is doing into three muscular declarations of the community's faith: "Christ has died! Christ is risen! Christ will come again!"

Textual Creativity. A final stance would move beyond the principle of dynamic equivalence to textual creativity, usually in response to particular linguistic subgroups and their vernacular traditions. For example, none of the three linguistic styles so far discussed have explicitly addressed the character of the memorial acclamation as a sung rather than as a simply recited text. In a real act of genius, blending the substance of the Latin original with the cadences of African-American spirituals and gospel music, Grayson Warren Brown crafted this paraphrase: "Jesus died upon the cross. Christ arose from the dead. And, just as sure as the sun's gonna shine, Jesus Christ, my Lord and Savior, will come again."

In order to engage these four linguistic styles systematically and to anticipate their impact on musical style wars, I'd like to compare four versions of Psalm 23. In each case I will suggest why this rendering of a biblical text might be useful in Christian worship but also suggest some of the difficulties each version of the text might present.

Original Language

What are the advantages of hearing this biblical text in the original Hebrew during worship? It reminds us that the scriptural Word of God is not immediately accessible. Although that Word is addressed to humans throughout history, it is mediated through a particular language, era, and thought world, and part of the task of understanding that Word is grappling with its original context. Even though the text might not be immediately intelligible, we can participate in the devotion of the person who has learned the language in order to proclaim it in common prayer. The more mystically inclined may find spiritual riches in the very sound of the original syllables being enunciated.

But I suspect for most worshipers the disadvantages outweigh the advantages. Without a spoken or printed translation for non-Hebrew speakers, the text remains opaque. Rather than participating in the devotion of the speaker who proclaims it, hearers may judge that the speaker is showing off his or her erudition. And even when the text is proclaimed in the original language, an interpreter must still unpack its contemporary meaning for the assembled worshipers.

In what follows, I will compare a formal correspondence translation, a dynamic equivalence translation, and a paraphrase of this text. But in the interests of time I will really only concentrate on the first verse for this comparison. In order to do that I have to make three points about the Hebrew text of the first verse of this psalm (see box on this page).

First, notice that in the Hebrew text what scholars call the "title" or "superscription" of this psalm appears as part of the first verse: *"mizmor l'David."* A *"mizmor"* is a song (thus a combination of melody and text) with plucked string accompaniment; the equivalent term in Greek was *"psalmos,"* from which we get "psalm." "David" is obviously "David," presumably the second king of the united Twelve Tribes. And *"le"* is a preposition with a remarkably wide range of meaning: "of," "by," "for," "about," "in relation to," and similar notions. Thus, contrary to the belief that the historical David is the author of all the psalms ascribed to him, the Hebrew text actually simply affirms that the psalm was filed in the royal archives.

Original Language

Mizmor l'David.	Song with plucked string accompaniment concerning David.
Adonai ro'i, lo echsar.	Yahweh. My shepherd. Nothing I want.
Bin'ot deshe yarbitseini.	He makes me to lie down in green pastures.
Al mei m'nuhot y'nahaleini.	He leads me beside the still waters,
Naf'shi y'shovev.	He restores my soul/throat.
Yan'heini b'ma'aglei tsedek,	He leads me in paths of righteousness,
L'ma'an sh'mo.	For his name's sake.
Gam ki eilech b'gei tsalmavet,	Yes, though I walk through the dark valley
Lo ira ra, ki Atah imadi.	I will fear no evil, for you are with me.
Shiv't'cha umashan'techa	Your rod and your staff
Hemah y'nahamuni.	They comfort me.
Ta'aroch l'fanai shulchan	You prepare a table before me
Neged tsor'rai.	In the presence of my enemies.
Dishanta vashemen roshi.	You anoint my head with oil.
Cosi r'vayah.	My cup runs over.
Ach tov vahesed	Surely goodness and mercy
Yiro'funi kol y'mei hayai	Will follow me all the days of my life.
Y'shav'ti b'veit Adonai	And I will dwell in the Lord's house
L'orech yamim.	For ever.

But notice as well that even though this title appears as part of the first verse in the Hebrew text and would be proclaimed, vernacular translations would ignore the title in proclaiming the text.

Second, the opening phrase of this "*mizmor*" is "*YHWH ro-I*," and this raises all sorts of problems for the translator. It uses the proper name of God—YHWH—usually vocalized as "Yahweh." But, as you know, this proper name is considered so sacred that it is not to be pronounced. When Jews see it in the sacred text, they pronounce an alternative word or phrase like "*Adonai*" ("my Lord") or "*Ha-Shem*" ("The Name"). Should the translator use "Yahweh" at the risk of offending pious Jews, use the generic "God," or use a substitution like "Lord"? Interestingly, some bibles print LORD (in capital letters) or LORD (in small caps) whenever YHWH appears in the Hebrew text, with Lord (employing small letters) standing for *El* or *Elohim*, a more generic title for God, but this wouldn't be something that one could recognize simply by hearing the translation proclaimed. In addition, there is no verb in the Hebrew original, so while it is possible to translate this as a simple declarative sentence—"God is my shepherd"—it is equally plausible to translate it as two disjoint exclamations: "God! My shepherd!" or two cries: "O God! O my shepherd!"

Third, the next phrase of this "*mizmor*" is "*lo echsar*." "*Lo*" simply means "no," while "*eschar*" is the imperfect form of a verb that means "to lack" or "to be lacking." Thus the phrase could be plausibly translated "I do not lack," "I will not lack," "I shall not lack," "I should not / could not / would not / might not lack," and so on. Since the Hebrew phrase does not supply an object for the verb, it could mean "God provides for me" (like a shepherd provides for an individual sheep or for his flock) or "God will provide for me" (despite my present circumstances). For that matter, it could mean that what God provides or will provide are material or spiritual things needed to sustain my life or that God has provided himself as a shepherd-leader, so no other shepherd-leader is needed.

Formal Correspondence

Now we turn to an example of a formal correspondence translation of Psalm 23 from the *New Jerusalem Bible*:

Psalm Of David

Yahweh is my shepherd, I lack
nothing.
In grassy meadows he lets me lie.

By tranquil streams he leads me
to restore my spirit.
He guides me in paths of saving justice
as befits his name.

Even were I to walk in a ravine as
dark as death
I should fear no danger, for you are at
my side.
Your staff and your crook are there to
soothe me.

You prepare a table for me
under the eyes of my enemies;
You anoint my head with oil;
my cup brims over.

Kindness and faithful love pursue me
every day of my life.
I make my home in the house of
Yahweh
for all time to come.

Referring only to the first verse, we notice that this formal correspondence translation accounts for every element in the underlying Hebrew. "*Mizmor l'David*" here becomes two phrases: "Psalm" which is separated from "Of David" to preserve the wide semantic range of the original. Notice that these phrases are printed in italics as a signal that the translators don't think they are part of the lyric poem. "*Yahweh ro'i*" is rendered as a declarative sentence—"Yahweh is my shepherd"—even at the risk of offending Jewish sensitivities about pronouncing the proper name of God. The ambiguous "*lo echsar*" remains semantically open: "I lack nothing" could apply to physical goods, emotional needs, or spiritual desires.

Dynamic Equivalence

The dynamic equivalence stance toward translating Psalm 23 appears in the *Contemporary English Version* prepared under the auspices of the American Bible Society:

[A psalm by David]

The Good Shepherd

You, LORD, are my shepherd.
I will never be in need.
You let me rest in fields
of green grass.
You lead me to streams
of peaceful water.
and you refresh my life.

You are true to your name,
and you lead me
along the right paths.
I may walk through valleys
as dark as death,
But I won't be afraid.
You are with me,
and your shepherd's rod
makes me feel safe.

You treat me to a feast,
While my enemies watch.
You honor me as your guest,
And you fill my cup
Until it overflows.
Your kindness and love
will always be with me
each day of my life,
And I will live forever
in your house, LORD.

This translation narrows the semantic field of "*mizmor l'David*" by confidently asserting that what follows is "a psalm by David," but it also emphasizes that this title is not part of the lyric poem not only by printing it in italics but by enclosing it in brackets. The translation then inserts a title in bold print that doesn't appear in the Hebrew text, probably to suggest a connection between a Hebrew lyric praising Yahweh as shepherd and Christian prayer praising Jesus as the Good Shepherd. When the translation returns to the original Hebrew, it re-casts the phrase "*YHWH ro'i*" not as a declarative sentence or as two exclamations but as a direct address to God; respecting Jewish sensitivities it renders the proper divine name as LORD. It also narrows the semantic field of "*lo echsar*" to a declaration that "I will never be in need" without specifying the quality and character of that need.

Paraphrase

Finally we turn to the metrical psalmist Sir Henry William Baker (1821–1877) for this paraphrase of Psalm 23 appearing in the 1898 edition of *Hymns Ancient and Modern*:

The King of love my Shepherd is,
whose goodness faileth never;
I nothing lack if I am his
and he is mine for ever.

Where streams of living water flow
my ransomed soul he feedeth
and where the verdant pastures grow
with food celestial feedeth.

Perverse and foolish oft I strayed,
but yet in love he sought me,
and on his shoulder gently laid,
and home, rejoicing, brought me.

In death's dark vale I fear no ill

with thee, dear Lord, beside me;
thy rod and staff my comfort still,
thy cross before to guide me.

Thou spread'st a table in my sight,
thy unction grace bestoweth:
and O, what transport of delight
from thy pure chalice floweth!

And so through all the length of days
thy goodness faileth never;
Good Shepherd, may I sing thy praise
within thy house for ever!

Verse one of his six-verse lyric corresponds to verse one of the Hebrew text. Notice that Baker's paraphrase ignores the "title" or "superscription" of the Hebrew original. He expands the Hebrew text's simple statement of *"YHWH ro'i"* to categorize God as the "King of love . . . whose goodness never fails"; while these assertions may be true from other scriptural evidence, they certainly go beyond what the Hebrew states. He also narrows the semantic field of *"lo echsar"* to the spiritual relationship of the singer and God: All other lacks disappear if their relationship exists. Again, while this may be true, it certainly goes beyond what the Hebrew says. (And in the spirit of "going beyond" I can't resist calling your attention to verse four, where in addition to the Shepherd's "rod and staff", his "cross" is there "to guide" the singer. Clearly, for Baker, the God of Israel invoked in the Hebrew text of Psalm 23 is simply Jesus the Christ!)

Advantages and Disadvantages

So what conclusions can we draw from this short exposure to the linguistic style wars over the texts we proclaim and pray in our common worship? There are advantages and disadvantages to taking any one of the four linguistic stances I've enumerated as the basis for our proclaimed and sung common prayer. Employing biblical and liturgical texts in their original languages may keep us grounded in the historical particularity of our traditions but at the price of immediate intelligibility for almost all the members of the worshiping assembly. Employing a formal correspondence translation preserves as far as possible our contact with the original texts while having the advantage of immediate intelligibility. However, by attempting to reproduce the grammar, syntax, and style of the original, the translated texts may still be problematic, perceived as antiquated, sexist, classist, or "distant." Employing a dynamic equivalence translation should heighten the immediate communicative potential of these biblical and liturgical texts but with the danger of narrowing the range of meanings in the original and censoring some of its insights. Employing a paraphrase should spark organic developments of meaning inspired by the original text but with the danger that the paraphrase may depart so far from the original that it becomes only distantly related to it. If nothing else, perhaps an awareness of these linguistic wars may challenge pastoral musicians to become as critically concerned about the words we sing in worship as we are about the tones we produce in singing them.

To speak practically for a moment here, I might employ Psalm 23 in the original Hebrew in an interfaith service of Christians and Jews or as part of a Christian liturgy for graduate students and professors, all of whom knew the language. I would employ a formal correspondence translation if Psalm 23 was appointed as the responsorial psalm in the liturgy of the Word, even though this might limit musical settings of the text, because I understand the responsorial psalm to be primarily a proclamation of the scriptural text for common prayer. I would employ a dynamic equivalence translation in devotional prayer or with catechetical groups being initiated into Scripture study. Finally I would employ a paraphrase such as the Baker hymn at points in the liturgy *other than* the responsorial psalm, for example as the hymn of the day on the Fourth Sunday of Easter ("Good Shepherd Sunday").

Musical Style Wars

Finally we turn to a consideration of the musical style wars affecting our lives as pastoral musicians. I think in some ways these are much more difficult to categorize or to address than either the theological or linguistic style wars, since the bases for liking or disliking a particular musical style or determining the appropriateness of a given musical style for a particular worshiping community involve so many visceral reactions and pre-rational instincts. Nevertheless I'd broadly categorize three stances in the church music style wars as (1) those who judge only the "original" musical styles to be worthy of common worship; (2) those who judge only "traditional" musical styles to be worthy of common worship; and (3) those who judge only "contemporary" musical styles to be worthy of common worship. By putting quotation marks around each of these adjectives I hope to signal how problematic each of these categories is.

Again, in order to make a systematic comparison, I have chosen representatives from each of these categories with a view toward exploring their advantages and disadvantages.

"Original" Music

The major problem for anyone attempting to preserve the "original" music of our biblical and liturgical heritage is that we simply don't know it. Cantillation signs called *te'amim* appear for the texts of the Hebrew Bible in the late 800s CE in the so-called "Tiberian" notation of the Masoretes. However two problems immediately arise: (1) Present-day cantillations employing this notation produce diverse results; and (2) even if one were able to find a common ancestor from these variants, there would still be a gap of more than a thousand years between the first writing down of the Hebrew consonantal texts and the Masoretic addition of vowel signs, accent marks, and cantillation signs. No such signs appear in the manuscripts of the Greek New Testament, although the Byzantine tradition does employ an ekphonetic (declamatory) notation.

Of course one might wonder how "authentic" a musical setting might be that announces in the superscription that it is a "song with plucked string accompaniment" and then is sung completely a cappella!

An example of the attempt to recover the "original" music of Psalm 23 comes from contemporary synagogue practice, a "davening" form of chant in which a melodic formula (structurally similar in some ways to the Gregorian psalm tones) is applied to the pre-existing text and follows its grammatical structure.[5] In this example the "title" or "superscription" is chanted as part of the psalm, although its melody is different from the formula of the rest of the psalm. The formula is completely tied to the meaning of the words—so much so that, according to my information, each time the text is chanted the cantor introduces some changes so as to keep the prayer fresh. Of course one

might wonder how "authentic" a musical setting might be that announces in the superscription that it is a "song with plucked string accompaniment" and then is sung completely a cappella!

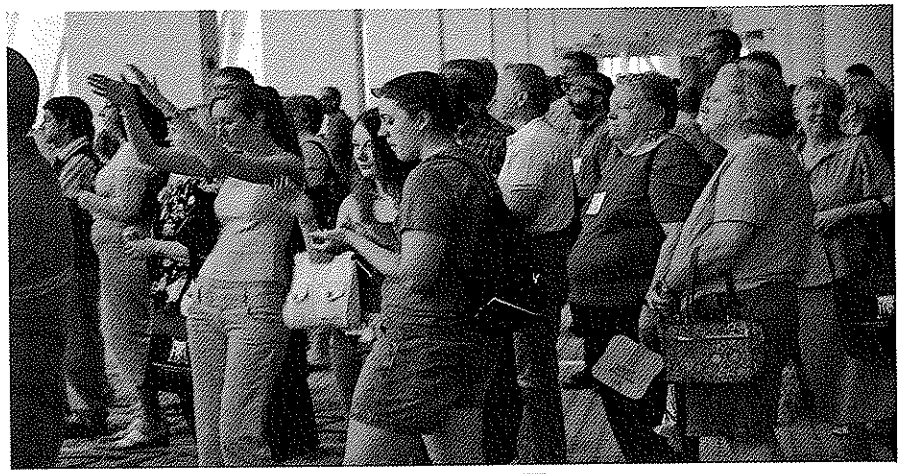
Before leaving the category of "original" music, I have to mention Suzanne Haïk-Vantoura's lifelong quest to reconstruct the original sounds of Hebrew biblical music from a comparative decoding of the Tiberian notation. Her researches appear in a work called *The Music of the Bible Revealed* (D. and F. Scott Publishing, second rev. ed., 1991). Personally I don't think she makes her case, but pastoral musicians should be aware of her attempt and might want to listen to some of her musical reconstructions.[6]

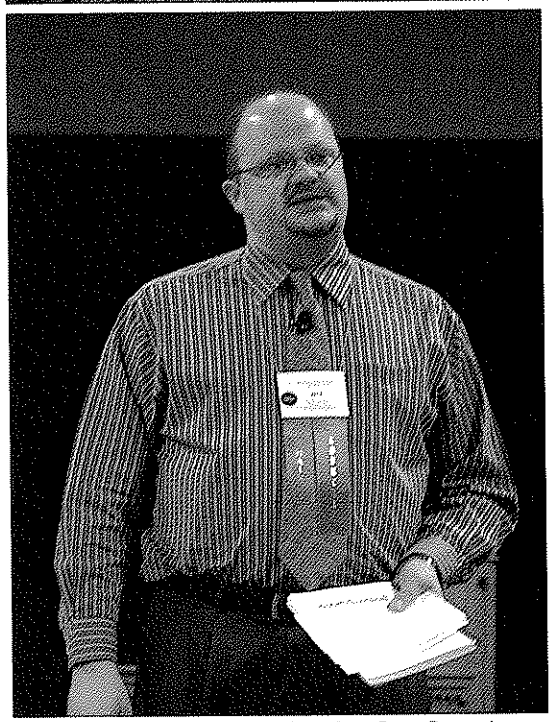
"Traditional" Music

Moving from putatively "original" music applied to the "original" text, we now turn to three "traditional" musical settings of Psalm 23 in translation: Gregorian chant for a Latin translation, Anglican chant for an English translation, and Gelineau chant composed originally for a French translation.

Like the synagogue "davening" chant, Gregorian psalm tones such as the one used for Psalm (22) 23, "*Dominus regit me*," apply a capella melodic formula to the lyric text. The Gregorian tones exist simply to serve the text. But unlike the Hebrew chant, the strict rules for incipits, reciting tones, flexes, and cadential formulae make these settings amenable to both individual and communal chanting: Notice that these formulae make no attempt to illustrate the meaning of individual verses or indicate the progress of thought within the text except in the most general way. Rather they simply present the texts as heightened speech. Wonderfully appropriate for communities of monks and nuns who regularly contemplate these texts in their daily prayer, Gregorian formulae may seem a bit "dry" for those who only gather for weekly Eucharist. And in this case, we may also criticize the Latin translation: one would expect "Dominus pastor meus [est]" not "Dominus regit me" as a formal correspondence translation of the first verse of Psalm 23!

When I listen to Charles Hylton Stewart's Anglican chant setting of Psalm 23,[7] I tend to think of Anglican chant as the equivalent of Gregorian psalm tones with their incipits, reciting tones, and cadences but now applied to English language nonmetrical rhythms and sung in four-part harmony. Notice that Anglican formulae

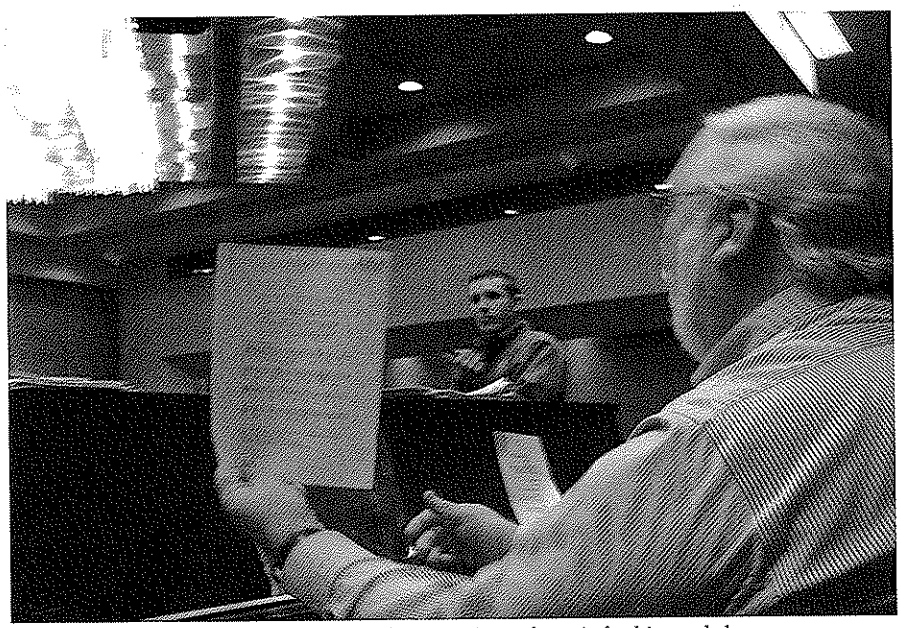




"So relax, have fun, join in the prayer and song of your fellow music makers from all over, and let us sing our praise to God, that our joy may be complete!"

From the welcome letter of the Milwaukee Core Committee

Jim Wickman, chair of the Milwaukee Core Committee



Bennett Porchiran (at the piano) shows the next piece of music for his workshop.

Kate Cuddy (standing) worked with Stephen Petrunak, David Haas, and Lori True to prepare youth participants to lead the Convention at Friday Morning Prayer.

likewise make no attempt to illustrate the meaning of individual verses or mirror the progress of thought in the text, although the harmonic language at least to this listener heightens the emotional effect of the setting. Although it might be possible for a congregation to learn to sing these SATB settings with simple pointing and italic cues in the printed text, most Anglican chant demands a trained choir for it to be well rendered. These formulae can also begin to constrain the text in order to fit the music. In verse four, for example, in which the syntactical structure of the text is *not* mirrored in the musical phrases, we find a not-so-subtle warning that music intended to enshrine the text can actually begin to constrain its meaning.

It may be a surprise to place Gelineau psalmody in the "traditional" category since it was only developed in the 1950s, but for many of us it has become a common form of psalm-singing over the past half-century. Still intended primarily to enshrine a biblical text rather than to "illustrate" it with tone-painting, the Gelineau tones recognize the pulsed or sprung rhythm character of Hebrew poetry, attempting to reproduce its effects in vernacular languages.[8] Notice that an antiphon is provided for congregational singing not only at the beginning and end of the psalm (as is typical in Gregorian office psalm singing) but interspersed between the psalm verses. It has the advantage of concentrating the assembly's thought on a particular aspect of the psalm (in this case the relation of a provident shepherd God to the members of his "flock") but the disadvantage of constraining the flow of thought in the text (we keep returning to the shepherd image, even after the psalm has moved on to a host image). Secondly, the pulsed Gelineau formulae cannot be applied to any formal correspondence or dynamic equivalence translation of the psalms (as the Gregorian and Anglican chant patterns can) but demand a particular translation (in English represented by the Grail Psalter). Finally, while the Gelineau tones would be easier for an assembly to sing than the Anglican chant formulae, they demand more musicality than the Gregorian formulae; in practice this means that the psalm verses are proclaimed by cantor(s) or choir.

"Contemporary" Music

In contrast to "original" and "traditional" musical styles applied to Psalm 23, I would now like to explore three examples of so-called "contemporary" musical styles engaging the same text.

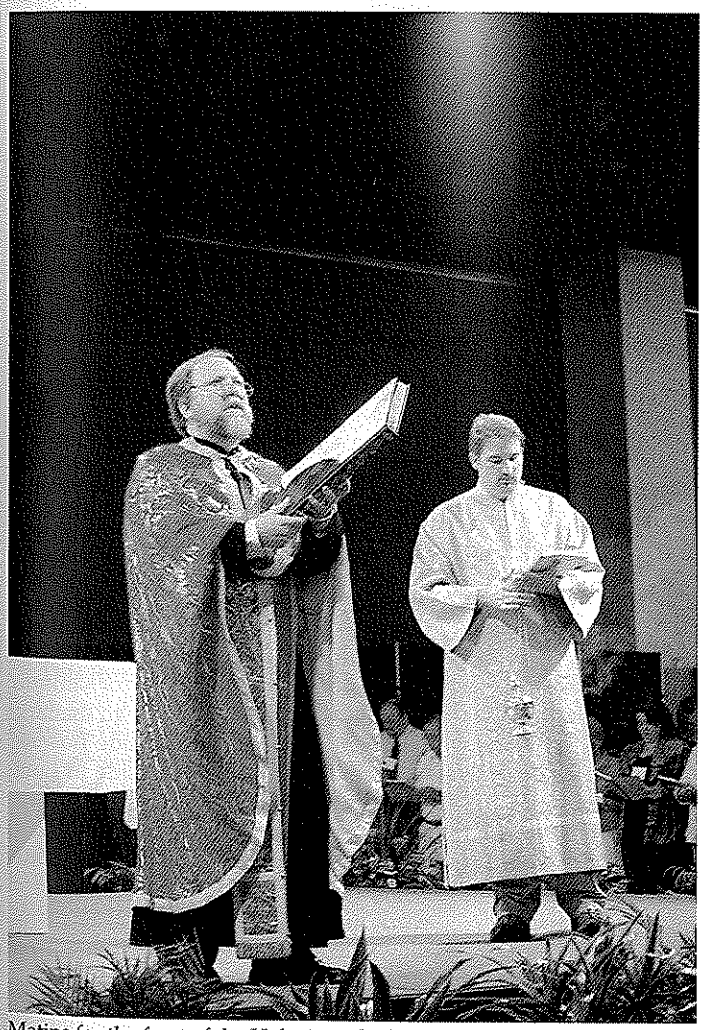
Our first example I would categorize as a "folk-pop" setting, although Tom Conry, I suspect, would call it "elemental" music.[9] Let it stand for all the refrain/verse structures of settings employing various folk-pop elements that we have witnessed since the 1960s, from Joe Wise's "Alleluia! The Lord is my Shepherd" through Marty Haugen's "Shepherd Me, O God". Like the Gelineau setting, it uses an antiphon/verse structure, but its melodies are crafted for a particular translation of Psalm 23 and could not be transferred to other texts unless those texts were crafted to fit the pre-existing melody. I believe Paul Inwood has christened this style a "psalm-tune" (in contrast to a "psalm-tone"). Notice the rhythmic surge of this setting: driving guitar beats accented by the bass, syncopations and triplets in the melodic lines that emphasize speech rhythms. Quite a contrast from the free rhythms of the synagogue, Gregorian, and Anglican chant styles and a step beyond the steady pulsed rhythm of the Gelineau formulae! Notice also the timbre of the solo voices on the available recording: untrained yet passionate, employing the kind of declamation characteristic of folk music or musical comedy. Clearly seeking immediate communicativeness, this setting seems like the aural equivalent of a linguistic paraphrase: recasting the original in a contemporary format at the risk of producing a piece of ephemeral music.

Our second example of "contemporary" psalm settings comes from an African-American milieu. Let Leon Roberts's setting stand for all settings that seek to adapt a particular ethnic "sound" to biblical or liturgical texts: Native American, Asian, various forms of Hispanic music, and others. Leon Roberts crafts Psalm 23 as it appears in the King James Bible into a through-composed setting employing driving percussion, phrase repetition, sophisticated harmonic changes, Gospel-influenced vocal timbres, and both instrumental and vocal improvisations to take us into a different musical world.[10] Notice that Roberts's setting has no explicitly designated congregational part, yet I suspect in performance in a predominantly African-American worshiping community participation would include bodily movement, hand clapping, and perhaps singing of the repeated phrases, all done spontaneously by the assembly.

With Thomas Aquinas . . . I believe any style of music may potentially bear the weight of mystery and assist Christian believers in celebrating the liturgy until proved otherwise in practice.

For the first time we hear a setting that illustrates the movement of thought in the psalm, although the composition falls into a clear three-part structure. The timbres of electronic accompanying instruments take us far from the a capella traditions of synagogue, Gregorian, and Anglican chant, the "churchy" organ accompaniment of the Gelineau chant, and the acoustic-guitar based "folk" sound of the Conry setting. After such an exhilarating performance, however, one could ask with Augustine: "Was I enraptured by the music-making or by what the music was singing about?"

My final example comes from a collaborative project in which individual composers share a common set of understandings about the kind of music needed for parish life in the future.[11] It both recovers past practices and suggests future possibilities. Best of all, it is remarkably flexible and adaptable. The setting recovers an Orthodox psalm-singing practice in which a long antiphon is split into two parts, which in turn become alternating refrains. The chant for the psalm-text proper could be used with any translation: formal correspondence, dynamic equivalence, or paraphrase. While the composition is quite lovely sung a cappella, a simple keyboard accompaniment is also provided. The setting mixes metrical and non-metrical patterns in a way that prizes the singing of the assembly. It is not immediately identified with a particular pop style or ethnic heritage (though I hear in the flatted seventh an echo of English folk-song) but still seems fresh and could bear repetition over the years.



Matins for the feast of the Holy Apostles Peter and Paul according to the ritual and chant of the Byzantine Catholic Church in the USA.

Bearing the Weight of Mystery

As I conclude, I suspect some of you are wondering why I haven't pontificated for your favorite styles or condemned your loathed styles. Why didn't I declare that only chant can illuminate a biblical text or only classical motets can bear the weight of liturgical mystery? Perhaps more importantly, why didn't I declare that rap, hip-hop, techno, house, or emo music could never be employed in Christian worship or that so-called "praise and worship" music could never find a rightful place in Roman Rite liturgy? Frankly, it's because of my theological stance. With Thomas Aquinas (whose girth I certainly share) I believe any style of music may potentially bear the weight of mystery and assist Christian believers in celebrating the liturgy until proved otherwise in practice. The fact that I find it difficult to imagine most dance-based popular styles of music able to enshrine a biblical text or illuminate a liturgical action may reflect my limits more than the music's; the fact that I find most "praise and worship" music textually limited, musically uninteresting, and theologically vapid may also reflect my limits rather than the style's.

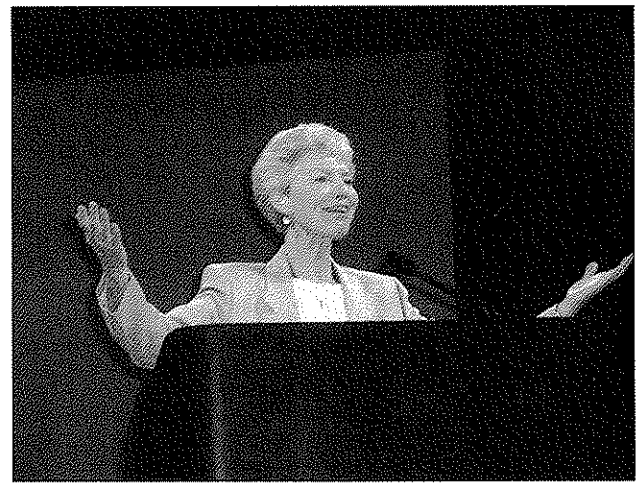
I will end these reflections with some thoughts about one more setting of Psalm 23. Part of the late Leonard Bernstein's genius was as a synthesizer of the many diverse styles that make up the American scene. His setting of Psalm 23, the second movement of the *Chichester Psalms*, sets Psalms 23 and 2 in the original Hebrew but clothes the first with a Coplandesque American lyricism and illustrates the second with spicy twentieth century dissonances. It seems to me that Bernstein here follows the New Testament enconium of the good steward who brings out from the storehouse things both old and new. Wherever we fall in the present style wars may we, too, be good stewards of the heritage and surveyors of the horizon, for the God of Truth, Goodness, and Beauty meets us in both.

Notes

1. *General Instruction of the Roman Missal* (hereafter GIRM), 41.
2. Ibid.
3. The community at Nitria in Egypt, begun in the first half of the fourth century, was located in the Nile Delta, about forty miles from Alexandria, according to ancient sources.
4. Augustine of Hippo, *Confessions* X.33.49–50.
5. The example used in the presentation was performed by hazzan Mitchell Kowitz of the Temple of Aaron in St. Paul, Minnesota.
6. A recording of settings composed by Michel Scherb and performed by Suzanne Haik-Vantoura and others is available from Harmonia Mundi (catalogue no. 195989, 2000).
7. Charles Hylton Stewart (1884–1932): "Anglican chant setting of Psalm 23" recorded on *Psalms from St. Paul's, Volume 2*, track six (Hyperion Records, CDP 11002, 1994).
8. An English-language recording of Gelineau's setting of Psalm 23 is available on *Joseph Gelineau: Psalms of David*, track three (Chicago: GIA Publications, CD-357).
9. Tom Conry, "Psalm 23" in the collection *Singing the Psalms, Volume 1*, disc two, track five (Portland, Oregon: OCP Publications, 11761).
10. Leon C. Roberts: "The Twenty-Third Psalm," *God Placed a Rainbow: A Dedication*, track ten (OCP, 11024).
11. Collegeville Composers' Group: "Psalm 23" on the recording *Walk in My Ways*, track seven (Collegeville, Minnesota: The Liturgical Press, 0-8146-7960-9, 2005).

Embrace the Diversity in the Church

BY MARY E. McGANN, RSCJ



Mary E. McGann, RSCJ

I greet you warmly, holy People of God! It is a joy to explore with you what I believe is a critical challenge for people of faith in the twenty-first century: to *embrace more fully the cultural diversity that increasingly marks our churches* and to welcome it *as our way into the future,* as the *shape of the church to come.* As pastoral leaders, we have a choice: to embrace more fully this cultural difference or to resist it—either receiving the new gifts of life, energy, and spirit that are being offered us or sacrificing what might lead us to greater wholeness, to the "fullness of our joy."

Some years ago, Delores Dufner penned a hymn text which most of us have sung many times: "Bring the hopes of every nation / Bring the art of every race. Weave a song of peace and justice / Let it sound through time and space. Let us bring the gifts that differ / And, in splendid, varied ways, Sing a new church into being / one in faith and love and praise."[1] The beauty of that text and the lilting cadence of NETTLETON might beguile us into thinking that the task of "singing a new church into being" is all but inevitable in its outcome.

Yet birthing is never an easy process, and birthing is what we are about in the Church today. So let us ask: How might we, pastoral musicians, ministers of the Gospel, continue to midwife this new Church, finding in our musical craft and vocation a path to deeper unity across cultural communities? What musical journeys lie ahead if we are to engage more fully with the Spirit of God in this new moment of Pentecost and the profusion of gifts and challenges it brings?

We begin with a brief look at the cultural complexity of today's Church then identify the implicit call to discover a new catholicity, a new way of being church. Next we turn to the threefold path that will lead us to this new catholicity—a path of conversion, communion, and solidarity—exploring two of the musical issues that face us as we reach out to embrace the music of other cultural communities and six practices that might lead us to deeper communion. We conclude with a brief word about celebrating a newfound solidarity around the table of the Lord.

Summoning and Gathering

God, it would seem, is engaged in a great act of "summoning and gathering"—in this nation, in our cities, our villages, our neighborhoods, and our assemblies—changing the faces and the sounds of the Church we love and serve. The past forty-five years have seen the greatest influx of immigrants to the United States since the great wave of immigration a century ago—an influx that has touched us no matter where we live in this vast land. For example, each Sunday, in the Archdiocese of Los Angeles, Eucharistic assemblies offer praise and thanks to God in more than fifty different languages.[2] "The Archdiocese of Boston serves nine different national groups from Africa," according to the U.S. Catholic bishops' pastoral letter *Welcoming the Stranger among Us,* and communities from "ten Asian countries, Brazilians, Haitians, Hispanic peoples from various parts of Latin America and the Caribbean, as well as recent immigrants from Europe. The Diocese of Memphis has established ministries for Vietnamese, Polish, Native American, Filipino and Korean Catholics, alongside older African American and Hispanic ministries." In my own Diocese of Oakland, generations of African Americans, Portuguese, and Filipinos, as well as numerous Catholics of Mexican descent, are today joined by Asian Indians, Chinese, Vietnamese, Brazilians, Indonesians, Koreans, Poles, Catholics from the South Sea Kingdom of Tonga, in addition to people from Eritrea, Haiti, and a small tribal group of Kmhmu' from Laos. St. Louis is home to the largest Bosnian population outside Bosnia,[3] while more Cambodians reside in Long Beach, California, than in Phnom Phen. More than 1.2 million Latino immigrants dwell in the New York City area alone, while half a million Mexicans live and work in North Carolina.[4] Chicago, long known to be the home of more persons of Polish extraction than Warsaw, has today more than fifty parishes with a significant Filipino presence.

We who have gathered in Milwaukee

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have tasted this cultural complexity—in the foods we have eaten, the songs we have sung, and the sounds we have heard at concerts and workshops throughout the week. But the task of birthing a new Church is not yet accomplished.

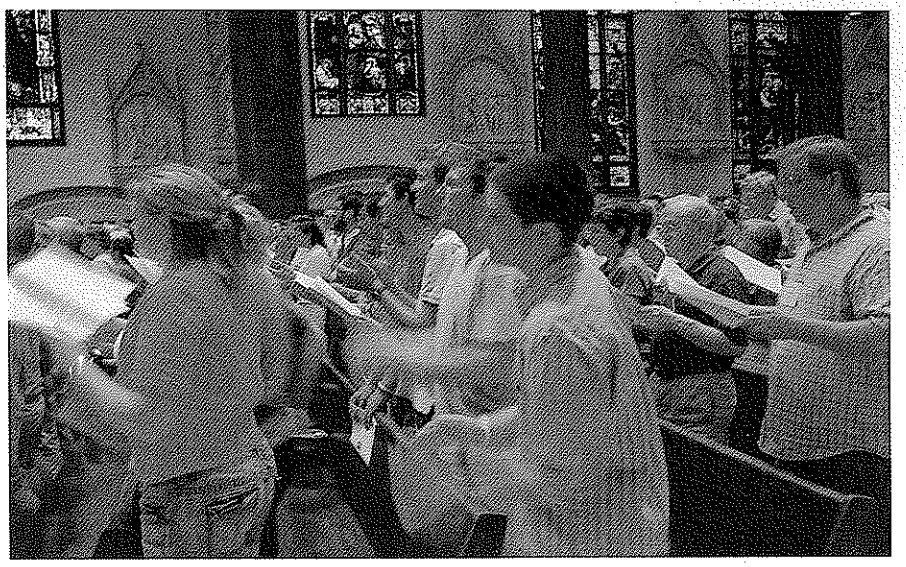
Welcoming the Stranger

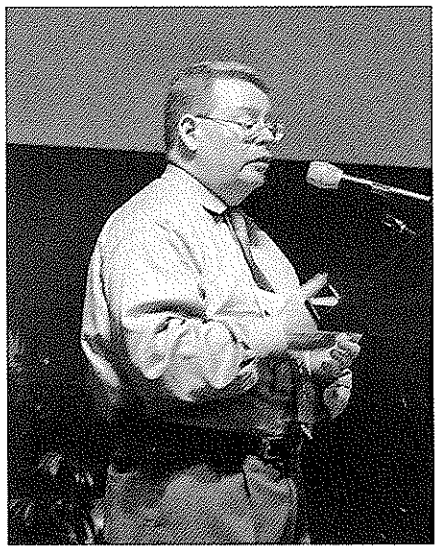
Five years ago, the U.S. Conference of Catholic Bishops issued a pastoral letter entitled *Welcoming the Stranger among Us.* Responding to continued waves of immigrants coming to our shores from every part of the globe, the bishops sent this urgent call to American Catholics to welcome these new communities with hospitality and care.[5] The bishops remind us that we are an *immigrant Church* and a *nation of immigrants,* whose common heritage is cultural pluralism.[6] They call us to embrace those newly arrived as brothers and sisters, recognizing the challenges they face of change, language, and uncertainty about the future; enabling them to join our communities in ways that are respectful of their cultures; while assuring that they are free to "remain themselves as far as language, culture, liturgy, and spirituality."[7] The goal held out by the bishops is not an assimilation of all peoples into one way of being church but rather that all might find a place of welcome, a home—giving and receiving gifts, so that the whole body can be strengthened.[8]

Like ourselves, these new communities come to our Church bearing their unique gifts—differing ways of being family; of encountering the living God; and of singing their joys, laments, and praises—which "need to be lifted up [and] blessed by the church as true and authentic ways of being Catholic."[9] Yet too often, their presence evokes fear and discomfort, a perceived threat to the well-being of more established members of our parishes, who wish to hold fast to the Church they have known and to the rhythms of prayer that have nurtured their own faith.

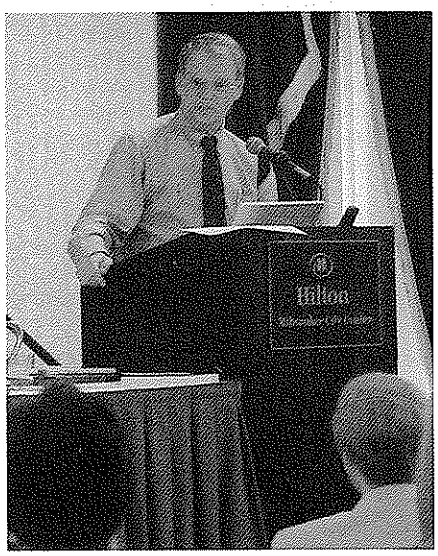
This fresh influx of communities from every part of the globe not only challenges us for the future; it likewise evokes a subversive memory—a painful awareness of those who have shared the Catholic faith of the American Church for generations, even centuries,[10] and whose voices and visions have never been fully heard: people of Hispanic, African, or Asian ancestry, who have consistently been kept on the margins of our life together—their gifts excluded from Catholic practice for most of their history.[11]

Listen, for a moment, to the testimony





Prof. J. Michael Thompson



Dr. Paul Ford

¡Fiesta Latina!, hosted by Pedro Rubalcava, with musical direction by Peter Kolar, brought together some of today's leading Hispanic composers.

of Sister Thea Bowman—musician, poet, scholar, and author—addressing the American bishops about what it means to be Black and Catholic:

> Those [of our ancestors] who survived the middle passage [brought] to the American continent . . . treasures of African heritage, African spiritual and cultural gifts [of] wisdom, faith, . . . art and drama, . . . the celebration of life values in an African way and style—in song and instrumentation, in story and drum, in verse and anecdote. . . . Our people . . . helped build this nation, in cotton and grain, in beans and vegetables, in brick and mortar. . . . They cleaned houses and built churches, . . . built railroads and bridges and national monuments. Black people defended this country, . . . taught and molded and raised children. . . .
>
> Surviving our history, physically, mentally, emotionally, spiritually, faithfully, and joyfully, our people developed a culture that was African and American, that was formed and enriched by all that we experienced. [Yet] despite all this, despite the civil rights movement . . . and the socio-educational gains of the [past decades] . . . [African Americans today] are still struggling . . . still trying to find a home in the homeland, [still trying to find] a home in the church.[12]

Sister Thea's words ring out for all of those whose gifts have yet to be fully embraced. Today, people of African, Hispanic, and Asian ancestry, who have graced our Catholic community for decades, even generations, but who remain "unequal . . . receivers in our church," rarely invited to offer their wisdom and leadership, their treasuries of prayer and song, "are calling upon the church [and upon us] not simply to recognize their presence but to [honor] the validity and legitimacy of their unique, valuable, and much needed contribution to the catholicity of our church."[13]

The Call: A New Catholicity

How are we to respond to these calls? What new invitation are we, as pastoral musicians, being offered? I believe we are called today to a *new catholicity*[14]—a new vision of church that looks beyond the horizons and needs of our local assemblies to see, already gathering, the peoples of every nation, tribe, language, and way of life that will encircle the throne of grace in the heavenly Jerusalem;[15] a vision into which we are called to grow each time we gather around the Eucharistic table.[16] This catholicity will be marked by a new wholeness, a fullness of faith, and a free flow of exchange and communication:[17]

- *a new wholeness* that urges us to "shape a circle ever wider": to stretch into the contours of God's inclusive love for all, to strive for a unity that is one of fullness and completeness, where all communities and the musics by which they express their faith are necessary and desired parts of the whole;
- *a fullness of faith* that recognizes in the faithful journeys of persons of all cultures the narrative of Christ's life, death, and resurrection and the outpouring of God's beloved Spirit;
- *a free flow of exchange and communication* that binds us more deeply in networks of mutuality and reciprocity.

Pastoral musicians, we have a unique role to play in bringing about this new catholicity, precisely through our music—music which is our craft, our passion, our gift, and our service to the Church. What better way to come to know the identity, dreams, and longings of those whom the Spirit of God is incorporating into our churches than through their music? What better way to embrace the gifts of those who have been on the margins of our communities for generations than by listening, compassionately, to the stories of struggle and hope, the testimonies of God's abiding presence, that are carried on their songs and etched on their treasuries of sacred music? What better way to build bridges across cultures than by our meeting and coming to know musicians who serve other cultural communities, allowing our musical lives and our musical friendships to change and grow while welcoming the enrichment and new solidarity these changes might bring?

For us, as pastoral musicians, to "sing this new church into being," we need to embrace a path marked by *conversion, communion, and solidarity*.[18] So let us explore each of these from the perspective of our musical craft. Let us speak first of conversion and some of the musical issues we face if we are to reach out to embrace the music of other cultural communities.

Conversion—Musical Issues and Challenges

Conversion is perhaps the "labor pains" of birthing a new Church—the ongoing struggle to "overcome misunderstanding, ignorance, competition, and fear"[19] that stand in the way of new life and new relationships. No doubt all of us have discovered our dis-ease with persons of other cultures, not knowing how to behave in their presence, unfamiliar with their language and customs.[20] No doubt we have all wrestled with patterns of prejudice and racism that are deeply woven into the psyche of White America.

But we encounter musical challenges as well: judgments we make about the musics of other communities as inferior or inappropriate, when perhaps we simply do not know how to listen to or appreciate their music or that we simply prefer it our own way.

Conversion invites us to be stretched—musically, personally, spiritually—so that we might become pioneers, willing to learn and experiment, to discover new models of personal and musical interaction, ready to engage with the rich, varied sounds of the Body of Christ not as an occasional practice—something we do at a convention like this—but as the core of our vocation as pastoral musicians.

But let us be more concrete. What are some of the musical issues we face as we reach out to learn the musics of other cultural communities? Let me explore two of these issues.

Issue One: Music is not a commodity; it is the living expression of persons and communities. Music is not artifact. It is a threshold, a doorway into the experience of others: their sense of identity, their history, their values, their language, their nonverbal ways of expressing themselves.[21] Because music is a living art, it is about relationships. To learn people's living art, we need to enter into relationship with them.

Most of us, as musicians, live in a world of scores, hymnals, recordings, and CDs. These are important: We use them to learn new music, and they are tools for our ministry. But they are not themselves the music. They do not put us in touch with the living art. "*People* make music what it is, and *people* make music meaningful and useful in their lives."[22]

To enter the music of another community, we need to take the longer journey into their musical world. We need to allow them to tell us what is important in their music and the appropriate ways to perform it. Moreover, we need to be willing to change our attitudes and our presuppositions in light of what we learn.

Let me give you an example from my own experience. For the past twelve years, I have been a member of a predominantly African American Catholic

community in San Francisco—Our Lady of Lourdes—and have sung in their Gospel choir.[23] I was attracted to "Lourdes" by the vibrancy of their music and the passion with which the community enters into worship. I knew they could teach me far more about African American music than countless books, videos, or recordings, so I asked to become a student of their tradition.

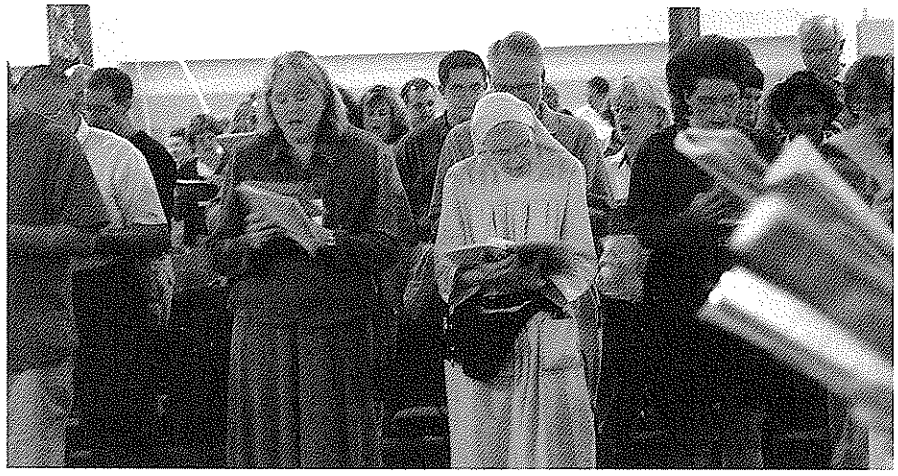
What I encountered at Lourdes, as I came to know the community, was an aural repertoire of Gospel songs, an endless reservoir of music that everyone knew—except me. Although many African American hymnals exist, these are not the source of the community's repertoire, nor are they used in worship.

How was I to learn? I had been trained to read scores, so I searched for hymnal versions of new songs to assist my learning process. Yet inevitably I discovered that the version sung at Lourdes differed, at times in significant ways, from the printed score. In fact, in the Gospel tradition, each choir intentionally reinterprets a song: This is how music remains vital and living.

But as I slowly began to learn the repertoire, I realized the richness of what I was discovering. Each song has a story. Many have been handed on from generation to generation. People have grown up hearing them on the voices of their mothers and the humming of their grandmothers. Newer songs often come into the repertoire precisely because they have touched the faith journey of one of the choir members. I was being invited not only into a repertoire but into their living spirituality.

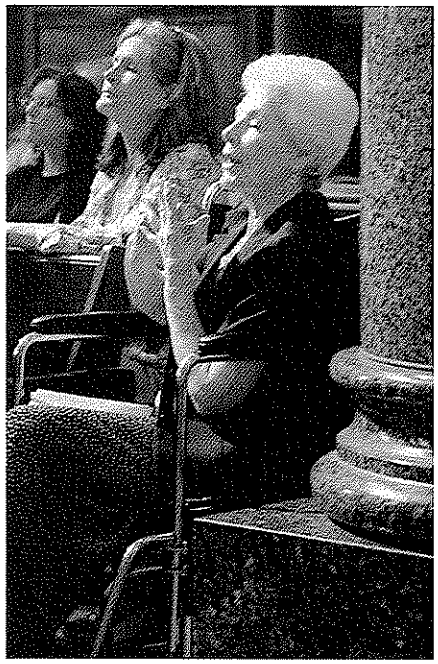
Beyond repertoire, I needed to learn from musicians the "why" of their musical ministry—their sense of purpose. One of the most enlightening moments in my early time at Lourdes happened one evening when I was talking with members of the choir, asking them questions about various aspects of their music. At one point, the choir director (who has become a dear friend) interrupted our conversation and said: "Listen! It's not about the music. *It's about a message!* We are not performers; we are God's messengers. We are here to deliver a *message!*"[24]

I realized that she had just given me a pivotal insight, one that enabled me to understand the power of their music, their choice of repertoire, the aesthetics of their performance—in a word, their "living art." For them, singing is not simply about creating beautiful or even "sacred" sound. It is about delivering a *message;* it is about

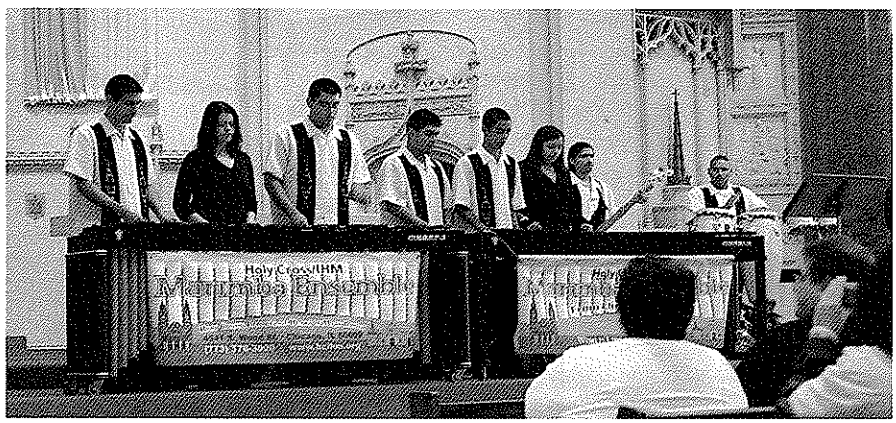


"The retreat before the Convention was so wonderful. It started us off on the right foot—with the Lord!"

A Convention Participant



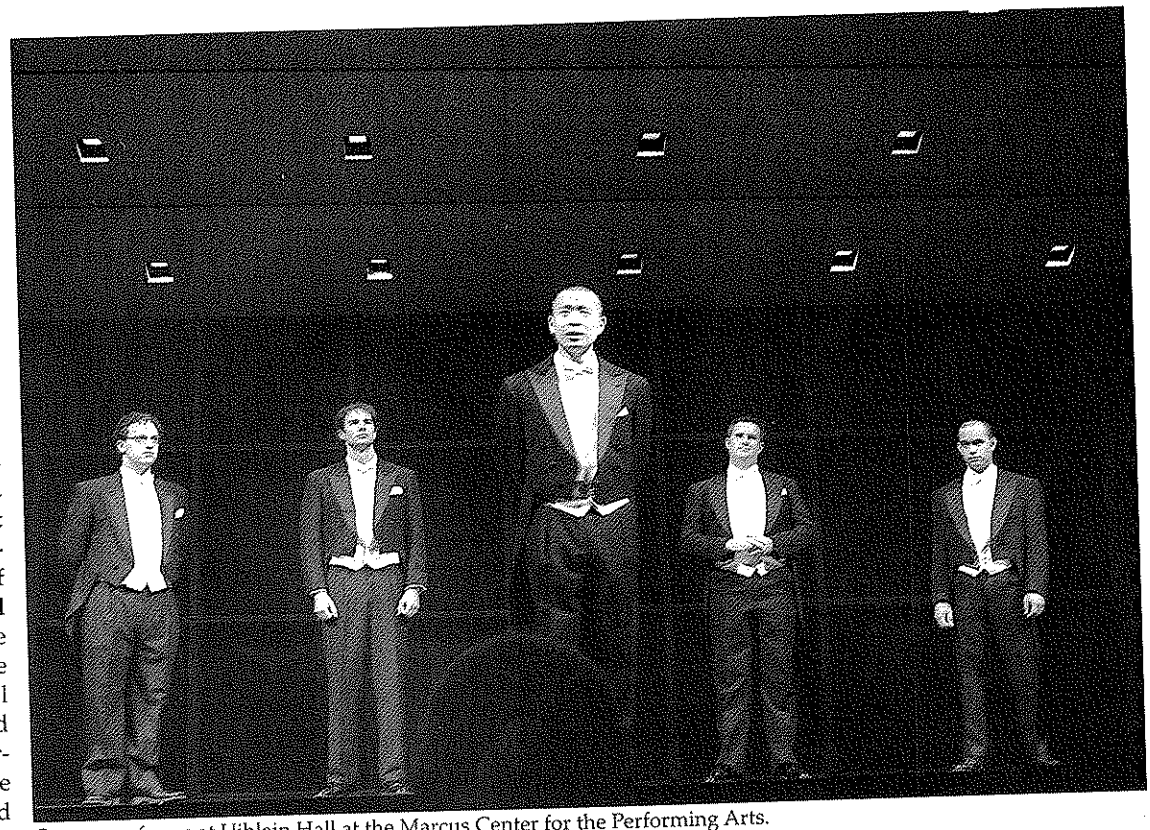
Left: Mrs. Margaret Paluch (right) and her daughter, Mrs. Mary Lou Rafferty (left) listen to a performance of *¡Marimbas Fantasticas!*



¡Marimbas Fantasticas! from Holy Cross/IHM Parish, Chicago, is composed of Mexican American young people and has been directed by Peter Kolar.

singing the Gospel!

Music is not a commodity—it is a living expression of persons and communities. We learn the music of other cultural communities by entering into relationship with them.



Cantus performs at Uihlein Hall at the Marcus Center for the Performing Arts.

Issue Two: The European classical musical paradigm, in which most of us have been trained, makes different musical assumptions than those of many other cultural traditions. These assumptions have shaped our musical understandings and our aesthetic preferences. They have become internalized "right ways" of making music,[25] but they may prejudice us to the musical practices and choices of other traditions.

Let me play this out, for a moment, by naming five assumptions of the European classical paradigm, contrasting them with approaches we find in the musics of other cultures.

Assumption One: In the European classical paradigm, the musical score contains the composer's intent and must be held to. In many other traditions, however, improvisation, embellishment, and other forms of "composing in performance"[26] are the norm, keeping the music fresh and vital. A score, if one exists, might be a blueprint but not the final word.[27]

Moreover, many of the traditional songs of various cultures were handed on from generation to generation long before they were transcribed or put into hymnals. Take, for example, the well-known Spanish hymn, "Si Yo No Tengo Amor." It appears in *Flor y Canto* and in the new bilingual publications of OCP and GIA. Each has the song in 3/4 meter, yet many Mexican American communities sing this traditional song in 4/4.[28] This is the living tradition—the common memory of a people. The score is not necessarily the final word.

Assumption Two: In the European classical paradigm, harmony and melody are dominant. In other words, harmony and melody move the music forward. Yet many other musics—especially those from Africa and the Caribbean as well as African-based music that we find in Latin America, Central America, and the United States—are *rhythmically generated*, full of interlocking cross-rhythms and polyrhythms.[29] Rhythm is the core of the music in these traditions—its driving force—and it is the rhythm that invites people to participate in the music: to sing, to move, and to dance.

We tend to think of music and dance, sound and bodily engagement, as distinct impulses. But in Africa, "to know the music is to know the dance."[30] And it is not only in African American music that people sway from side to side while making music. In traditions as diverse as Indian classical music and American Shape-Note singing, rocking, swaying, and moving hands or other parts of the body to the beat are all part of the music.[31]

Assumption Three: In the European classical paradigm, vocal timbre should be pure and choral sound well-blended. Whereas in many traditions, raspy, guttural, nasal, or piercing vocal sound is cultivated, at times for its emotional power or simply because it is considered beautiful.[32] And the ideal choral sound is not well-blended but one in which the distinctive timbre of each voice can be heard.[33] This is a variegated choral style that might sound "ragged" to our ears, but it is common in many traditions, especially folk traditions, where everyone is welcome to join in the singing, and the naturalness of each voice is valued.

Assumption Four: In the European classical paradigm, musical form is generally linear. In other words, music has a beginning, a middle, and an end.[34] Think, for example, of a hymn text unfolding stanza by stanza. But in some cultural traditions, cyclic or highly repetitive forms are favored, in which small units of text and melody or even a chorus or verse of a longer hymn are repeated for an indeterminate period of time either to lead people into a state of meditation or to build spiritual or emotional intensity.[35] The Indian *bhajans*[36] included in the Asian music concert at this convention—as well as the music of Taizé—are good examples of cyclic forms used to invite deeper meditation.

But using repetition precisely to build emotional intensity may be less familiar to us. Yet in cultural-religious settings where emotion in prayer and worship is valued as a necessary part of attaching oneself to God's ways, repetitive musical forms are often used to move the heart, to stir the soul, and to arouse personal and communal passion.[37]

Assumption Five: In the European classical paradigm, musicians are those who have particular talent and are well trained. Yet many traditions assume that all people have innate musical talent, and everyone

is considered capable of being a singer or an instrumentalist.[38] Musical learning may take place in very informal ways—children simply grow up in the music. In fact, hundreds of Native American groups do not even *have* a word for "music." "It is just there and everyone participates in it."[39]

These are just a few examples of the differing assumptions we find when we move into the musical worlds of other cultural communities. The point: Learning the musics of other cultures will cause us a certain amount of discomfort; will require a re-learning, a re-orientation, a *conversion* of our musical imaginations—what Mark Bangert has called the "blessed upheaval" that "re-pitches our venerable canons."[40] The European classical music paradigm is one of many cultural musics, and each one has its own "right ways" of making music.

Having explored some of the musical challenges that mark the path of *conversion*, let us turn now to *communion* and some of the practices that will lead to deeper understanding and mutuality across cultures.

Practices That Lead to Deeper Communion across Cultures

Communion thrives on hospitality,[41] and hospitality is always a two-way street, a giving and a receiving. If we wish to learn the "living art" of another community's music, we need to begin in very human ways: eating together; sharing conversation; learning each other's history; exploring values and ways of knowing God; creating spaces where the musical and spiritual gifts of others can be released, honored, promoted, and where we can offer our own.[42] This is the hospitality that builds communion.

We need to learn the art and skills of intercultural communication so that we can appreciate our differences, work out our conflicts (and conflicts will certainly arise), and build on our common wisdom and insight.[43]

Let me explore six practices that will lead us, as musicians, to a deeper communion with others. I call these "practices" because they commit us to repeated acts that have a cumulative effect or to a long-term project that sets us on a course of intercultural learning. The focus of these practices is not worship but rather the whole of our musical lives and our musical relationships, allowing them to be enriched and transformed as we come to know and appreciate the music of other communities.

Practice One: Cultivate opportunities for musicians to meet across cultures. Gatherings of musicians—directors, singers, instrumentalists, or choirs—are essential: taking time, coming together to listen to each other's music, to share ideas, to learn from each other's experience, to exchange repertoire, to explore meanings and stories about particular pieces. Creating opportunities for musicians to meet across cultures allows us to enter each other's musical worlds, to understand more fully the complexities of each tradition, and to establish a sense of common purpose.

Let me offer a few examples.

- Four choirs from a large multi-cultural parish—Latino, Filipino, Korean, and Anglo—after a few years of singing together for "union liturgies" at which each choir led a few songs from its own repertoire, chose to go away for a Saturday retreat in order to build deeper relationships and to understand each other's music better. During the retreat, each choir selected two songs from its repertoire that best express their image of God. After performing these songs for the other choirs and teaching the others to sing them, choir members reflect together on how this music has shaped their relationship with God and their faith journey, thus gifting the other musicians with both the song and its meaning.[44]

- In the Archdiocese of Chicago, the Filipino pre-Christmas celebration, *Simbang Gabi*, is now celebrated by more than seventy parishes. Clusters of Filipino and non-Filipino choirs, in five-parish units, prepare together to lead one evening's liturgy during this nine-day novena of prayer, providing a wonderful opportunity for choirs to share music across cultures and for non-Filipino singers to learn the sonorous melodies of Filipino liturgical song. In so doing, they enable Catholics of many cultural backgrounds to experience the beauty of this festive liturgical-cultural celebration.[45]

- A group of choir directors comes together to explore the challenges of multi-ethnic liturgies. Among them are a few Nigerian musicians who serve a Nigerian community in the area. The American directors are surprised to learn that in Nigeria, a multi-ethnic and multi-lingual nation, these musicians would be responsible each Sunday to lead songs in the diverse musical styles and differing languages of the members of their worshiping community—Igbo, Hausa, Ibibio, Idoma, and Yoruba—each tradition with its own drumming patterns, tempi, vocal elaboration, and rhythmic complexity. A wonderful rapport develops as the directors discuss their respective ways of gathering repertoire, sharing the musical leadership, teaching their choirs to sing in different languages. As part of the evening, the Nigerian musicians perform liturgical music from their homeland.[46]

Cultivating gatherings like these will build the fabric of our communion with each other.

Practice Two: Create contexts where the musics of other cultural communities can be made, heard, and appreciated. What better way to "tune our ears" to musics unlike our own and to build respect across cultural communities than to gather an appreciative audience and invite a musical exchange. Our churches and schools might be venues where ensembles from various traditions could perform their music and dance. Again, the focus of this practice is not worship but the larger musical world of our communities.

A few examples:

- In an outdoor performance of a Korean drum and gong ensemble, the performers, in colorful traditional Korean costume, play *chang-gu* and *puk* drums, *jing* and *ggwaengwari* gongs as they move in danced formation, while colorful streamers are swirled in endless circles of visual rhythm.[47] It was just such a Korean ensemble that led the procession to the site of the groundbreaking for the new Oakland cathedral in May of this year.

- A troupe of Bosnian women sings *ganga*, a lyric song genre that women perform standing in a tight semicircle, shoulder to shoulder. Their singing is very intense, and the harmonic intervals of the music are very close—mostly major seconds. So we would need to allow our ears to adjust to sounds that would seem dissonant to us at first but which these performers consider "beautiful and smooth!"[48]

- A performance of an Indonesian gamelan, with its interlocking sounds

of gongs, chimes, metallophones, xylophones, drums, strings, flutes, cymbals and voices, is an "orchestra of instruments" with very distinctive tunings that are quite different from our "well-tempered" intervals."[49]

These sounds, these performers, will stretch our musical imaginations and those of our communities. Musicians for these concerts might be drawn from the many performing groups found in urban areas around the country. For example, a group in San Diego, working with their local arts council, uncovered 170 local performers, ensembles, and teachers of ethnic musics—Asian, African, Middle Eastern, European, North and South American, and Oceanian—who are available for demonstrations and teaching.[50] Musicians might also be drawn from parishes around our diocese, such as the wonderful array of Laotian, Vietnamese, Filipino, Hmong, Sri Lankan, and Korean choirs who performed at Tuesday evening's Asian concert—all of whom minister in this very diocese.

Practice Three: Become a learner, a student of another community's musical tradition. Become a student again, a learner, delving deeply into the treasures of another musical tradition. One way to begin is to allow the music of a particular cultural community to attract you. Once engaged by the music and the musicians who make it, commit yourself to a long-term exploration, perhaps inviting other musicians in your parish to be your traveling companions, and share regularly with them what you are learning.

This study will involve learning from musicians, accepting the musical hospitality of communities who perform the music, as well as delving into the excellent books, periodicals, and videos currently available which explore the musics of people around the world.[51]

For example, attracted to the sound of a local Mariachi ensemble offering *"Las Mañanitas" a la Virgen de Guadalupe* on the morning of her feast, we might pursue the complex world of Mexican music—discovering along the way not only the popular *banda* and *conjunto* styles of many Mexican-American performing ensembles but also the polyphonic choral music, in Renaissance and Baroque style, that has been composed since the sixteenth century in many of the great urban cathedral centers, not only in Mexico but across Latin America—Guadalajara, Antigua, Guatemala, Lima—as well as treasures of "California Mission Music;" the Iberian carols and praise songs (*Alabandos, alabanzas, aguinaldos*) that remain part of the repertoire of many communities; and the contemporary devotional music that accompanies many of the popular spiritual practices of local Latino communities—outdoor processions, passion plays, Marian celebrations—and so much more.[52] With this background, inviting our communities to sing a piece from *Flor y Canto* on a Sunday morning will be grounded in a world of musical and spiritual wisdom and performance practice.

Practice Four: Learn to perform in another musical tradition; become bi-musical. To plumb the depths of music, we need to perform it with others. Truly to appreciate the tradition of another community, we need to take the next step: to become a performer in that tradition, to become bi-musical.[53]

In my own experience of learning to sing Gospel at Lourdes—remember, I had been trained in the *bel canto* song tradition—being inserted in the Gospel choir was essential to discovering a new vocal timbre resonating within my body; to learning appropriate phrasing, word inflection, percussive endings; to understanding the interaction between a lead singer and the choir; and to discovering in myself the emotional force necessary to communicate "the Gospel." It is within the performance medium that we meet the living artistry that can only be learned person-to-person within the network of performers.

To plumb the depths of music, we need to perform it with others. Truly to appreciate the tradition of another community, we need . . . to become a performer in that tradition.

We have much to learn from bi-musical musicians in our midst—African American pianists who can execute a Bach fugue or the improvised fingerings of an exuberant Gospel piece with equal integrity, facility, and grace. Likewise we can learn from Latino, Vietnamese, and Filipino musicians who perform in multiple cultural contexts and have learned the performance practice appropriate to each.

Practice Five: Use your learning process to open the same possibilities to others, especially children and future pastoral musicians. As we forge a way into a new musical future, we need to attend to those who will follow us, who will shape the church of future generations and its musical richness. Enabling children and young adults to grow up in a world of diverse cultural sounds is integral to discovering a new catholicity in our life and worship.

Imagine for a moment young piano students simultaneously learning the intricate fingerings of Japanese zither (*koto*) performance; a children's choir exploring a range of liturgical songs from Malawi, Brazil, Poland, and Mexico; young adults learning the diverse drumming patterns of both Ghana and South India; clarinet students branching out into a study of Peruvian panpipes; or, as Peter Kolar has demonstrated at this convention, a youth marimba ensemble performing music as diverse as Latin American tunes, polkas, and J. S. Bach. Resources for such learning abound, especially in our urban centers if we but look.

Courses in cross-cultural music making might also be offered in our schools and colleges[54] and student exchanges and intercultural performance opportunities offered to young musicians. Within this experience, future pastoral musicians will be formed and prepared for a ministry that is inclusive at its core.

Practice Six: Explore new intercultural models of music making. Intercultural models of music-making draw on the melodies, rhythms, and lyrics of more than one cultural community, weaving them into new composite wholes while ensuring that the integrity of each music is both respected and appropriately reflected in the piece or performance that results.

Intercultural music-making stretches beyond our current experience of multilingual music, most of which favors one musical tradition—melody, rhythm, harmonic assumptions, vocal style—and adapts verses in other languages to match that one style.

In contrast, intercultural music-making allows rhythms and melodies of more than one tradition to alternate or sound simultaneously, allows the style of one genre to give way to that of another within the same piece without losing musical integrity, and allows the musical-spiritual insight of traditions to converge and enrich each other.

Let me give three examples. The first is an example of *intercultural composition*: a multi-lingual psalm, composed through the collaboration of three musicians, in which the melodic shape of each verse is matched to the language used: the English

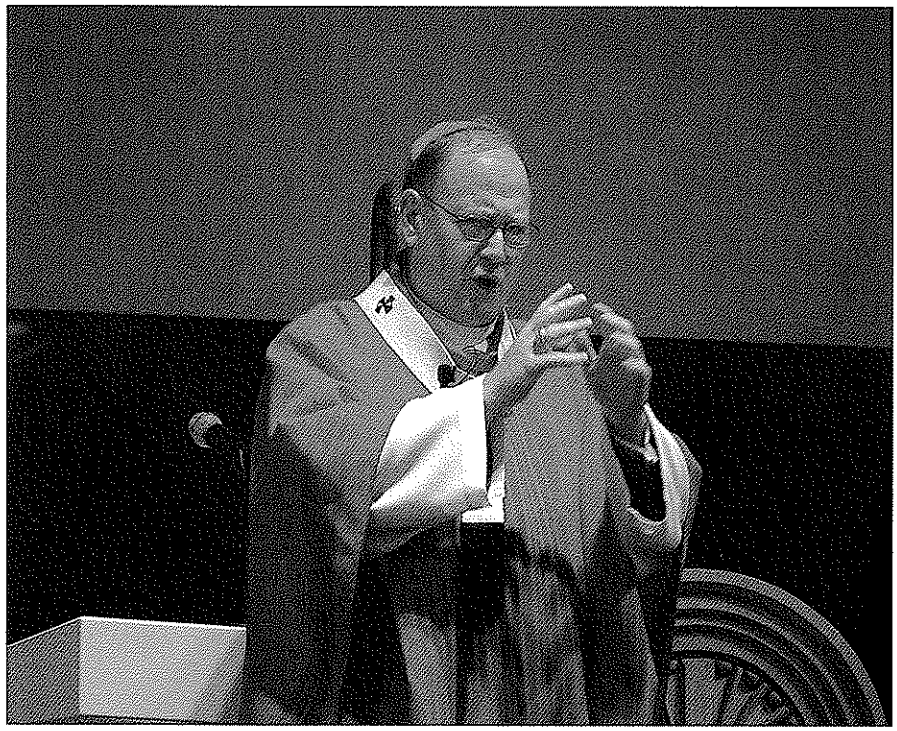
melody follows the syntax of the English language; the Filipino verse not forced into the English melody but given a new one that follows the syntax, flow, and expressiveness of the Tagalog language; and the Vietnamese melody shaped to match the tonal scooping and proper pitch adjustments of the Vietnamese language. The result: Lyrics in other languages are not forced to fit a predetermined melody but are allowed to flow independently.[55]

The second intercultural example is a *recording*. Many of us are familiar with the instrumental collection of Vietnamese melodies entitled *Con Tim Khát Khao* (in English, *Longing Heart*) that masterfully weaves European classical instruments (piano, cello, and flute) with the sound of three traditional Vietnamese instruments (*dàn tranh, dàn báu, and dàn nhi*). Through this intercultural combination of instrumental sounds, non-Asian listeners are introduced to the expressive melodies of Vietnamese prayer and worship.[56]

The last set of examples describes *intercultural fusion in performance.* Both examples took place at a large religious education congress.[57] The first was at its festive opening ceremony: The performance begins with the powerful and dramatic percussion sounds of the Vietnamese LaSallian Drummers of San Jose, dressed in traditional ceremonial regalia of the Imperial Dynasty of Hue; then it segues into the syncopated pulsing of a group of Latino percussionists; which gives way to the highly cross-rhythmic pulsating of an ensemble of African drummers; which, in turn, introduces the compelling vocal sound of a song from Mozambique—*Nzamuranza;* and which climaxes in the interlocking reentry of Vietnamese, Latino, and African percussionists beneath the vocal sound. This is *intercultural fusion in performance* that respects the integrity of each music tradition.

At the same congress, musicians accompanying the preparation of the gifts at the Eucharistic liturgy weave the melodies of two diverse musical compositions into a complex web of sonic praise—first introducing the folk melody SLANE with Irish penny whistle and *uiellean* pipes, allowing the melody to segue into a traditional Vietnamese folk melody—*Le Dang*—with a Vietnamese soprano singing the text of offering incense, answered by a chorus responding in English. The singing leads to a final instrumental section in which fragments of SLANE and *Le Dang* blend but never dissolve and are brought together in a melodic interplay of simple, humble offering. *Building communion through*

Top: The psalmist invites the congregation's response during the Convention Eucharist. Bottom: Archbishop Dolan makes a dramatic point in his homily.



"Thanks to the musicians at the liturgies, especially the youth."
A Convention Participant

intercultural music making.

Solidarity—Celebrating a Newfound Communion around the Table of the Lord

We come, finally, to solidarity. The work of conversion and communion we have explored will yield rich fruits of solidarity to be celebrated around the Lord's table: new bridges within and across communities; new networks of persons and understandings; new resources for collaborative leadership; a new intercultural repertoire of songs, styles, and languages that is grounded in friendship and mutuality across cultural communities.

No doubt, we will have new insights into the role of music in worship: music as a meeting point of traditions, music as devotion, music as a source of solidarity in the face of oppression, music as the manifold expression of God's fertile and creative genius.

No doubt, our new intercultural musical networks, celebrated around the Lord's table, will deepen our willingness to stand with all of those who are poor or who suffer in any way, especially those who are on the margins of our communities because of misunderstanding or prejudice.

No doubt, we will be well on our way to "singing a new church into being, one in faith and love and praise." (*The address concluded with an intercultural singing of "Sing a New Church."*)

Notes

1. *Sing a New Church*, text by Delores Dufner, OSB, published by OCP Publications. Used with permission.

2. Statistics quoted in what follows, unless otherwise noted, are taken from the U.S. Catholic bishops' pastoral *Welcoming the Stranger among Us* (Washington, DC: U.S. Catholic Conference, 2000), 12–14, 32, 38.

3. Personal communication.

4. George M. Anderson, "Helping Immigrants Find a Home," *America* (December 6, 2004), 17, 19.

5. *Welcoming the Stranger*, 1–4.

6. Ibid., 7.

7. Ibid., 33. The bishops are drawing here on the address of Pope John Paul II for World Migrants' Day, July 16, 1985.

8. Ibid.

9. Diana L. Hayes, "Healing the Past, Claiming the Future," in *The Changing Face of the Church*, ed. Timothy Fitzgerald and Martin F. Connell (Chicago: Liturgy Training Publications, 1998), 79.

10. For example, records of early colonization show that African Americans have been part of the Roman Catholic Church since the second half of the sixteenth century. See Cyprian Davis, *The History of Black Catholics in the United States* (New York: Crossroad, 1990).

11. Diana L. Hayes, 78–79.

12. Sister Thea Bowman, Address to the U.S. Bishops' Meeting, June 17, 1989, as quoted in *Sister Thea Bowman: Shooting Star*, ed. Celestine Cepress (Winona, Minnesota: St. Mary's Press, 1993), 30–31.

13. Diana L. Hayes, 78.

14. Image taken from Robert J. Schreiter, *A New Catholicity: Theology between the Global and the Local* (Maryknoll, New York: Orbis, 1997).

15. Images from Revelation 7:9 and the Eucharistic Prayer for Masses of Reconciliation II.

16. See *The Milwaukee Symposia For Church Composers: A Ten Year Report* (Chicago: Liturgy Training Publication, 1992), no. 58.

17. I have taken these three images from Robert J Schreiter, 127–133, although I have developed them here in light of the thrust of this address.

18. This threefold path was laid out by Pope John Paul II in his summary of *Ecclesia in America* (Mexico City, January 22, 1999) and reiterated in *Welcoming the Stranger* as the basis of the bishops' pastoral. See *Welcoming the Stranger*, 2.

19. Ibid., 34–35.

20. Ibid., 26–28.

21. See Mark P. Bangert, "Liturgical Music, Culturally Tuned," in *Music and Liturgy: Lifelong Learning*, ed. Robert A. Leaver and Joyce Ann Zimmerman (Collegeville, Minnesota: The Liturgical Press, 1998), 380–381. See also Bonnie C. Wade, *Thinking Musically: Experiencing Music, Expressing Culture* (New York, New York: Oxford University Press, 2004), 15.

22. Bonnie C. Wade, xiv (italics mine).

23. See Mary E. McGann, *A Precious Fountain: Music in the Worship of an African American Catholic Community* (Collegeville, Minnesota: The Liturgical Press, 2004) for a complete account of my experience at Our Lady of Lourdes.

24. Ibid., 106.

25. The often-held assumption of the intrinsic superiority of the European classical paradigm makes these musical predilections not only the "right ways" but the "best ways." See *The Milwaukee Symposia*, no. 60.

26. Bonnie C. Wade, *Thinking Musically*, 108–110. Wade addresses two misconceptions: that improvisation is totally "free," and that it is the antithesis of "composing." Ethnomusicological research underscores the facts that improvisation draws on pre-existing musical ideas and that musical creativity in performance is no different than that which precedes performance. Examples of this improvisatory practice are as diverse as jazz and the folk traditions of China, in which "each performer will 'add flowers' by embellishing and varying the melody, resulting in a personal style and voice" (Wade, 7).

27. See Irene V. Jackson-Brown, "Gospel Music and Afro-American Worship," *Liturgy* 9 (1), 9–15, for reflections on the "score as a blueprint" in Episcopalian worship.

28. Example offered by Rufino Zaragoza, OFM.

29. See Bonnie C. Wade, *Thinking Musically*, 72–76.

30. John Miller Chernoff, *African Rhythm and African Sensibility* (Chicago, Illinois: University of Chicago Press, 1979).

31. In Indian classical music, members of the audience mark the *tal* (the basic rhythmic pattern) with a motion of their arms. In Shape-Note singing, participants often join the leader in a "beating motion" that establishes the meter and tempo. For the latter, see Karen E. Willard, ed., *How To Harp* (Bukley, Washington: Wilkeson Sacred Harp Singing Society, 1992), 16.

32. See Bonnie C. Wade, *Thinking Musically*, 6–10, 45–46. Wade contrasts the *bel canto* ideal, with its clear, open sound, to the cultivated nasality of female vocal style in Cantonese opera. When high value is placed on music's affective, emotional quality, as in Gospel singing (the power to communicate "the message"), raspy, "earthy" vocal timbre is often employed.

33. Ibid., 49–53. Wade and others contrast two distinct "sound ideals": one homogeneous (timbral blend) and the other heterogeneous (timbral distinctiveness). The latter "unblended" sound—"the love of timbral richness"—in vocal or instrumental music is aesthetically preferred in many cultural traditions, including the musics of the African diaspora as well as Arab, Thai, and Mexican *Mariachi* performance.

34. Olly Wilson, "The Association of Movement and Music as a Manifestation of a Black Conceptual Approach to Music-Making" in *More Than Dancing*, ed. Irene V. Jackson (Westport, Connecticut: Greenwood Press, 1985) 9–10; see also Mary E. McGann, 139–140.

35. See Bonnie C. Wade, *Music in India: The Classical Traditions* (New Delhi: Manohar Publications, 1987), 8–13; also *Thinking Musically*, 118–121.

36. See Mark P. Bangert, 75.

37. Emotional intensity is key to the performance of the devotional musics of many cultural and religious traditions. See, for example, Mary E. McGann, 146–148.

38. A Zimbabwean Shona proverb claims that "If you can speak you can sing; if you can walk you can dance." As quoted in Bonnie C. Wade, *Thinking Musically*, 1.

39. Ibid., 6.

40. Mark P. Bangert, 378.

41. See *Welcoming the Stranger*, 31–34.

42. See Rufino Zaragoza, OFM, "Before you Choose the Opening Song: Seven Gestures of Intercultural Hospitality," *Today's Liturgy*, (Advent / Christmas / Epiphany issue, 2005).

43. See *Welcoming the Stranger*, 34–36.

44. Example offered by Rufino Zaragoza, OFM.

45. Example provided by Ricky Manalo, CSP. See also *Welcoming the Stranger*, 32, which underscores that *Simbang Gabi* is now celebrated in several dioceses around the country.

46. Example based on conversation with Nigerian Sister Bernadette Eyewan Okure.

47. See Bonnie C. Wade, *Thinking Musically,* 72.

48. See Jeff Todd Titon, ed., *Worlds of Music: An Introduction to the Music of the World's Peoples,* second ed., (New York, New York: Macmillian, 1992), 189.

49. See *The New Grove Dictionary of Musical Instruments,* Stanley Sadie, ed. (London: Macmillan Press, 1984), 2:10–18. See also Bonnie C. Wade, *Thinking Musically,* 27–28. Many university music departments have gamelan performances that would be accessible to our communities.

50. See Marnie Dilling, *The World Music and Dance Scene in San Diego: A User's Guide* (San Diego, California: City of San Diego Commission for Arts and Culture, 1999).

51. Excellent introductions can be found in the *Garland Encyclopedia of World Music* (New York, New York: Routledge, 2002); *The Grove Dictionary of American Music,* H.W. Hitchcock and Stanley Sadie, eds. (London: Macmillian Press, 1986); and *The Grove Dictionary of Musical Instruments.* Note especially the new Oxford Global Music Series, subtitled *Experiencing Music, Expressing Culture,* with volumes entitled *Thinking Musically* (Bonnie C. Wade) and *Teaching Music Globally* (Patricia Shehan Campbell) and focus volumes on the music of fifteen regions of the world.

52. Material taken from Mark P. Bangert, 370–372; Bonnie C. Wade, *Thinking Musically* 52–53, 109–110; "Hispanic-American Music," in *The Grove Dictionary of American Music,* 2:395–397; and personal conversation with Rufino Zaragoza, OFM.

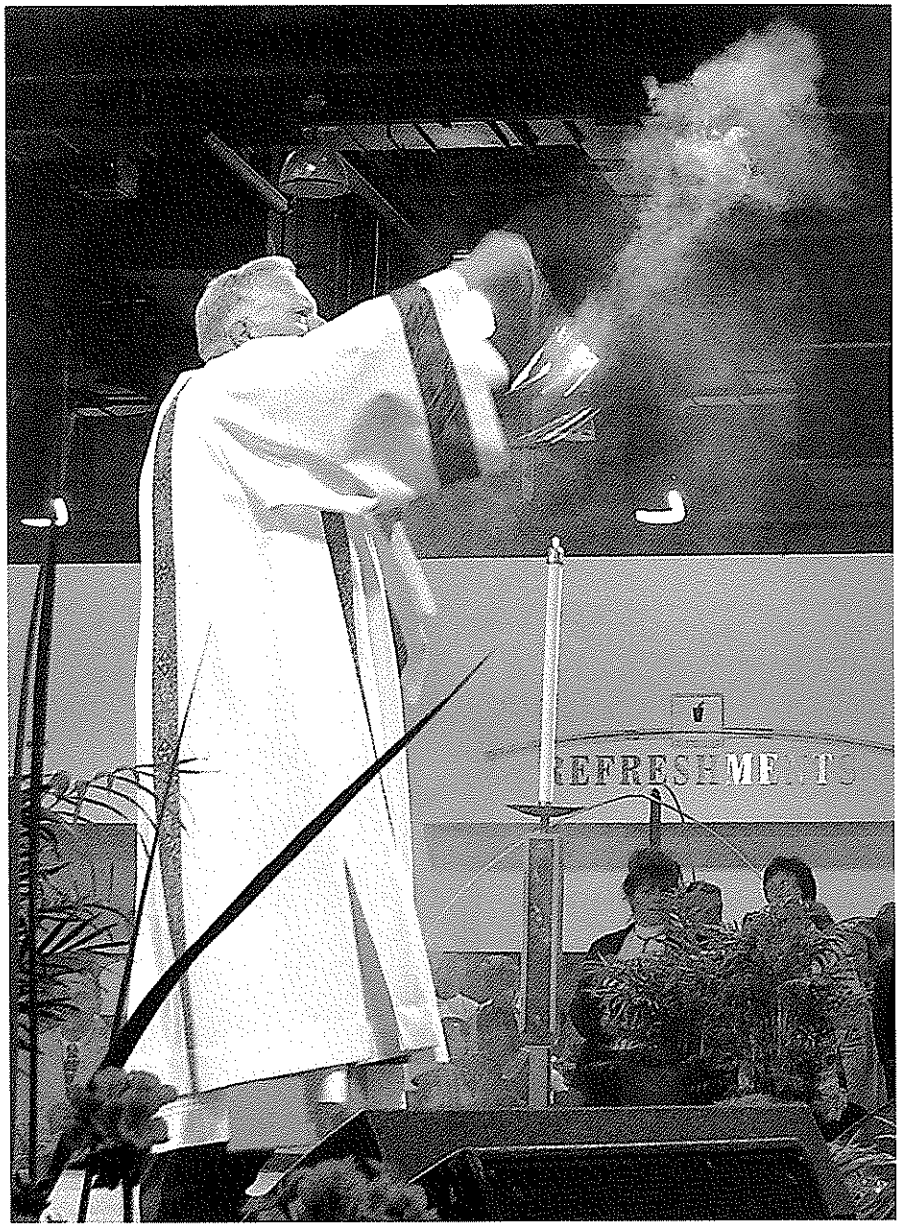
53. See Helen Myers, ed., *Ethnomusicology: An Introduction* (New York, New York: W. W. W. Norton, 1992), 31, 103. Meyers underscores that music's essential nature is "personal, expressive, artistic, emotional, even ecstatic," and therefore can only be understood from within the performance. Ethnomusicologist Mantle Hood championed the "bi-musical" approach to the study of music "in which the student learns to perform an instrument [or vocal style] just as he learns a language to speak with the people. . . . Much of ethnomusicology's sensitivity to the detail of other traditions is partly the result of the research being an encounter between the musicians" (Meyers, 103).

54. Patricia Shehan Campbell, *Teaching Music Globally,* introduces an approach to music in its global and cross-cultural manifestations that is based in "attentive and engaged listening, participatory-performance experiences, and creative composition and improvisation projects that provide firsthand encounters with a broader representation of the world's musical expressions" (Campbell, xvi).

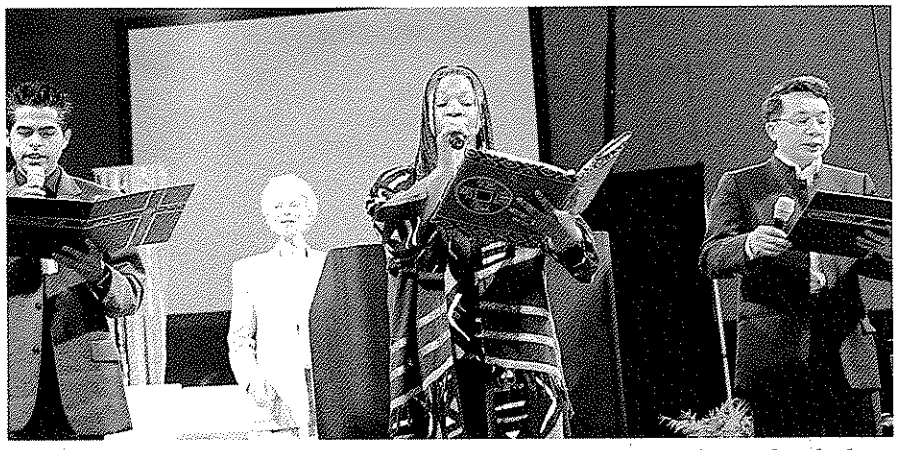
55. Example offered by Rufino Zaragoza, OFM.

56. The recording, produced through the collaboration of Rufino Zaragoza, OFM, and several Vietnamese musicians, is available in CD form from OCP Publications.

57. The Los Angeles Religious Education Congress, 2004, 2005. Both examples were arranged and directed by John Flaherty, and described by John and Rufino Zaragoza, OFM.



Deacon Dvid Zimprich honors the assembly with incense before the Eucharistic Prayer



Dr. McGann's plenum session ended with "Sing a New Church" sung in three styles, rhythms, and languages—Spanish, Gospel (English), and Vietnamese.

Where Is the Joy? Where Is the Passion?

BY CAROL A. DORAN

With glad exuberant carolings,
With hymns and psalms of praise,
Give thanks through Christ for
everything,
Give thanks to God always!

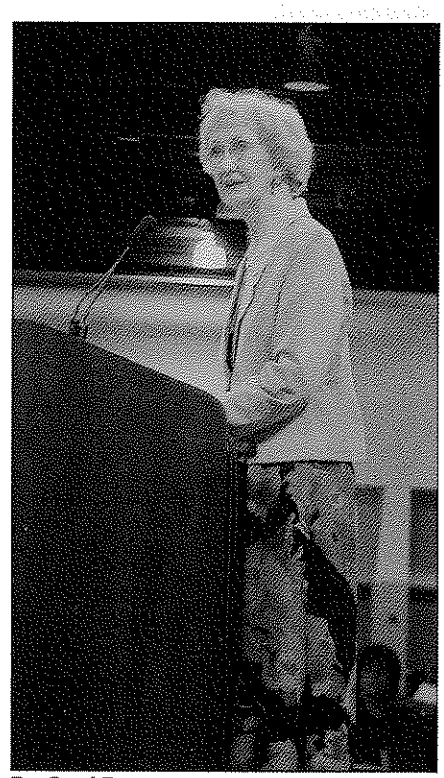
Through songful worship know that
truth
Bare words cannot enfold.
In raptured melodies of prayer
Your God behold, behold!

Through music blend the potencies
Of mind and heart and soul,
And with their fusioned energies
Your God extol, extol!

O brim the barrelled lungs with joy
And empty out this song:
"Our breath, our pulse, our lives, our
gifts
To Christ the Lord belong!"

By day, by night, at work, at prayer,
Through storms and times of calm,
Let all your deeds and words compose
A constant, living psalm!

Text by Thomas H. Troeger, music by Carol Doran
© Oxford University Press, Inc., 1985.


Dr. Carol Doran

Where is the passion? This is the question we have been asked to ponder this day. Where is the joy? Who could deny that both are here, today, in this place? We feel it when we sing. No "reverb" or amplification system can thrill like singing with others who know the truth of our shared song. Our music making brings us joy. No amount of talking about music—or even of listening to music made by others—can bring us as close to God. Only that music making we call "live" can surprise us with a brand new experience of God's loving presence. "In raptured melodies of prayer," Thomas Troeger's hymn text declares, "your God behold, behold!"

There is no question about it. We would not be here if we had not experienced somewhere, sometime, that deep joy that can overtake us when we make music and that passion that creates such fire in us that we are willing to work many more hours than our paycheck from the church acknowledges. This is the same passion that moves us to struggle, sometimes to an extent that seems almost beyond the limit of human endurance, to overcome the loneliness that is known so deeply by the one who leads.

But we also know that our privileged calling is not *all* joy. Many to whom we look for encouragement and support are occupied with their own joys and passions, so they can be unwilling to commit themselves to being faithful comrades in the projects we envision. Others have no specific joy or passion. In fact, it is their indifference that sometimes has the power to make us doubt our own vision for the Church.

But how can this be: that our joy and our passion, as fierce and as beautiful as God has created them to be, can sometimes be so vulnerable to assaults from those who, in fact, may be desperate for a connection with the living God? Sometimes their frustration stems from never having experienced the joy of God's presence. Or sometimes, once having known God, their present allegiance to another way makes them speak or act out in anger: "You're wasting your time trying to get these people to sing. They don't care about music!"

When people on the church staff "forget" to consult about liturgy planning, or when they make changes in plans for a project the group had struggled so long and so hard to reach agreement about; when leaders betray our trust and then use the privilege of their office to hide instead of asking for forgiveness; when the resistance we encounter, which we know is the direct consequence of our urging the exploration of a promising but unfamiliar path—when these grow too great in number for people of even our strength and experience to bear, then, and truly then, as our song says, "We know that God still goes that road with us."[1]

What Is Joy?

What is joy, anyway? What makes us *truly* joyous? Do the things that lift our hearts affect *all* human beings in the same way, or is deep joy something people know only among those with whom they have shared experience, like family memories or songs we remember having learned as children? Is there something that has

Dr. Carol A. Doran is professor of music and liturgy and seminary organist at Virginia Theological Seminary, Alexandria, Virginia. This article is based on Dr. Doran's plenum address at the 2005 NPM National Convention in Milwaukee, Wisconsin, her response to receiving the 2005 Jubilate Deo Award, NPM's highest honor. Audio and video recordings of that presentation are available from Veranda Communications (see page fourteen).

brought joy to every generation and will continue to do so literally forever, or are the titles at the top of this week's pop charts "all there is"?

We know that human beings have had a word to describe joy since (at least) the time of our Hebrew forebears. Holy Scripture uses the word often in relation to music: Many psalms direct the people to "praise God with a 'joyful noise,'"[2] Galatians 5:20 includes joy among "fruits of the Spirit: "love, joy, peace, patience," and the others. And holy Scripture also tells us that those who live in heaven have joy: "There is joy in the presence of the angels of God over one sinner who repents."[3]

But what are we really talking about when we use the word "joy"? Is "happiness" or the ubiquitous "excited" the same thing? One of the books I read on this subject identified thirteen kinds of joy, including happiness, excitement, and dynamic physical energy—like the euphoria experienced in running a race or in making music.

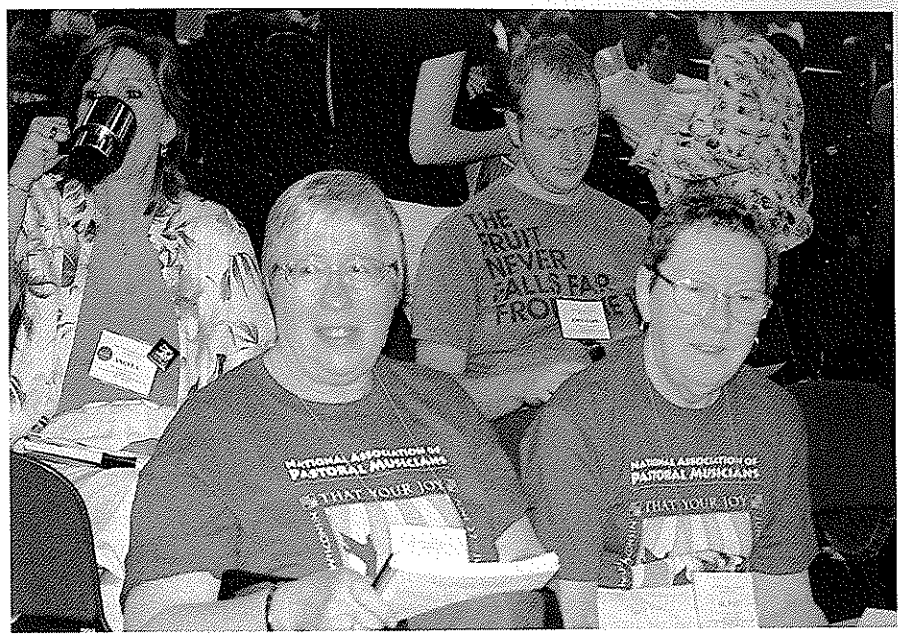
Most people probably would agree that there is a profound difference between the joy of welcoming a healthy baby into one's family and the pleasure of purchasing a "must-have" product being promoted on TV. I think what we seek today and every day, in our work and in our lives, is a deep and lasting joy, the source of which is beyond human logic or commerce. It is the joy that connects us with the One whose Spirit both holds order in the universe and holds each one of us in an eternal loving embrace.

Where is that joy to be found? Can the kind that comes from having everything we think we want really be what is meant by this Convention's theme—"that your joy may be complete?"[4]

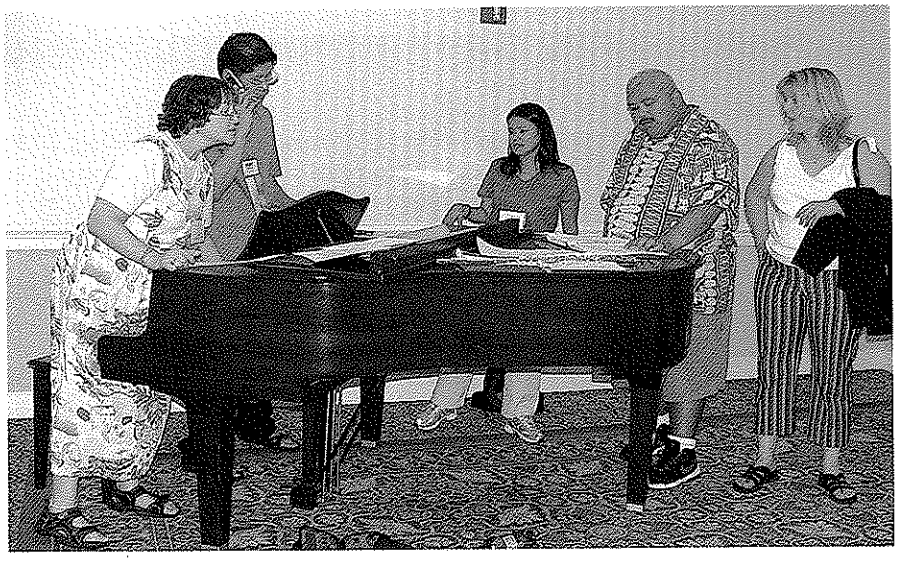
And one last question, the one that has tormented certain Christians for centuries: Are we entitled to joy anyhow? Didn't suffering produce the saints we know and love?

Most of what you and I think of as joy probably has come from moments which we might describe as "pure delight": that experience we always hoped each Christmas in our childhood would be or, in our adolescent years, those experiences of absolute bliss we imagined everyone *but us* was having.

Poets have helped us know joy. The beauty of their creation engages that part of us that always knew the truth they tell but could not be certain that another human being on the entire planet also understood. The poem I invite you to sing now has brought joyful recognition



T-Shirt Day



of such truth to many musicians. Like any other description of the origin of the universe, this poem is a hymn of faith. Using ordinary words to form symbolic language, the poet, Carl Daw, reminds us that music has been present from the beginning of creation and today still serves the Church.

As newborn stars were stirred to song
when all things came to be,
as Miriam and Moses sang when
Israel was set free,
so music bursts unbidden forth when
God-filled hearts rejoice,
to waken awe and gratitude and give
mute faith a voice.

In psalms that raise the singer's sense
to universal truths,
in prophet's darktoned oracle or hymn
of three brave youths:
the song of faith and praise endured
through those God called to be
a chosen people bearing light for all
the world to see.

When God's redeeming Word took
flesh to make salvation sure,
unheeding hearts attuned to strife
refused love's overture.
Yet to the end the song went on: a
supper's parting hymn,
a psalm intoned on dying lips when
sun and hope grew dim.

But silence won no vict'ry there; a rest
was all it scored
before glad alleluias rose to greet the
risen Lord.
The church still keeps that song alive,
for death has lost its sting,
and with the gift of life renewed the
heart will ever sing.

Text by Carl P. Daw Jr. © 1996 Hope Publishing Co., Carol Stream IL 60188. Music (ALEXANDRA) by John Karl Hirten © 1995 San Francisco Chapter, American Guild of Organists.

In this moment, we gladly have given ourselves to singing this poem with its praise of God's glorious creation, the drama of salvation history, and the mysterious gift of music. And as we stand surrounded by the beauty of the sung musical setting, we *do* have joy simply by being united in the creation of an experience of such wonder together. We close our eyes and are tempted to sigh "It's all true!" again and again.

And then we open them and think: "They'll never believe us when we get home!" It's more than snapshots and T-shirts can convey. Researchers even have discovered that enjoying singing with others boosts production of antibodies that fight disease![5] If only we had a doctor's certificate to take home!

In fact, we musicians and artists pay a hefty price daily for the widely taught and strongly held perception that things felt or known intuitively are not valid data. I'm certain it has not escaped your attention that one of the ways people can systematically beat the joy out of us is to accuse us of being a species of "flake." "Dreamers," some have said, even as Joseph's jealous brothers despised him because of his dreams.[6]

It is possible for people to resist ideas they don't agree with or that they don't understand by making personal attacks on the people who present or support the ideas. It is easier to be less respectful of others or to refuse to take them seriously if their very mode of operation can be described as irrational or illogical. You know: irrational people who are always humming, staring out the window a lot, always thinking about next weekend's liturgies.

Here we pause to acknowledge the comments of one of our country's best-known philosophers, Garrison Keillor. In these few lines he expresses both the cynicism about church music that can discourage us and genuine recognition of the value of the vocation of pastoral music. The respectful words come at the end of this brief quote, but they make us think that the mocking words at the beginning of this statement might be "just kidding." Garrison writes: "If your talent is choir or organ, there's no problem. Choir members and organists can be sure their gift is from God because who else but God would be interested. Just like nobody gets fat on celery, nobody goes into church music for the wrong motives."[7]

Stand Tall

Proud Fellow Dreamers: Stand tall! And smile cheerfully at Garrison Keillor and others like him who may not yet have noticed that many who sing and play their instruments in churches have transformed themselves into pastoral musicians who are worthy of much respect. Stand tall and send those doubters copies of the latest published reports about brain research which they (apparently) also have not yet heard about. Those motives which Garrison Keillor alludes to not only are not the wrong motives, as he acknowledges, but, in fact, are, like celery, excellent lifestyle choices.

These new scientific explorations into the ways our brains work reveal that satisfaction derived from work well done (an experience we pastoral musicians frequently have) results in more genuine gratification than normally is derived from work done just to get ahead.[8] And we're talking about scientifically measurable satisfaction here!

This science moves beyond taking interviews. It charts electrical activity through the scalp[9] and chemical changes inside the brain by using magnetic resonance imaging[10] and other technology. This same research indicates that there are other aspects of our work as pastoral musicians that bring genuine, measurable satisfaction to us and to those with whom we work. People who believe in God are happier[11] (presumably happier than those who don't believe in God!), science assures us. Recent research also demonstrates that our bodies and psyches are designed to respond positively to the experience of working together to accomplish a common good—one toward which we all contribute (such as liturgical leadership or singing in the choir).

Having a sense of meaning in life also lights up the researchers' MRIs.[12] And the finding that is, perhaps, most strongly recognizable to us musicians is this: Human beings have great happiness when the experience in which we are involved is so absorbing that we "lose ourselves,"[13] that our "cup runs over."[14] You *know* that has happened to you when making music!

Our forebears the Levites apparently had little choice in their vocational path. They were born into the tribe of Levi, so their work was in the family business: liturgical leadership, training other musicians, washing the liturgical vessels, and so on. But you and I, dear friends, have freely chosen to acknowledge God's call to us to serve as pastoral musicians. And the joy that led us to accept this vocation was far stronger than a few hot flashes or tingly feelings.

What science is able to tell us today goes far beyond reports of hormones and endorphins. It is the message we heard long ago by reading Psalm 139: that the way God has made us, the way our limbs and our brains have been constructed, calls us toward God. When we were still in our mother's wombs our Loving Lord caused all things to work together so that we might have great joy in loving God back by means of the music with which God has gifted us.

Joy's Mystery

But the question soon presents itself:

"Does knowing all this about our God-given capacity and our innate desire for joy help us experience that joy on demand? Can we dial it up when we need it? Who would not choose that? But here, gentle friends, is the place where we must face the mystery of the joy we are talking about: the joy that is at a level different from generic happiness. Where is that complete joy to be found? Why has God made discovering that deeper joy such a struggle?

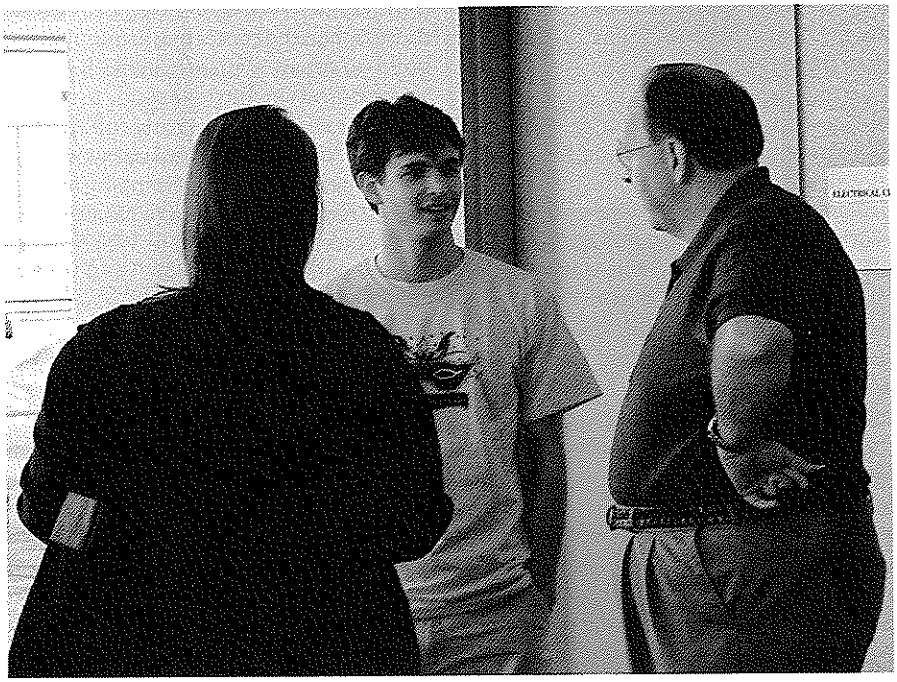
During my first year of college, I became distressed and confused by classes in the history of civilization which contradicted what I had been taught in church about God's presence and action in the world. When I talked to my pastor about this, he gave me a book by C. S. Lewis, the author who, today, is probably best known for his children's books, particularly *The Lion, the Witch, and the Wardrobe*. But the book my pastor gave me to read was an earnest book for grownups about the author's search for faith. Its title is *Surprised by Joy*.

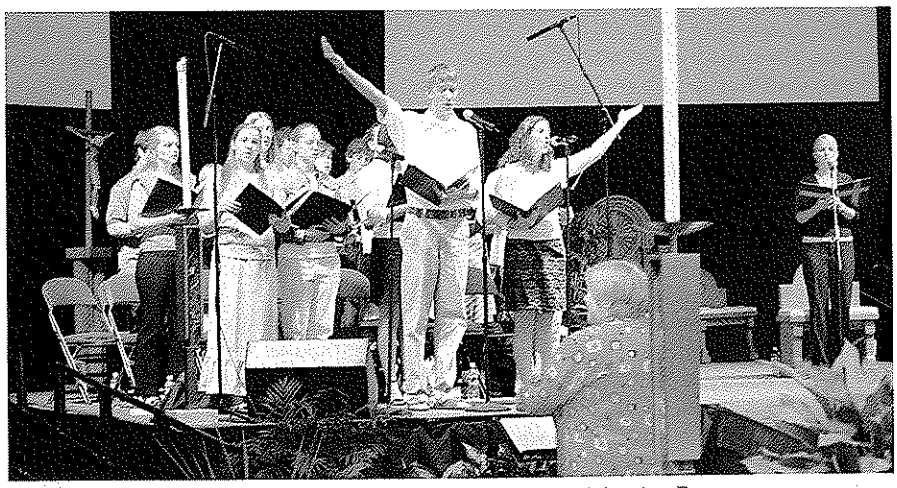
At the time, my youth and my ignorance of much English literature made most of the book incomprehensible to me, but obviously I remember it still because of the author's remarkable descriptions of both spiritual inexperience and hopefulness.

The book is an autobiographical account of Lewis' early life. Although he had received first Communion as a child and, later, confirmation, he described both experiences as having been undertaken in "total disbelief."[15] When he was a student in the English equivalent of American high school and college, Lewis was thoroughly intrigued by the writings of the respected philosophers, thinkers, and writers of his time (the early twentieth century). One by one, he explored their philosophical constructs, as he and his equally spellbound literary buddies searched for the answers to life's basic questions. (Lewis probably would have said at the time that it was a "search for truth.") Along the way, in everything he chose to read and discuss with his friends, Lewis avoided taking God seriously. He referred to the God known in culture as his "adversary" or "opponent," perhaps believing that somehow God was working behind the scenes to mislead his intellectual explorations into some kind of foolish piety.

As a beginning college student, I understood very little about these important literary figures whose works were shaping Lewis' thinking. What I did understand, however, was that his search through the writings of the most creative thinkers of

The crowd spills into the hallway for "Rockin' the Lake" on Wednesday night.





Youth participants rehearse in preparation for leading Friday Morning Prayer.

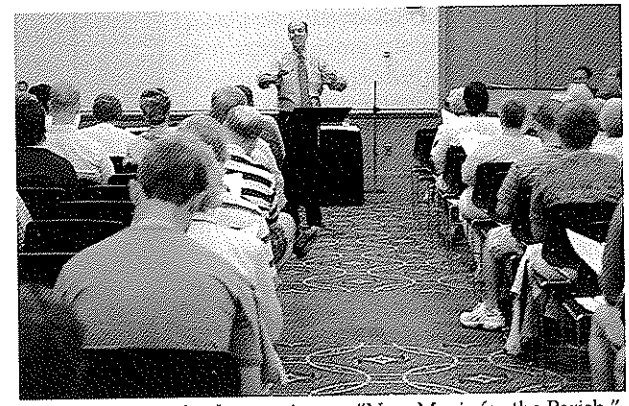
the day had something to do with Lewis' desire to experience once again what he remembered as "stabs" of joy. He had first experienced these as a child in connection with the wonder of the natural world and, later on, when he discovered the music of Wagner's operas and the Norse mythology that was related to them. This mysterious "Joy" that Lewis describes (and he always used a capital "J" when writing that word), could not be controlled by his will. And even though he set out to recover the Joy he had known in brief childhood experiences, he confessed later that he realized that he himself unintentionally had thwarted Joy's reappearance. In his own words, he did this by maintaining a strong belief that God "ought to appear in the temple I had built him. . . ."[16]

Eventually he tasted the Joy he had desired for so long by no act of his own will: He was "startled into self-forgetfulness."[17] Now, there's far more to this story than there is time to tell here: the role his Christian friends played in encouraging him to recognize God and to return to the Church, for example, and his gradually stronger attraction to the qualities of goodness and holiness, wherever in this world he discovered them. Lewis eventually, in his own words, was "taken out of himself."[18] He was freed from the control exerted by the considerable strength of his own mind to recognize that God is God and that "union with that Nature is bliss and separation from it [is] horror."[19]

Lewis did not voluntarily trade his passion for literature and scholarship for that bliss of knowing God. Instead, his mysterious and thrilling experience of the return of Joy occurred, as it does in us all, when we intentionally or unintentionally step out of the behavior we were counting on to give us Joy (to continue Lewis's capitalization of that word).

Isn't that related to what happens when we musicians step beyond making the correct notes and the precise fingerings the focus of our music making? We all know that careful preparation and good use of rehearsal time is crucial, but when the end of the rehearsal comes, and it is time for musicians to pray together before we enter the church, our music-making is most blessed when we place everything in God's hands. It is here that we step beyond the notes and fingerings into "making music."

The Joy we seek is at the end of the path God has lovingly planned for us. The choice about whether or not to follow this path is also a loving gift from God. Perhaps your experience has been like mine and like that of our brother, the apostle Paul. Paul wrote the "second letter" to the Corinthians following a missionary trip which had been harsh and disappointing. During the trip, he says he was "so utterly, unbearably crushed that [he] despaired of life itself."[20] But in the very next verse, Paul writes that he realizes the reason God did not step in to remove this hardship. He says: "Indeed, we felt that we had received the sentence of death so that we would rely not on ourselves but on God who raises the dead."[21]


Dr. John Romeri leads a session on "New Music for the Parish."

We'd rather "do it ourselves" until serious illness requires us to "be still" and to think about how God is God. At times like those, when the protective armor that we build up slips down, then, like C. S. Lewis, we hear God singing love songs to us, and we know the Joy that is truly full. That is, we know this fullness until our worrying, human defensive ways of thinking recover their strength and return to assault us in our vulnerable, joyous state. When the lab report comes back "benign," and we feel our strength return, then we soon begin thinking again about our "solo flights." One of the most faithful Christian people I have ever known explained it in simple terms: "Joy don't last long," she said.

We are helplessly, hopelessly human and vulnerable to doubts about ourselves and about God's promises. These are the doubts that creep back in, inch by inch, even as ecstatic feelings recede. Have you ever taken part in a telephone conversation like this? "Oh, Thanks for your kind words about music at the 12:30 on Sunday. We were all thrilled at the Spirit in the assembly and the way everybody responded. But, honestly, I was devastated to realize that the organist from Holy Family was there. That last page of the postlude was not my best playing!"

Trusting God

I believe that Joy is most wonderfully revealed when we break free from our desire to control and we trust God. Isn't that what makes our singing together so thrilling? We have Joy when, in the hope of experiencing the beauty of our combined voices, we suspend our attention to the production of our individual voice, and, instead, concentrate—lose ourselves, some might say—in the process of listening and blending our voice with those of others. The resulting singing together of our spirits feels like an experience of God singing with us.

God stands at the door and waits for us to accept that gift of Joy, which is free to all who can believe that such unimaginable generosity is real. You may have seen the wonderful poster that is an adaptation of a government armed forces recruiting poster from World War Two. The "Uncle Sam" character with the red, white, and blue top hat peers down menacingly, pointing his finger at the viewer. The large printed letters read, "I Want You—to Practice Every Day!" Would a poster that reminds us to trust God be helpful? Because we do require help to avoid slipping back into anxious worrying, into thinking we ourselves are the only ones we can depend on.

Perhaps a "theme song" regularly sung to ourselves would help. One of my favorites is "Sweet, Sweet Spirit." Part of stanzas two and three tell the plain truth: "There are blessings you cannot receive 'till you know God in all fullness and believe. You're the one to profit when you say, 'I am going to walk with Jesus all the way.' "You can make it right, if you will yield. . . . You'll enjoy the Holy Spirit . . .", the song says.[22]

Listen to the wisdom and beauty of John Bell's awe-filled contemplation of our relationship with our Creator (music for this song is published by GIA):

I owe my Lord a morning song,
for God has meant this day.
Through fears of night and hidden light
God moves and wills my way.

I owe my Lord a morning song,
for Jesus rose at dawn;
he made death die and would not lie
that others might live on.

I owe my Lord a morning song;
the Spirit gave me voice,
nor did she force my soul to praise
but honored me with choice.

I owe my Lord a morning song.
How can I help but sing,
when God is all in all, and I
am one with everything?[23]

Prepared for Joy

Joy, like faith, is a gift from God, but there is much we can do to prepare a place for it to be welcomed into our souls. Musicians can be a solitary people. We work by ourselves to increase our musical skills, and, as we already have mentioned here, our hopes and dreams often make us feel like "outsiders." But that's the reason we can be of such comfort to one another. Wouldn't it be helpful to hear the advice of another musician who has survived an experience like the one in which you unintentionally find yourself just now? Wouldn't you receive happily the testimony of another musician who knows through experience that Joy is actually hovering all around, waiting for an invitation to touch down in our hearts?

I was intrigued, some years ago, to hear the speaker at a seminarian's retreat recommend that the students covenant together to support one another in their ministries. "Take the time to participate in one another's ordinations," he said, "and meet for Bible study with colleagues as you prepare to preach and preside." This is excellent advice for musicians as well. A genuinely respectful professional critique requested and received from a colleague can be one of the most important components in our individual continuing professional development. Musicians working together to improve employment standards can do what individuals simply cannot accomplish. What about the fun of hanging out together or attending concerts with colleagues, like we do at NPM conventions? The times enjoyed with those who share our hopes and can laugh with us help us keep our balance. They "take us out of ourselves," as C. S. Lewis put it, and enlarge the place for Joy in our ministries and our lives.

We who have day jobs as well as weekend responsibilities, and who cannot always depend on institutional safeguards or support in our work, can, like all who know they are beloved by God, receive from one another, again and again, in word and in action, the Joy-filled news of that love.

In Celebration

The last hymn we will sing today is intended to be a song of Joy in celebration of God's having given us to one another. We sing it to encourage in one another those qualities that give birth to Joy and to comfort one another when our hope grows dim. The apostle Paul commended the Corinthians, saying that they are each "a letter of Christ"[24] "written not with ink but with the Spirit of the living God, not on tablets of stone but on tablets of human hearts."

Surely, then, we would hope to be the "songs of Christ" written and sung to one another in the Spirit of the living God. We need each other's voice to sing in thanksgiving for the gift of the Joy that bursts forth in the wake of our trusting God's way. Joy is God's gift to us, and our art sings instinctively in response. "My heart dances for joy," sings the Psalmist, "and in my song I will praise God."[25]

We need each other's voice to sing the
songs our hearts would raise
To set the whole world echoing with
one great hymn of praise.
We blend our voices to complete the
melody that starts
With God, who sets and keeps the
beat that stirs our loving hearts:

Refrain:
We give our alleluias to the church's
common chord:
Alleluia! Alleluia! Praise, O praise,
O praise the Lord!

We need each other's strength to lift
the cross we're called to bear,
Each other's presence is a gift of God's
incarnate care.
When acts of love and tender speech
convey the savior's voice,
Then praise exceeds what words can
reach and we with song rejoice:
Refrain

We need each other's views to see the
limits of the mind,
That God in fact turns out to be far
more than we've defined.
That God's one image shines in all, in
every class and race,
And every group receives the call to
sing with faith and grace:
Refrain

We need each other's voice to sing,
each other's strength to love,
Each other's views to help us bring
our hearts to God above.
Our lives, like coals placed side by
side to feed each other's flame,
Shall with the Spirit's breath provide a
blaze of faith to claim:
Refrain

Text by Thomas H. Troeger, music by Carol Doran (©1988, 1991 Oxford University Press, Inc.).

Notes

1. J. A. Olivar and Miguel Manzano, "When the Poor One" (Oregon Catholic Press).
2. Psalm 66:1; 81:1; 95:1, 2; 98:4; 98:6; 100:1; and others.
3. Luke 15: 10.
4. John 16:24.
5. University of Irvine, College of Medicine study by Dean Thomas Cesario and education professor Robert Beck, reported in the scientific journal *Music Perception* in 2001. This effect is also described in an article by Mary Jo Fisher, "Sing for Your Health," in *The Voice of Chorus America* 24:4 (Summer 2001).
6. Genesis 37:8.
7. Garrison Keillor, quoted in *A Sourcebook about Music*, compiled by Alan J. Hommerding and Diana Kodner (Chicago, Illinois: Liturgy Training Publications, 1997), 43. Originally published in *We Are Still Married: Stories & Letters by Garrison Keillor* (East Rutherford, New Jersey: Viking Penguin, Inc., 1982, 1989).
8. Richard Layard, *Happiness: Lessons from a New Science* (East Rutherford, New Jersey: The Penguin Press, 2005), 160; see Layard's footnote 28 on page 264.
9. Using an electroencephalograph.
10. Magnetic Resonance Imaging.
11. Layard, *Happiness*, 10, referencing Soroka, S., Helliwell, J., and Johnston, R., "Measuring and Modelling Trust," in F. Kay and R. Johnston, eds., *Diversity, Social Capital, and the Welfare State* (Vancouver, British Columbia: University of British Columbia Press, 2003).
12. Layard, *Happiness*, 22.
13. Ibid., 74, referencing Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (New York, New York: Harper and Row, 1990).
14. Psalm 23:5.
15. C.S. Lewis: *Surprised by Joy: The Shape of my Early Life* (San Diego, California: Harcourt, Inc., 1955), 161.
16. Ibid., 167.
17. Ibid., 169.
18. Ibid. (1955 Orlando, Florida, Harcourt edition), 233.
19. Ibid. (Orlando Harcourt), 232.
20. 2 Corinthians 1:8.
21. 2 Corinthians 1:9.
22. "There's a Sweet, Sweet Spirit in This Place," words and music by Doris Akers, copyright © renewed 1990 Manna Music, Inc., 25510 Stanford Avenue, Suite 101, Valencia, California 91355.
23. John L. Bell (2000) published by GIA Publications, Chicago, Illinois.
24. 2 Corinthians 3:3.
25. Psalm 28:9.

Looking Back, Looking Forward

BY MARIE KREMER

A little more than a year ago, following the winter meeting of the NPM Board of Directors, I received a letter from Michael McMahon saying that the Board had voted to name me the 2005 Pastoral Musician of the Year. I was—and am—awed, and I feel greatly honored.

When Mike called to confirm that I could be in Milwaukee, he said that I would have time for a short talk. My quick response was, "Oh, gosh. What would I say?" He replied, "Marie, I have never known you to be mute at any time on any subject." During the ten years that I served on the Board, I guess he had time to observe that.

As I have turned seventy-three and am soon going to retire from full-time ministry, my pastor, with whom I have worked for many years, asked me to name some things that I would do now. I said that one thing I would do would be to become more vocal. He burst out laughing. "*More* vocal?" he asked.

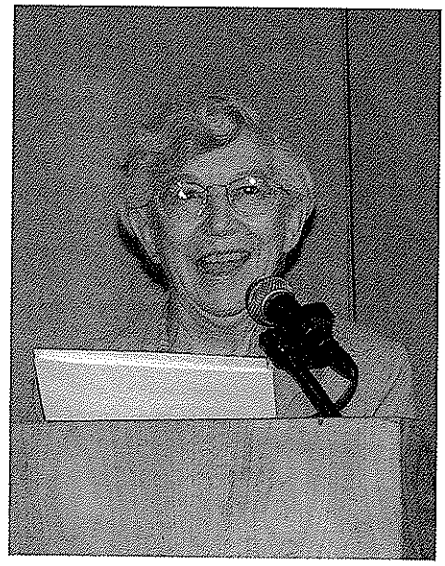
Well, I guess it is really true that we may very well see ourselves differently from the way that others do. I generally see myself as a rather shy, retiring, undemonstrative sort of person.

Influences

I think back to some of the people who influenced me along the way. First, of course, were my parents, both people of great faith. He was the organist and choir director at our parish church, who came as a highly skilled musician from the Church Music School in Regensburg, Germany, in the 1920s, and she was the woman who carried the faith into our home in every way.

I owe a huge debt of gratitude to Monsignor Martin Hellriegel, with whom I worked daily for fourteen years at Holy Cross Church in St. Louis, a place where whole parish catechesis was happening years before Vatican II. It was here that I learned all about liturgy, about living the liturgical year on a daily basis, and about hospitality in worship. It was here that I met other giants of the liturgical movement—among them Godfrey Diekmann, Fred McManus, Louis Bouyer—and other visitors such as Dorothy Day and Maria von Trapp.

During my time at Holy Cross I had a year off to study on a Fulbright Scholarship in Vienna with Anton Heiller, one of the foremost organists and composers in the world at that time. It was a wonderful year of musical development for me, working with a man who saw the internal spiritual power of music so strongly.



Dr. Marie Kremer

Thirty years ago, I met Virgil Funk and got acquainted with NPM. His visionary work for developing musical liturgy since Vatican II greatly influenced me, and, as you know, I have since been very involved with the association. So many blessings have come from this involvement, not the least of which has been the wonderful friendship with so many of you.

Finally, and perhaps in many ways the most significant influence, has been the man with whom I have worked for more than forty years. As pastor, Nick Schneider was always supportive and encouraging. Without that collaboration, I could never have accomplished much of what I was able to do.

Aspects

In thinking back over these years, I have reflected on many aspects of my work. First and always came the song of the assembly, because "active participation in the Sacred Mysteries is the source and summit of Christian life" (see the *Constitution on the Sacred Liturgy*, 10). Monsignor Hellriegel spoke those words so often that everyone in the parish knew them. This was always coupled with the conviction that a skilled, competent director of music was needed to bring about that participation through the use of good music and the development of supportive choirs, cantors, and instrumentalists.

All these years working with Hellriegel and then with Nick Schneider were marked with a strong pastoral stamp. While there was always careful organizational planning and working out of details, there were also those moments when, shall we say, the unexpected occurred. But that was okay too; in fact, all of us could probably fill several books with stories of such happenings. For instance, there was the first Communion celebration at which nine of the children were each to play one note of a D major chord—three Ds, three F sharps, and three As—for the

Until her recent retirement from full-time ministry, Dr. Marie Kremer served for many years as the director of music ministries at St. Monica Parish in St. Louis, Missouri. She has also served on the NPM Board of Directors, and she continues as the music review editor for Pastoral Music. *This is the text of her response to being honored as Pastoral Musician of the Year 2005. The award was presented during the Members' Breakfast in Milwaukee.*

acclamations of Eucharistic Prayer II for Masses with Children. We were all in the sanctuary around the altar, playing our bells, when one of the Ds looked up at me and said, "I don't feel good." Of course, I was intensely busy with singing and with bringing in the bells at the right moment, so I began gesticulating at one of the teachers to come and *help*, thinking, "Just get him out of here so he doesn't throw up on the rest of us!"

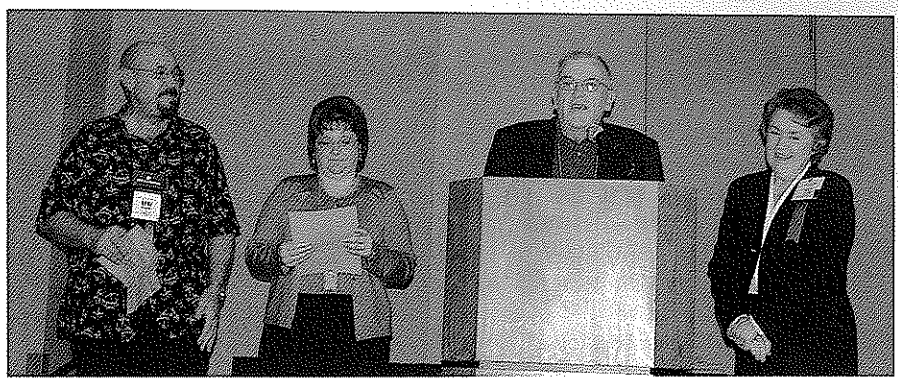
Or how about those moments when the Holy Spirit must have been hovering over us? Like the time when the censer chain broke as the procession entered the sanctuary, and a fallen coal started to ignite the carpet (another reason not to have carpets—and, thank God, we don't anymore). How did the Holy Spirit inspire me to program "All Creatures of Our God and King" for that day's opening song? The seven verses of that hymn (plus a few interludes) covered the process of keeping the church from burning down and brought the ministers neatly to their places, ready to continue with the introductory rites and opening prayer.

First and always came the song of the assembly.

By and large, leadership in the Church—bishops, the hierarchy—operate sort of "up there," while we are in touch constantly with the person in the pew. We touch others deeply by our music making. As preachers of the Gospel through music, we are essential to the Church, so we need to do it as well as we possibly can. Hellriegel was—and Nick Schneider is—an outstanding homilist, but both of them would say that people remember the music they experience in worship far more than what they hear preached. The must we use and the quality of our communicating the message do indeed nurture our people so that they can leave the celebration of the Eucharist to live and work for peace and justice in the world.

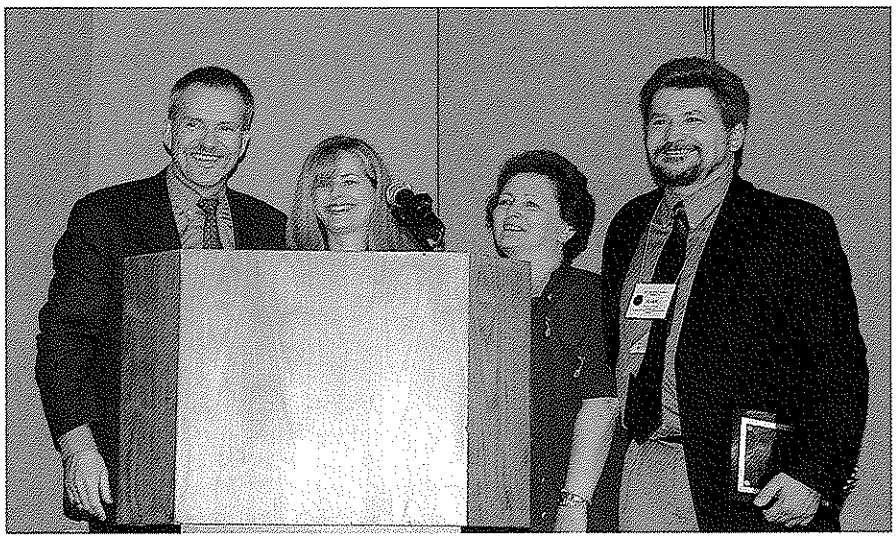
Association

A word about ourselves as the National Association of Pastoral Musicians: It's the association I want to focus on. We are close to 10,000 strong in membership, spread out all over this country. The work of the association needs to be done all over the country by you and me and not just by the National Office. NPM has done more than any other organization for musical



Representatives of the music industry—(l-r) Bari Colombari, Mary Prete, and John Wright—honor Nancy Bannister for her years of service to NPM.

Mary Beaudoin (left) accepts the award for Chapter of the Year on behalf of the Washington, DC, Chapter from Dr. McMahon and Ms. Jackie Schnittgrund of the Chapter Council.



Dr. McMahon (left) and Mrs. Eileen Ballone, president of the NPM Music Education Division (second from right) honor Janet Vogt and Mark Friedman as Music Educators of the Year.

worship since Vatican II, so I challenge you to go home and *be* the association, wherever home is. We are the earliest lay ministers, for someone was tapped in the Church's earliest celebrations to start the hymns, canticles, and sacred songs. I am sometimes a bit chagrined when someone from the National Association for Lay Ministry lists lay ministers and includes parish administrators, directors of religious education, and the rest of the list but doesn't include pastoral musicians. So it was good to hear Bill Huebsch emphasize the need for catechists and musicians to work together.

Challenges

There are two primary areas I challenge you to work on. One is certification. NPM now has several levels and areas of certification. Just imagine if each person here could inspire someone back home to work on certification (or could work on it personally). Skills of musicians all over the place would be enriched, and our assemblies would profit enormously.

Yesterday, a participant in my workshop on organ certification—for mentors of those preparing for certification—mentioned that he had just completed the new NPM/CAGO certification and recalled that he had earlier worked on the NPM/AGO service playing test after attending a workshop that I gave at the 2000 Regional Convention in Orlando. Now he feels ready to offer some sessions to others preparing for certification. He also feels that, in working to prepare for these tests himself, he has become a much better musician. His parish profits from his work, and others will now profit from his willingness to help them prepare. That's the work of the association, in which the Church and the association both benefit. (And thanks, Jeffrey McIntyre, for your commitment to this work.)

The other area on which I challenge you to work is encouraging young musicians. Our own NPM Section for Youth has grown and developed in the past few years, but if each diocese represented here could put some effort into encouraging and developing a young musician in this next year, what a blessing for future years for the Church!

I am probably most proud of my work with young musicians. It makes me feel very grateful to see that some of those whom I taught years ago are now taking leadership positions in the Church and in the association. I would like to mention just three of many former students who are here today: Paul Colloton, who is in our National Office as Director of Continuing Education; Jim Wickman, working in the Office of Worship in Milwaukee and chairing the Convention as well as having led the DMMD; and Brian Bisig, full-time director of music at a parish in Cincinnati, a member of our NPM Council, who served on the core committee for the 2003 NPM National Convention in Cincinnati.

Dr. McMahon and Jim Wickman, DMMD President (right) honor Ms. Jean McLaughlin as DMMD Member of the Year.

So before you leave this Convention, think of a way you can further the work of the association back home. We are a powerhouse for the association and the Church: Both need us.

Tradition

In closing, I want to read a letter which I think, in a sense, might have been written to all of us. I was at Holy Cross with Monsignor Martin Hellriegel at the time I received a Christmas card with a letter from Adolph Schalk. The letter was dated December 13, 1959, and Mr. Schalk was writing from Hamburg, Germany. I had put this letter with other things that I kept from Holy Cross and was surprised and awed when I came across it years later, while I was cleaning out some files. Here is the text:

> Dear Marie,
>
> When I met you this past summer in front of Holy Cross Church, it was not clear to me at first who you were. Only some minutes after you left did it occur to me—with a shock—that you are that "little tot" (or perhaps you were a little older) who peeked in from the hallway when I used to visit your Father and brother Rudy. Then a whole flood of memories came back—endless choir rehearsals, your Father's drive for ever more perfect rendition of hymns and chant, stamp collections, and heated discussions of liturgy, politics, and culture. Plus a talented houseful of children who could sing like angels. And your Mother in the background.
>
> Yesterday I was present at an Advent celebration, and suddenly someone began singing "*In dulci jubilo.*" This is one of the Christmas hymns your Father used to drill and drill and drill with us choir boys at Holy Trinity, and I couldn't help think of him again—"The Professor," we used to call him. So for no particular reason at all, out of sheer impulse, I decided to drop you a few lines to wish you Merry Christmas and also to say a few words in memory of your Father. Life is very short, and we tend to forget too easily those who with zeal and devotion dedicate themselves to elevating the human spirit above the transient affairs of men. There are a few people who profoundly influenced me and shaped the direction of my life. Your Father was one of them, and I shall remember him as long as I live. I might fail to live up to the challenge that he and others instilled in me. If so, the failure will be all mine. But should my life prove to be worthwhile, then I owe him an unending debt of gratitude.
>
> I can't tell you how gratified I am to know that you are carrying on "the Professor's" tradition. Nor can I refrain from emphasizing what a challenging position you have. You are influencing the lives of others far more than you perhaps realize. God bless you.
>
> Adolph

Let us return home with renewed enthusiasm and joy to work as preachers of the Gospel through music, so that our people may encounter the Lord and go out to make the world a better place by living the Gospel message of peace and justice.

Thank you for this award. I will treasure it always.

Chapter News

From the Council

The lazy days of summer have given way to the fall cycle of school and parish life. Rehearsals, scheduling, and preparations for Advent/Christmas (even Lent/Easter!) once again occupy our time and attention.

Those of us who attended the Milwaukee Convention may be reviewing our workshop notes, pondering an insightful comment by a speaker, or introducing music heard at one of the showcases or convention liturgies. We may be remembering with fondness the German food at Maders, that late-night drink at one of the many establishments along the river, or our delight at seeing old friends and making new ones.

For those of us on the Chapter Council, the Milwaukee Convention was an exciting and productive time. At our first meeting on the Sunday night before the convention began, we bid farewell to departing Council member Joanne Johnson, thanking her especially for her work on the *Chapter Manual* and her support of new chapters. It was Joanne who coordinated our efforts to bring chapter banners to the convention for the first time. Thank you Joanne! At the same time, we welcomed new member Dr. William Picher. Bill hails from the Orlando Diocese and will be a wonderful addition to our Council. The same election that welcomed Bill to our group also returned Tom Stehle and Jackie Schnittgrund to the Council for a second term.

Congratulations are also in order for the Washington, DC, Chapter which received the NPM Chapter of the Year award. Mary Beaudoin, chapter director, graciously accepted this award on behalf of her chapter. In preparation for this award, the Council initiated a process which suggested criteria and encouraged chapter nominations. Chapter of the Year is awarded every two years at an NPM national convention.

Ginny Miller
for the NPM Council of Chapters

Chapter Council in Milwaukee (l–r): Mark Ignatovich, Doreen Ignatovich (Council Secretary), Tom Stehle, Jackie Schnittgrund, Bill Picher, and Ginny Miller.

From the Chapters

Erie, Pennsylvania

If you measure success by numbers, this year's NPM dinner and sing was huge! One hundred and sixteen musicians gathered at St. Catherine's Parish in DuBois, Pennsylvania, on April 25 to participate in the annual Spring Musicians Dinner. Introductions and sung prayer were followed by dinner. Updates and news on NPM were given over coffee and dessert. Last but not least came the music sharing. From Advent to Ordinary Time, nearly ten groups from various parishes offered a selection from the liturgical year. The assembly joined on refrains and whole songs—sometimes in unison, sometimes in parts. Tying it all together was a narrated introduction for each season to set the tone.

Sister Lucille Destefano
Chapter Director

Gary, Indiana

The Diocese of Gary NPM Chapter held a Regional Choral Festival hosted by Brother Terry Nufer, CPPS, at Nativity of Our Savior Parish in Portage. Participating choirs performed both separately and together. Colleen Lovinello, music director at Our Lady of Sorrows in Valparaiso, commented that the participants were surprised at how much they were able to accomplish in such a short amount of time. All other regional choral events were postponed until fall because of the many events on the diocesan calendar. The chapter has put forth great effort to encourage certification for cantors and organists. Interest is growing; courage is building!

A choral reading session was scheduled for August 28, and an Epiphany Festival is slated for January 8, 2006.

Sister Evelyn Brokish
Chapter Director

Newark, New Jersey

On Sunday, May 15, the NPM Newark Chapter and the Metro Chapter of the American Guild of Organists combined to present an Archdiocesan Hymn Festival at the Cathedral Basilica of the Sacred Heart. Guest organist Richard Erickson led the festival from the Cathedral organs, and a lovely reception on the Cathedral plaza followed.

The Newark Chapter offered its annual

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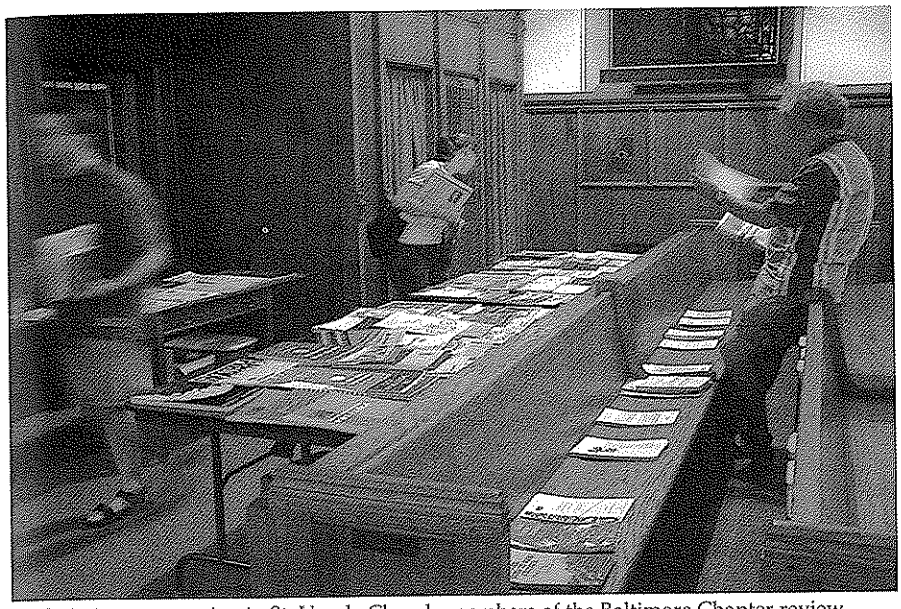


At their August meeting in St. Ursula Church, members of the Baltimore Chapter review organ music donated by Don Henderson, former director of music ministries at the Church of the Resurrection, Ellicott City.

"Institute for Learning to Read Music" from August 1 to 4 at St. James Church, Springfield, New Jersey. This four-day course is geared to teaching choir members the basics of reading music and sight-singing. The instructor was Chris Deibert from the Metuchen Chapter of NPM.

John J. Miller
Chapter Director

Providence, Rhode Island

On February 27, 125 musicians gathered at the Cathedral of Ss. Peter and Paul for the third annual "WinterSing." The event featured evening prayer, dinner, and a "sing through" of various music for use during the liturgical year.

Fourteen members attended the NPM Convention in Milwaukee, and plans are set for the Summer Gathering to be held on August 19 at the home of Gael Berberick in Portsmouth.

Stephen A. Romano
Chapter Director

Rapid City, South Dakota

On April 9, the Rapid City Chapter met in Winner, South Dakota. Monsignor Michael Woster spoke to the group regarding their important role at worship. He emphasized that the ministry we provide at Sunday Mass, above all, must be as good as it can be, because it affects people's faith in a positive or negative way. He promoted good communication as essential to a good working relationship between pastor and music minister. Even if both are not in agreement, he stated, respect for each other's viewpoint is essential.

Vicki Covey led a reading session from music packets donated by World Library Publications. Enclosed CDs made it easy for all to follow the scores. During the business meeting, members were also reminded of the upcoming July Cantor Express as well as the upcoming National Convention in Milwaukee.

Our annual St. Cecilia Banquet will be held at St. Martin Parish on November 4. The date has been adjusted so both members from Hot Springs and our bishop, Blase Cupich, may attend. Once again, all music ministers will be commissioned, and awards will be given for twenty-five, forty, and fifty years of service as well as scholarships. St. Cecilia awards for both clergy and laity and the NPM Peggy Langenfeld Memorial Award will also be presented.

Jacqueline Schnittgrund
Chapter Director

Rockville Centre, New York

The Rockville Centre Chapter had another very successful choir festival last spring. Twelve choirs participated in a multi-media celebration of the Passion, singing anthems old and new. The enthusiasm of the singers is spilling over to a proposed festival choir trip to Rome next year in conjunction with our diocese's fiftieth anniversary.

Sister Sheila Browne
Chapter Director

Rochester, New York

The Rochester Chapter held its annual Musicians Dinner on Friday, April 29. This was also a celebration of the chapter's twentieth anniversary. Rev. Paul Colloton was the guest speaker, addressing the topic "Caring Shepherd, Member of the Flock."

Highlights of the evening included a "singing history" of assembly music popular during the chapter's twenty-year history and the sharing of remarks by Rochester Bishop Matthew H. Clark, who always looks forward to attending this event.

New this year: The chapter raffled off a one-year regular membership to NPM, which was won by the Northern Cayuga Cluster of St. Joseph in Weedsport, St. John in Port Byron, and St. Patrick in Cato. RCIA and Liturgy Coordinator Sharon Laux had submitted the rural cluster's name. Chapter officers hope the experience of the raffle results in one new member to NPM from their diocese each year.

Ginny Miller
Chapter Director

Seattle, Washington

The Seattle Chapter has just completed its first year of existence as a temporary chapter. Meeting topics this year included: "Music as Preaching"; "Liturgical Music: Gig or Gathering"; "The Spirituality of the Pastoral Musician"; "Sing Praise with All Your Skill"; "Meanwhile, Back in the Real World: Dealing with the Earthly Realities of an Effective Liturgical Music Program"; and a showcase by St. Charles Borromeo Children's Choir. Our year ended with an evaluation of the year and a sing-along of the most effective new music brought by the members.

We managed to meet in a variety of parishes throughout the Puget Sound area—north, south, east, and west. The Archdiocese of Seattle extends from the Canadian border to the border with Oregon, and this distance always presents difficulty when we try to be as inclusive as possible.

We were also very excited to host a Cantor Express, August 19–21, at Seattle University, and we look forward to becoming a permanent chapter in this coming year!

Bob McCafferty-Lent
Temporary Chapter Director

Music Education

BY EILEEN BALLONE

Do You Remember?

Not too many months ago, more than 3,600 musicians, clergy, and liturgists gathered in Milwaukee, Wisconsin. Some were directors of music, some were cantors, some were choir members, and some were music educators—that is, music educators who have the privilege of educating in a Catholic setting.

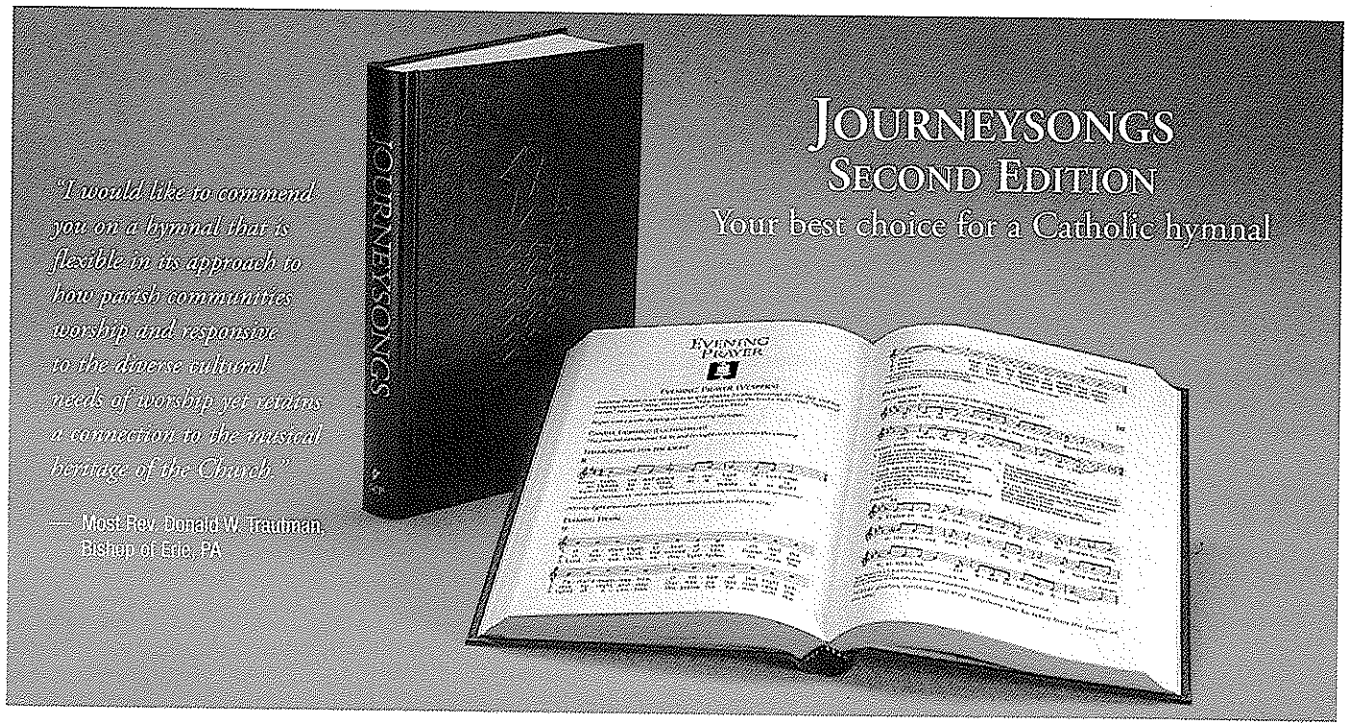
Mrs. Eileen M. Ballone, the president of the NPM Music Education Division (NPM-MusEd), is a music teacher at St. Francis of Assisi School in Ridgefield Park, New Jersey, and the director of music, organist, and choir director at St. Margaret of Cortona Roman Catholic Church in Little Ferry, New Jersey.

The music educators in Milwaukee had a week of learning from a group of very knowledgeable, experienced, and talented presenters. On June 26, the Music Education Pre-Convention days began with two presentations running simultaneously. Mark Friedman and Janet Vogt, collaborators in many wonderful collections, invigorated those attending their three-hour presentation, "Music and Liturgy for Children." The presenters guided participants through planning liturgy for children, described available resources, and explored the need for liturgy with children and readiness for worship with practical suggestions, no matter what resources might be available in the parish.

At the same time, Theresa Schroepfer explored music education strategies in her presentation, "Music Literacy in the Classroom and in Church." She described and illustrated how to help children grow in music literacy, whether the setting is music education or liturgical prayer. The attendees were also treated to techniques that develop lifelong musical skills for children and adolescents in class, choir, and church. It was hard to believe at the end of the session that three hours had passed; it seemed that things had just begun.

Fortunately, those attending one of these two wonderful presentations could look forward to Monday and to attending the other presentation.

Tuesday's first breakout session for



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music educators was on handchimes. In "Handchimes in Music Education," Linda Miller showed participants how to add pizzazz to the music classroom by using handchimes and incorporating theory, composition, songs, stories, and music literature. Everyone wanted to participate with the handchimes—just as happens in the classroom.

Reflecting on Tuesday afternoon brings back memories of participating in the breakout session given by Donna Kinsey. Those who shared in "Music and Movement for Class and Choir" were brought back to the days of being a student and having fun in music class. Each one was given opportunities to bounce a ball to the beat, move to a given tempo, and participate in other "fun raising" activities. Knowing how much fun it is to do these activities helps educators to re-enact similar situations in their own classroom with their students.

On Wednesday morning, June 29, many music educators joined other participants at the NPM Members' Breakfast, during which we all enjoyed a delicious meal prior to the many award presentations. The Music Education Division was able to recognize the contribution given to the world of music education by two composers who have collaborated on several collections written for children and are also noted individually as composers: Mark Friedman and Janet Vogt.

Mark Friedman has been a teacher and pastoral musician for twenty-five years and is co-music director at St. John Fischer Parish in Cincinnati, Ohio. He is also pastoral associate at St. Margaret of Cortona Parish in Cincinnati. Mark is a published composer for Oregon Catholic Press. Janet Vogt has also been a teacher and pastoral musician for many years. She is co-music director at St. John Fischer Parish in Cincinnati and is the educational keyboard editor for Lorenz Publications. Janet is also a published composer for Oregon Catholic Press.

Together, Mark and Janet have seven collections of music for young people published by OCP. They have worked for many years with teachers and students, sharing their music around the world. They have inspired many music educators, students, and congregations with their wonderful music. The Music Education Division of NPM proudly acknowledges their musicianship and was delighted to bestow the title Music Educator of the Year 2005 on both of them. Congratulations, Mark and Janet!

The music education event to participate in on Wednesday was none other than Christopher Walker enlightening everyone on "Music and the Spirituality of Children." Did you pass the room at this time, and did you want to join those singing? Christopher explored the practical resources available to help children express their spirituality. He explained that through music we could help deepen the liturgical spirituality of children that is central to our faith.

Thursday's message to those attending session D-19 was about the "Instrumental Program for Class and Church." The presenter was John Dunphy, who explained practical strategies for involving young musicians in liturgy, no matter what their level of skill. Through a PowerPoint presentation and discussion, the attendees left with a wealth of information.

Catherine Galie gave Friday's presentation—"Music Technology in the Classroom." (Due to illness, Kristin Dillahunt was unable to give this presentation as scheduled. We certainly hope she is better and look forward to a presentation by her in the future.) Catherine's presentation was very informative and dynamic. We are grateful that she was able to do the presentation on such short notice and thankful for the help her husband gave by sending all of her information to Milwaukee via FedEx and e-mail. (Catherine was attending the convention like everyone else and was drafted on Monday to give the Friday morning presentation.) Thank you!

Some music education sessions at the Convention. Top: Catherine Galie demonstrates technology in the classroom. Middle: Working with Linda Miller to arrange music for handchimes. Bottom: A movement game taught by Donna Kinsey.

Her presentation was packed with practical methods and ideas about how to set up and use a computer center in an elementary music classroom. It included information regarding how to organize, track, and prepare computer experiences that support the National Standards.

Special acknowledgement, thanks, and gratitude are given to World Library Publications for the wonderful hospitality hour they graciously gave to the members of the Music Education Division. They continually express their love for the Music Education Division, and we cannot thank them enough.

Those who attended the Music Institute with Children, held at Caldwell College, Caldwell, New Jersey, the week of July 19–21, can let other NPM members know just how intense it was. Paul Colloton, OP, Donna Kinsey, and Michael Wustrow were unbelievable. The three days were packed with so much information! The days began very early and ended late, but oh did we learn—classroom techniques, effective choir rehearsals, preparing children for liturgy, how to choose music, music as a door to a child's sense of the sacred, developing the child's voice, our sense of sacred spirituality for the musician, recruiting and maintaining a choir—and more.

It's time to pack our memories away and start to dream about the experiences we will have at the regional conventions next year and the next NPM Institute for Music with Children. Hope you'll be there and share in our journey of memories!

Reviews

Choral Recitative

The following selections are from Augsburg Fortress.

The Lamb Will Now a Shepherd Be. *Donald Sebesta. SATB voices, keyboard, oboe or flute. 0-8006-7706-4, $1.75.* This engaging anthem uses a text by Richard Leach based on Revelation 7:9-16. Four verses of the text are set strophically with instrumental interludes, variations in choral texture, and alternate harmonizations that sustain interest. Only a few verses of the referenced text (Revelation 7:14–16) appear in the Sunday *Lectionary for Mass* and then only once—on the Fourth Sunday of Easter, Cycle C—but the anthem would be appropriate for any liturgy using scriptural texts that speak of God or Christ as a shepherd.

Be Still My Soul. *Roy Hopp. Two-part mixed voices and keyboard. 0-8006-7704-8, $1.60.* This is a superb example of finely crafted two-voice writing with a text by Herman Stuempfle, Jr., based on Psalm 37. The choral parts are both interesting and effective, marked by economical melodic materials, clearly defined harmonic progression, and solid counterpoint. Smaller choirs will enjoy presenting the piece as a choral meditation or reflection.

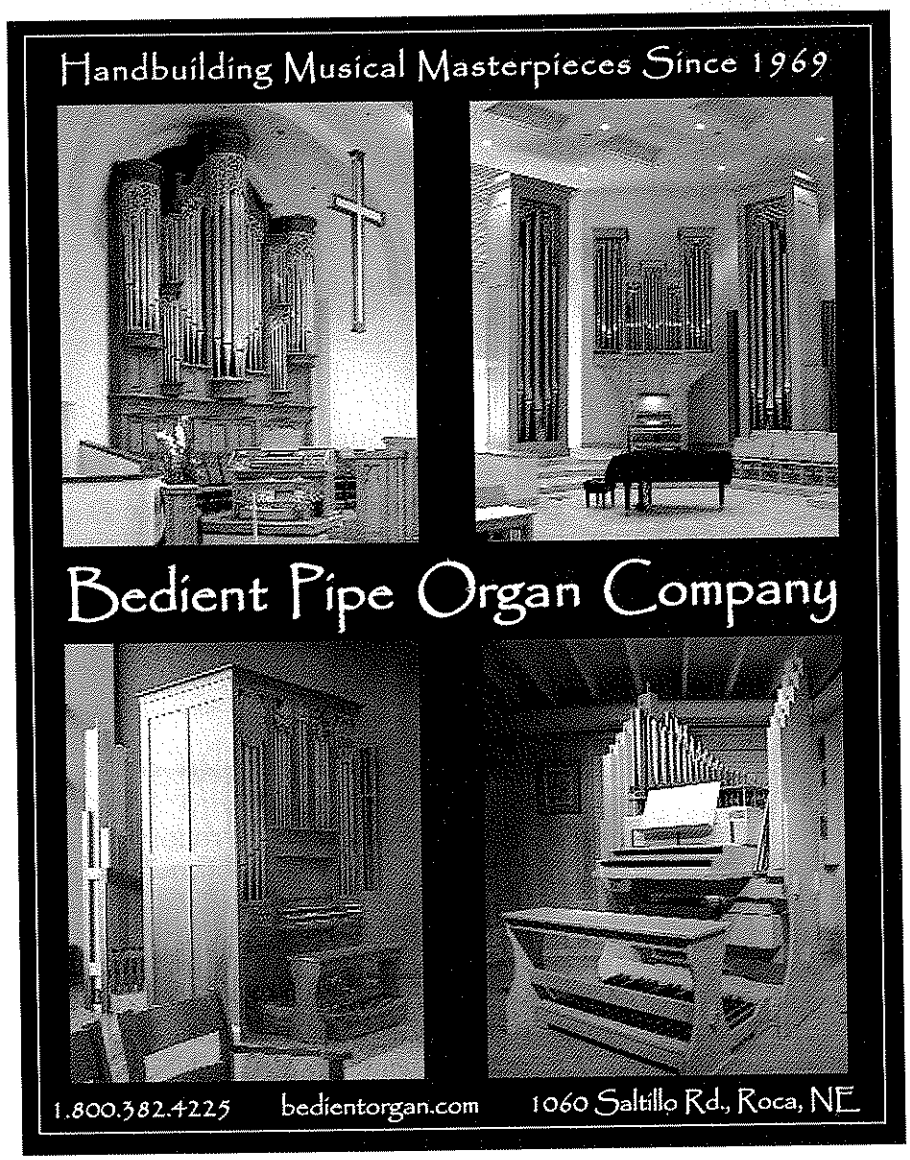
Set Me as a Seal. *Lee Dengler. SATB voices a cappella. 0-8006-7700-5, $1.60.* Dengler's setting of this beloved text from the Song of Songs (8:6–7) is marked by rich harmonic warmth and melodic lyricism. Lush choral sonorities are created with frequent divisi in all parts. A full and well-balanced ensemble and careful attention to harmonic detail and intonation are essential to an effective performance.

Ye Distant Lands. *Aaron David Miller. Two-part mixed voices and piano. 0-8006-7710-2, $1.75.* An alluring rhythmic energy with a quasi-rock feel permeates Miller's setting of an Isaac Watts text. A ternary design and excellent two-part writing will facilitate learning. This is fine material for smaller ensembles, especially suitable for praise and worship services.

The Lord Is High Above the Nations. *Walter C. Ehret. SAB voices and keyboard. 0-8006-7712-9, $1.60.* Ehret's original text is based on the fourth verse of Psalm 113, and his setting is adapted from a Handel setting of Psalm 112. The result is an engaging choral motet that will be enjoyable for smaller or unbalanced choirs. The choral writing is supported by a buoyant rhythmic accompaniment that is perfectly suited to the message of the text.

Creator Spirit, Come. *Frederick Frahm. SATB voices and keyboard. 0-8006-7711-0, $1.60.* This anthem is based on a popular Hungarian hymn tune. Each of the four verses begins with varying English invocations of the Holy Spirit, but all use a repeated line in Latin and English ("Veni, Creator Spiritus; Alleluia, Come, Creator Spirit") as their conclusion. The tonal style of the harmonization (after L. Nagy) is decidedly Western, and the writing is direct and accessible throughout.

Rudy Marcozzi



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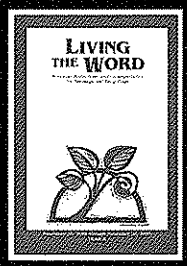

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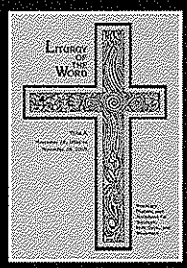

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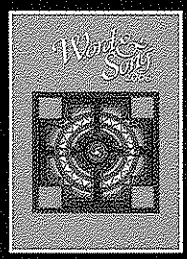

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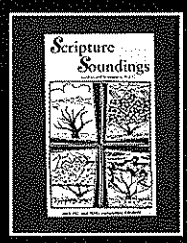

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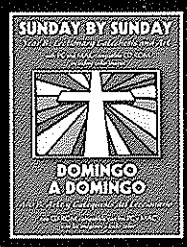

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The following selections are all from World Library Publications.

Procession of the Oils. *Paul Inwood. SATB, soprano descant, congregation, trumpet, and organ. 005779, $1.00.* This piece is intended to accompany the procession of oils at the Chrism Mass. There are appropriate verses for each of the oils; the refrain is simple and unaffected. The first two verses are in neo-Byzantine chant style, and the remaining verses are more in the style of reciting a psalm tone. There is no independent keyboard part, so it would be plausible to perform this piece without any accompaniment. This is a prayerful work for a special moment in the Church year.

Litany of the Last Words of Christ on the Cross. *Alan J. Hommerding. Unison choir, one or two cantors, congregation, opt. string instrument. 005859, $2.50.* There are seven sections in this composition, each with its own refrain and three verses. The piece can easily be arranged for a variety of forces, and in some cases there are choices to be made for which pitches to sing. Its chant style is derived from the Church's most ancient music. Stripped of all decoration, the words take on added power.

Jesus Christ Is Risen Today. *Arr. Steven R. Janco. SATB descant, congregation, organ, opt. brass quintet, handbells, and timpani. 008654, $1.75.* This concertato on *Surrexit Christus hodie* is a grand arrangement that should be performed with all the forces listed here. It is in four verses with instrumental introduction. Its joyousness and sonic effect will contrast greatly with the severity of the music used during the Good Friday services.

Be Merciful, O Lord. *Robert W. Schaefer. SATB, two cantors, congregation. 006241, $1.25.* There is a bilingual refrain in Spanish and English as well as one in Greek and English. The refrain in either form is based on an adaptation of the *Kyrie* chant from Mass XI (*Missa orbis factor*). The verses are accompanied by long held notes. This piece could be sung a cappella, although a soft organ accompaniment might assist a choir in maintaining intonation.

Oracion de los Fieles (Bilingual Intercessions). *Peter M. Kolar. SATB, descant, cantor, congregation, flute, guitar, piano. 012679, $1.25.* Actually, if one includes the descant, this piece is trilingual: Spanish, English, and Latin. The suggested intercessions cover five seasons: Advent, Christmas, Lent, Easter, and Ordinary Time. The verses are set with a chanting formula accompanied by a few chords; the refrain is easily singable and easily learned.

I Am the Wheat of Christ. *Chrysogonus Waddell, ocso. SATB, cantor, congregation, organ. 007281, $1.15.* The refrain and the four verses are metric, but there is the most curious dominant ninth chord on the word pure, as in "pure bread." Although the refrain is ten measures long, after several encounters with it, any assembly will have memorized it for use during the Communion procession.

All Creatures of Our God and King. *Arr. William Tortolano. SAB. 008757, $1.15.* This is a three-voice canonic setting of LASST UNS ERFREUEN. It could easily be used as the choir verse during the singing of the hymn.

James Callahan

Handbell Recitative

Basic Training for Bells. *Venita MacGorman with Erin MacGorman. Two or three octaves, level one. Choristers Guild, CGB323, $9.95.* What a good value for a beginning handbell/handchime choir! If you are a beginning director and need to learn how the various techniques are performed, the directions in this book are well written. The basic ringing techniques are described with illustrations that are both delightful and accurate for directors and ringers alike. With each technique there is repertoire for either the two-octave or three-octave choir that allows the ringers to implement newly learned skills quickly. Each piece is on a beginner's level but is written so that it could be used for either a sacred service or a concert situation.

Hymns for Handbells, Volume 2. *Arr. Philip R. Roberts. Two to five octaves, various levels. GIA, G-5899, $14.00.* This collection has many favorite hymn tunes, such as HOLY MANNA; "I Want to Walk as a Child of the Light"; "Here I Am, Lord"; Moore's "Taste and See"; and "The Sumnmons." Each hymn tune arrangement has a setting for two octaves, three octaves, and three to five octaves. Mr. Roberts has arranged the pieces so that they may be used as introductions to the hymn tune or played in a medley of tunes to make a piece for a prelude, preparation of the gifts, or a meditation after Communion. Some of the pieces may also add handchimes. The level of difficulty varies from one to three, depending on the piece and the arrangement chosen.

Hymns of Joy and Praise, Volume I. *Douglas E. Wagner. Three octaves, level one plus. Agape, 2257, $7.95.* Doug Wagner again shows his ability to write solid arrangements of many well-known hymn tunes that are approachable for beginning ringers or easily read and played by more advanced groups. Most Catholic congregations would recognize at least half of the eight tunes presented in this collection. The melody in each arrangement is always clearly audible, which assists both new ringers and those listening to follow the tune.

Hymns of Joy and Praise, Volume II. *Martha Lynn Thompson. Three octaves, level one or two. Agape, 2299, $7.95.* Each of these arrangements from the experienced pen of a longtime church musician will work well for young ringers or adults. The arrangements are often in the singing key and, therefore, could be used as introductions or codas to the assembly's song. Of the eight tunes included in this collection, at least half are familiar to most Catholic parishes, and the others could be used to introduce familiar interdenominational hymns to the congregation.

Four-in-Hand Praise. *Sondra K. Tucker. Two to three octaves. Agape, 2300, $16.95.* This collection for more advanced ringers contains four hymn tunes not necessarily known to Catholic congregations. The price includes separate scores for ringers and one full score.

Five Duets of Praise. *Douglas E. Wagner. Two octaves and keyboard. Agape, 2280, $16.95.* The price includes separate scores for the ringers and one full score for the keyboard. Catholic parishes would know two of the five hymn tunes arranged here. A medium-level keyboard player with good accompanying skills would be needed to work with the advanced ringers who might like the challenge of these arrangements.

Donna Kinsey

Books

Prayer Services for Parish Life

Jerry Galipeau. World Library Publications, 2004. Book and CD-ROM, 017264, $29.95.

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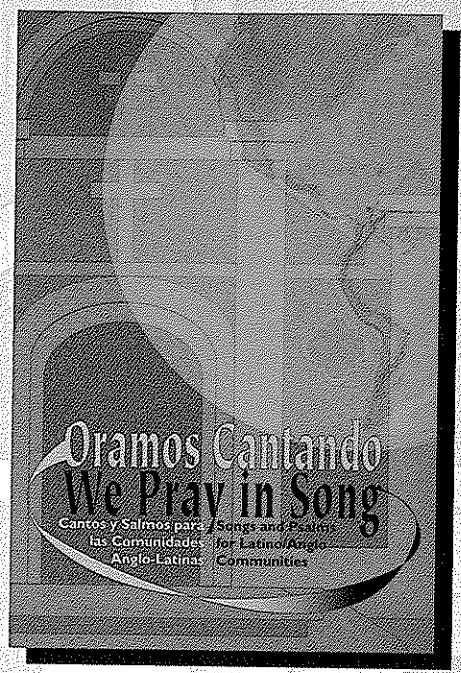

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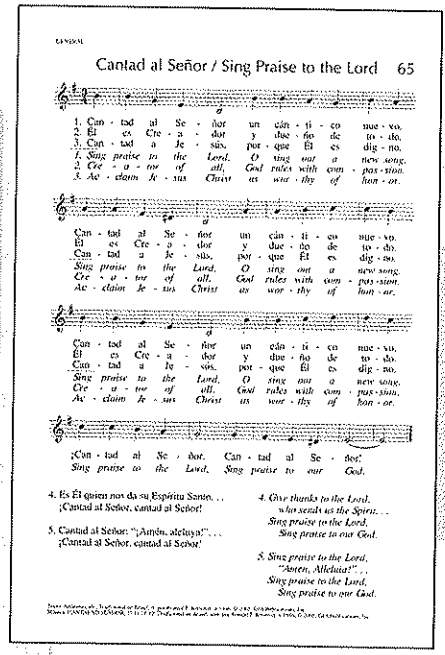
Cantad al Señor / Sing Praise to the Lord 65

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trove for ministry leaders, a fact recognized by the Catholic Press Association, which gave this book one of its 2005 Book Awards. This work is designed "to assist priests, deacons, and parish leaders in their efforts to place parish meetings and events in the context of prayer." To accomplish this, Jerry Galipeau compiled and edited prayer services for both regular and special events in the life of the parish. He also wrote several of the services included in this volume.

In this collection there are forty entries: prayer services for parish ministry meetings, parish activities, penitential rituals, and sacramental preparation, as well as for parish meals, for peace and comfort, and for particular times in the Christian and civic year. Many of the prayers begin with a Scripture-based call to worship, which introduces the focus, sets the tone, and draws the assembled people into prayer. The services are interactive, making use of litany form and giving a voice to the whole assembly (whether small or large). Congregation parts are often simple and repetitive, but at times the assembly is given lengthier Scripture quotes (psalms and canticles spoken antiphonally or directly). Galipeau also provides a helpful list of music suggestions in various styles for each service.

The prayer services also catechize. In the "Lenten Penitential Service," for instance, the leader invites reflection on seven periods of purification and preparation in salvation history; the congregation responds to each with a Scripture passage. The *Magnificat*, the canticle from Ephesians 1, and the canticle from Isaiah 12 are used as proclamations of praise in the penitential services for Advent, Lent, and the New Year, respectively. In this way, "the Bible [is] opened up more lavishly, so that a richer share in God's word [is] provided for the faithful" (*Constitution on the Sacred Liturgy*, 51).

This book is a ready resource, one that I will use often. (The CD version, which is included with the book, greatly simplifies making worship aids and scripts.) In using it, I recommend reading aloud the entire text to check for phrases that might need a little fine tuning and to determine pacing of the entire prayer service. For instance, the prayer based on the words of Saint Francis is chock-full of ideas and images to ponder; it requires a slow and thoughtful recitation. With pauses (or perhaps even a slide presentation), the service would be very powerful.

I discovered in this volume a number of solutions to my "prayer services I need to write" list. One is "A Vigil Service before Christmas," which provides a context for the Christmas Eve carol program; it can also lead into the posada procession. I was also pleased to find prayer services for Independence Day and for the time before public elections. "Penitential Service: Hope" is a unique and creative offering for a number of difficult pastoral situations; it could be used with those who are sick or grieving, experiencing a tragedy, or living with doubt and fear. Another favorite is "Crowning an Image of the Blessed Virgin Mary" with its lovely, broadly inclusive Marian text.

The writer also made room for lighthearted prayer moments. "Celebrating the Gift of God's Creation" brings a smile with phrases such as "Church bells, school bells, and cow bells, bless the Lord." And in a "Blessing of Pets": "Blessed be God, who created poodles and pugs, beagles and bloodhounds, Dalmatians and dachshunds, and dogs of every mixed breed."

There is an occasional phrase or two that could be modified for theological clarity. The opening prayer in the "Advent

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Penitential Service" includes the phrase "Help us now to cleanse our souls and to prepare room in our hearts." It would be better to ask God to "cleanse our souls and help us to prepare room in our hearts." Another sentence which should probably be modified appears in the very attractive and useful service entitled "Penitential Service: Respect for Life." An intercession reads, "For those responsible for preserving the sacredness of life," but God is the one responsible for preserving the sacredness of life. In another example, a writer presumably uses passive voice in order not to assign gender to God: "God looked at everything that had been made." A better wording might be, "God looked at everything God had made."

The breadth and freshness of these prayer services make this a book to keep close at hand in parishes.

Mary Beaudoin

Blessings and Prayers through the Year

A Resource for School and Parish. 232 pages, hardcover, with two music CDs. Elizabeth McMahon Jeep, with music suggestions by Mary Beth Kunde-Anderson. Liturgy Training Publications and World Library Publications, 2004. WLP, 017252, $49.95.

Blessings and Prayers through the Year is a wonderful resource for any faith formation program, no matter how large or small it might be. This volume is also a rich resource for those who home school. From fall through the peaceful joy of summer, many of the ordinary celebrations we might overlook are offered to us through song and prayer.

Elizabeth Jeep's introduction to blessings reminds readers that "the act of blessing helps us to remember first who God is and what God does in and for the world . . . . A blessing then is always a celebrating of God's goodness, of naming and giving thanks for the mercy of God."

Throughout this delightfully illustrated book, Scripture, prayer, and song are interwoven into opportunities for those leading prayer in a variety of school and religious education situations. For example, this past year offered the occasion to pray for John Paul II. The religious education classes at the parish I serve used the prayer service titled "Prayer when a Person in the School Community Dies" to honor and recall the life of John Paul II. The Scripture readings, prayers, and songs spoke to children at every age level.

Each prayer service is prefaced by an introduction that explains the setting and offers suggestions for how those gathered can prepare for the blessing celebration. Additional notes of historical or scriptural background are found in the margins. These notes enrich the experience by giving factual information that enhances one's knowledge of religious traditions and builds understanding of what we are about as we pray. Prayers for other faiths' high holy days are also included, reminding us of God's blessing on all peoples.

The accompanying music CDs are among the best I have encountered in religious education resource material. The songs are truly singable! They are upbeat, clearly understandable, and inviting. My parish catechists used the CDs and gave the songs high marks. For those blessed with musical ability, the score is also included.

In offering the journey of blessings throughout the year, this volume opens up the ritual and form of a blessing. It also calls attention to our world and all the ways to celebrate God's presence among us. Elizabeth Jeep writes, "Prayer is a path where there is none, and ritual is prayer's vehicle." This resource certainly offers many opportunities for taking a prayerful path in whatever form of faith formation is open to the user.

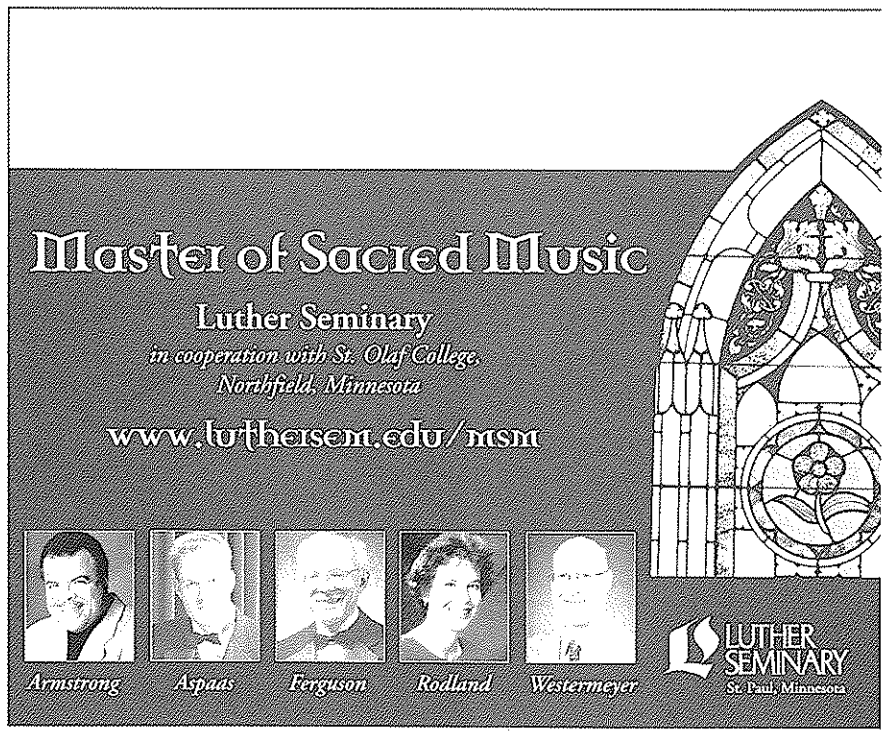
Judith Brusseau

Creating Uncommon Worship

Transforming the Liturgy of the Eucharist. Richard Giles. The Liturgical Press, 2005. 224 pages, paperback, $34.95.

In *Creating Uncommon Worship*, the Rev. Richard Giles, dean of the Episcopal Diocese of Pennsylvania's Philadelphia Cathedral, provides a creative response to a common question: "How can a local faith community transform its Eucharistic worship using an existing building, while paying attention to the roots of Christian liturgy and the need for liturgical renewal?" He summarizes a plan for renewal and the resulting character of the Sunday liturgy used by Philadelphia Cathedral with seven key phrases: (1) noble simplicity, (2) theologically demanding, (3) a clear expression of who we are and why we do the things we do, (4) highly participatory, (5) integration of the sensory and spiritual dimensions of worship to form an experience of beauty, (6) a liturgical space remodeled to suit the form and function of the liturgy, and (7) a liturgy that has a profound effect on those who participate. Every faith community might not want their renewed sacred space and Sunday liturgy to resemble what Philadelphia Cathedral has accomplished, but *Creating Uncommon Worship* warrants serious study and discussion and provides indispensable resources for the task of local liturgical renewal.

Books about the liturgy, like the liturgy itself, should be welcoming and simple,



leaving room for the experience of beauty and mystery. This book's organization and layout provide a medium for the reader to encounter liturgical catechesis and the principles, design, and practice of good liturgy. It is not a book to be read from cover to cover. Readers should begin with Part One: Principles and then browse wherever specific interest leads. Once readers have an overview of the book's layout and rich contents, detailed study and discussion will be more productive. Giles rightly insists that transforming the Eucharist must begin with study and reflection among the leaders of worship and then continue with serious liturgical catechesis for the entire faith community. This foundation must precede questions concerning changes in space, furniture, music, vestments, movement within the liturgy, use of silence, the role of celebrant and other special ministers, the role of the whole assembly, and the flow of the liturgy. Rather than a "quick fix" or easily applied "how to" approach, Giles provides a demanding process for liturgical renewal, one that assumes a discipline of prayer, study, work, and charity within the entire faith community.

Five specific issues in the book are especially relevant. First, Giles reminds readers that liturgy is an activity and movement that takes place within a physical form (space) that is designed *for* liturgy. The architecture of worship articulates the ways that space and furniture facilitate liturgical activity. It forms the worship like a potter's hands form the clay. Space and furniture must both create an appropriate environment for movements of ministers and congregation and manifest the mystery of God's presence and activity in liturgy.

Second, Giles suggests that the pastor's role in renewal should not be managerial or overly academic. He or she should teach and enable the community through a passion for liturgy and its power to transform lives, an ability to articulate a vision of liturgy that goes beyond the congregation's experience and needs, and guidance in the catechesis that must accompany liturgical renewal.

A third issue is the need for collegiality in the process of renewal. Giles suggests the formation of a team to guide the overall process and opportunities for creating, experiencing, and evaluating new forms or components of liturgy. He warns of the danger of creating "special services" that become regular parts of the parish's worship. Although emphasis on special services may reflect specific needs for renewal, a focus on these alternatives may leave the regular Sunday liturgy unchanged and fragment solidarity in the faith community.

Fourth, persons concerned with the need for "alternative" liturgies to attract youth and young adults to the congregation may be disappointed with some of Giles's recommendations, yet he raises issues that are often overlooked. *Creating Uncommon Worship* is useful for discerning ways to design complementary worship experiences without a focus on our culture's emphasis on entertainment and sensory gratification. Giles holds out for fidelity to liturgical principles that connect with deep human spiritual needs while expressing these principles through the use of modern music, technology, and creative expression.

Finally, although brief, the section on music is packed with wisdom and practical advice. Music is essential and a prayerful expression of the *entire* assembly. The choir should lead the congregation as a worshiping *part* of the assembly. Giles deals with important issues of the politics and power of church musicians and music that either support or short-circuit the integrity of the Eucharist.

This book is a timely, tested, and indispensable resource for local faith communities and diocesan liturgical commissions. Although written from experience within the Episcopal and Anglican tradition, it offers wisdom and practical advice to other denominations, especially Lutherans and Roman Catholics.

David G. R. Keller

Blessed Art Thou: Mother, Lady, Mystic, Queen

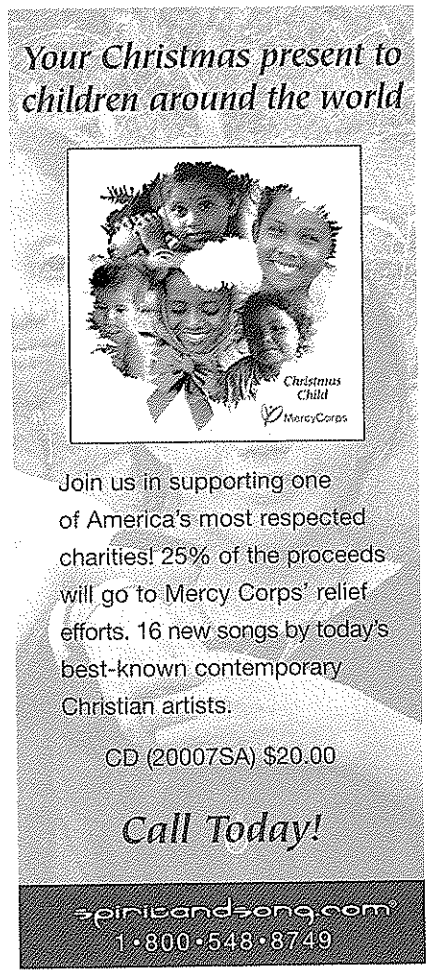
Michael O'Neill McGrath, OSFS; prayers by Richard N. Fragomeni. World Library Publications, 2004. Hardcover, 102 pages. 017255, $39.95.

"This book is for all of you readers who struggle to find new ways to be faithful in a church and world continually racked by crisis, division, and insecurity": Michael O'Neill McGrath's statement describes well the gift this powerful art work, poetic journey, and reflective story offers. It is not a book that one picks up once for the joy of the art. Rather, it is a book that calls for an intentional reading and a continuous rereading. It is a book to be studied and to be prayed.

The overall structure of this splendid volume that honors Mary is reflected in the names for her that mark the sections: Mother, Lady, Mystic, and Queen. The reader is swept into many levels of experience with each name and painting: color, symbol, prayer, Scripture, compelling images, and reflective dialogue. Fabric, design, symbol, faces, eyes . . . these are gathered in by sensations that hinge on the particular title of Mary. Prayer follows. The prayers, crafted by Richard N. Fragomeni, are evocative, offering the reader deeper insight into the artistic images.

The journey through the book is a three-layered structure and experience: prayer, painting, and reflection. In general, the reflective pieces speak to the painting and the situation depicted, relating both to human concerns and experiences.

The paintings are inspired from titles found in one of the oldest prayers of the Catholic Church—the Litany of Loreto (a litany that was originally in Greek, dating from the sixth century). McGrath and Fragomeni have created a spiritual journey for the reader through a movement of increasing depth in awareness and insight into Mary as woman, Mary as disciple, Mary as mother, and Mary



as spiritual support. Her journey, they indicate, is also our journey.

McGrath offers the gifts of color, contour, and shape as well as words that reflect how these images have touched his own heart. "Deep within us, far beneath the surface of our skin, under our hearts and bones, behind the shadows of our egos, burns an eternal flame," he writes. *Our Lady of Light* is both a visual meditation and a didactic exploration of the human journey with and within the Divine. *Our Lady of Refuge* is a sight to ponder. The texture of the picture is especially striking. The quilt becomes the fabric of life, refuge, connections, place, and events. Fragomeni's prayer contains emotionally rich words like "shelter," "defend," "refuge," and "protect." The prayer and the painting invite one into trust and awareness of God's care through the open arms of a mother.

The book is also rich in historical context. Threaded throughout the work is the story of a people and stories of cultures. In this story stands the history of how the Christian community embraced the Mother of Jesus as mother. In time, cultures begin to think of her as "Lady." She became a beacon of peace, light, and refuge. She is the lady who brings a beaded prayer—the rosary—to her people. The image of *Our Lady of the Rosary* centers on the geographical area of Spain, a country that gave McGrath a deep point of reference with regard to this counted prayer. The painting is reflective of the artists of Spain and Latin America.

When the reader moves into the book's focus on Mary as mystic, the paintings become more symbol than image of a person. *Star of the Sea*, an image that is often recited but not often viewed, is a panorama of detail and possibilities. Mary is in and with the sky, the stars, the sea, the eternal, and the now. Fragomeni's prayer guides the reader from the sky to the sea and back again through human struggle and into the wonder that comes after the storm.

This book is a treasure. It is truly a gift to anyone wanting to deepen the experience of Mary as mother, lady, mystic, and queen.

Diane Cunningham

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Ms. Mary Beaudoin is the director of religious education and a music consultant at Saint Peter Parish, Olney, Maryland. She is also director of the Washington, DC, NPM Chapter.

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Ms. Donna Kinsey is a music specialist for Monongalia County Schools, West Virginia, where she teaches general music and directs handbell and vocal choirs, a recorder consort, and an African drum and dance ensemble. She has served for more than thirty years as a pastoral musician for the Parish of St. Francis de Sales.

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The Liturgical Press, Saint John's Abbey, PO Box 7500, Collegeville, MN 56321-7500. (800) 858-5450; web: www.litpress.org.

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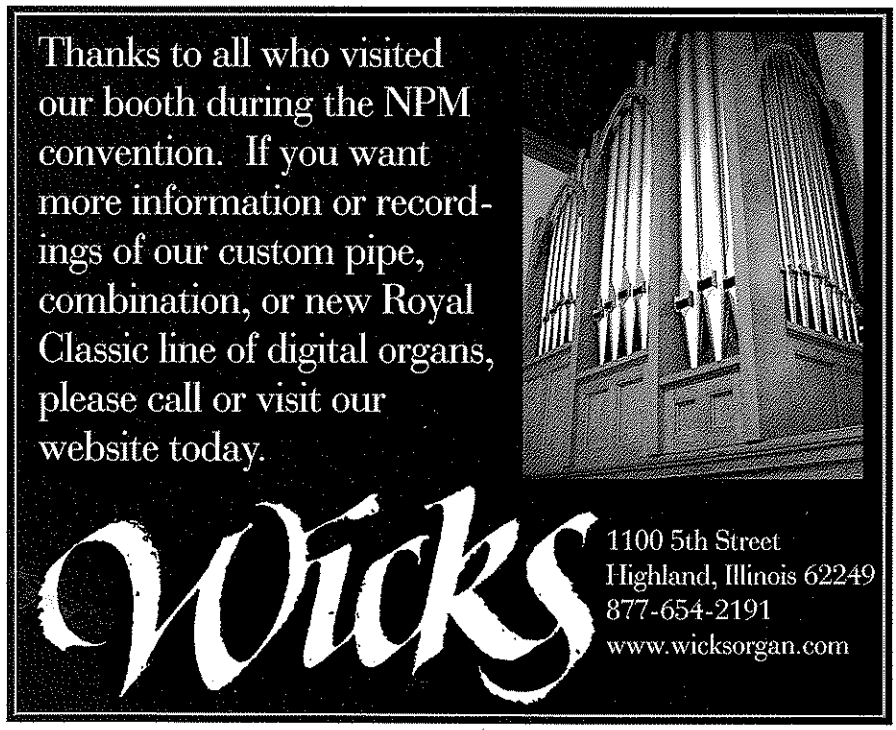


Hotline

Hotline is a service provided by the Membership Department at the National Office. Listings include members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. We encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs, and the names of music resources/hymnals in use at the parish.

A listing may be posted:

- on the web page—www.npm.org—for a period of two months ($50 for members/$75 for non-members);
- in print twice—once in each of the next available issues of *Pastoral Music* and *Notebook* ($50 for members/$75 for non-members);
- both on the web page and in print ($75 for members/$125 for non-members).

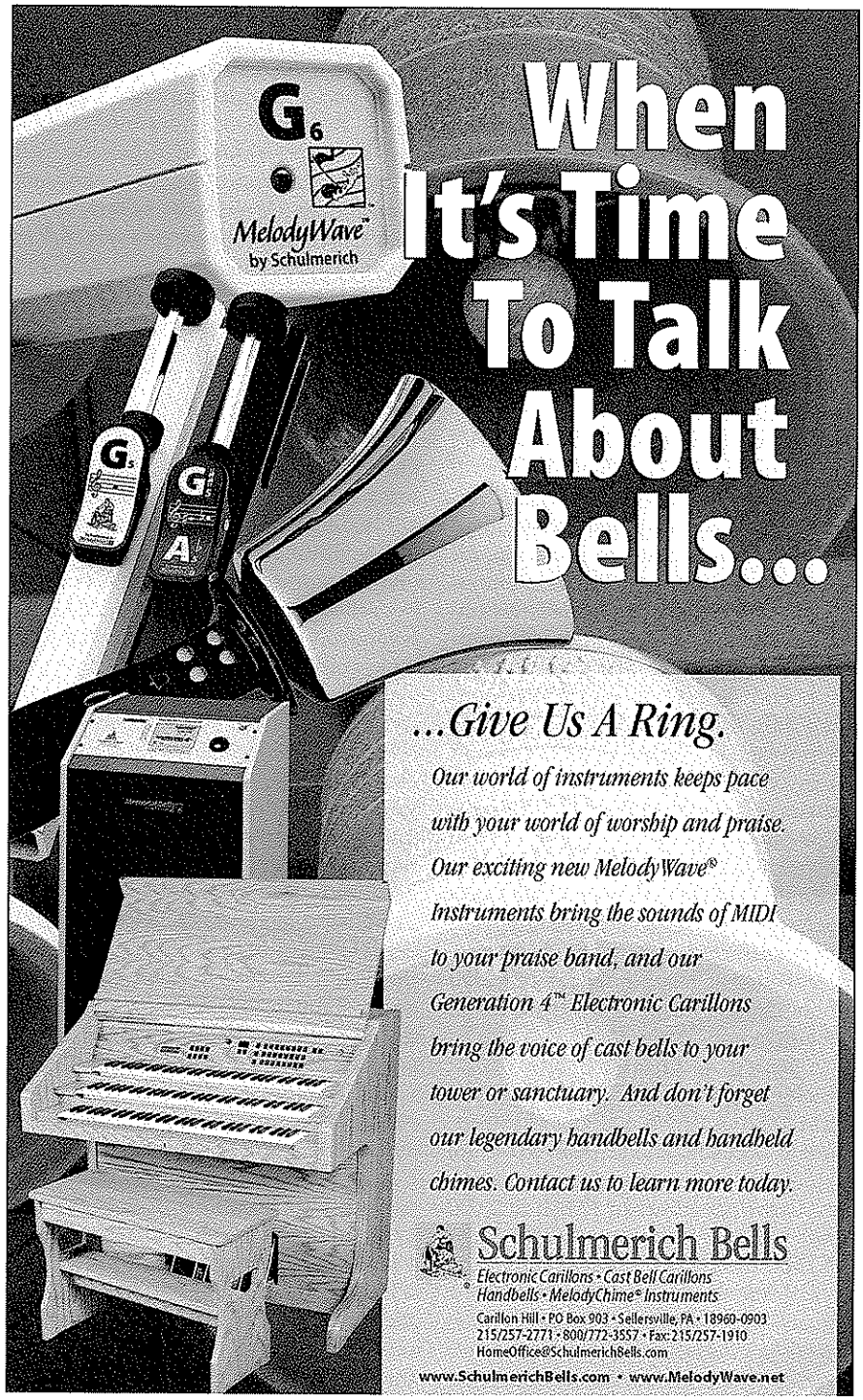
Ads will be posted on the web page as soon as possible; ads will appear in print in accord with our publication schedule. Format: Following the header information (position title, church or organization name, address, phone, fax, e-mail, and/or website addresses) ads are limited to a maximum of 100 words.

Ads may be submitted by e-mail to npmmem@npm.org, faxed to (240) 247-3001, or mailed to: Hotline Ads, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. When submitting your ad, please include your membership number and the name of the person to whom or institution to which the invoice should be mailed.

Position Available

FLORIDA

Director of Music Ministries. Nativity Catholic Church, 705 E. Brandon Boulevard, Brandon, FL 33511. Phone: (813) 681-4608; fax: (813) 653-9482. Large (4,600-family), dynamic parish in Tampa Bay area (Diocese of St. Petersburg) seeking a full-time music director with excellent understanding of liturgy. Candidate should be a practicing Catholic. Requirements include: keyboard skills (piano and organ) in varied musical styles; choral directing experience; minimum BA in music; excellent organizational/interpersonal skills; collaboration with other pastoral staff. Duties include overall coordination of



volunteer chorale, children's choir, Family Mass group, LifeTeen band, and Spanish choir. Competitive salary based on experience. Please send résumé/references to pastor at the above address. HLP-6545.

Director of Music Ministry. St. Peter Catholic Church, 100 Francis Street, Mary Esther, FL 32569. Phone: (850) 581-2556; e-mail: pastor@stpeter.ptdiocese.org; website: www.stpeter.ptdiocese.org. Full-time position as director of music for a growing parish in northwest Florida. Candidate should be a practicing Catholic. Responsibilities include: planning and playing for three weekend liturgies, holy day liturgies, weddings, funerals, and other liturgical events; organizing adult and children's choirs; involvement in parish functions involving singing and/or playing. Benefits/salary commensurate with education/experience. Send audio tape/cd/mp3, résumé and references to Fr. Paul White at above address. HLP-6565.

ILLINOIS

Director of Liturgical Music. St. Hubert Church, 729 Grand Canyon Road, Hoffman Estates, IL 60194-3226. Phone: (847) 885-7701; fax: (847) 885-4631; e-mail: ycassa@sainthubert.org. This large, active, progressive Catholic parish is seeking a highly qualified pastoral musician for full-time music director. Responsibilities include selecting/preparing music for Sunday Eucharist, holy days, funerals, weddings, etc.; directing adult, teen/young adult, and children's choirs; training/scheduling cantors; coordinating parish instrumentalists; working with staff and liturgy coordinator. Must have at least a bachelor of music degree, solid knowledge of Catholic liturgy, conducting, and strong interpersonal skills. Piano proficiency desirable. Salary commensurate with experience and Chicago Archdiocesan guidelines, including benefits. Please send letter of interest, résumé and references to Yvonne Cassa, Liturgy Coordinator, at St. Hubert Church. HLP-6547.

Director of Liturgical Music. Ss. Cyril and Methodius Parish, 608 Sobieski Street, Lemont, IL 60439. Phone: (630) 257-2776; fax: (630) 257-9372; e-mail: larryatcm@aol.com. Growing suburban parish of 2,000 families on the southwest side of Chicago seeks self-motivated, creative individual for full-time position. Responsibilities: plan and provide music for parish liturgies; direct adult choir, two children's choirs, and funeral choir; recruit, train,

Young violinist at Friday Morning Prayer during the National Convention.

and provide formation for choirs and other liturgical musicians; assist with children's liturgies—day-school and R.E.; special liturgies, funerals, and weddings. Requirements: understanding of Catholic liturgy; previous experience with liturgical music; strong organ, piano, and choral directing skills; bachelor's degree in music/liturgy or equivalent. Salary commensurate with education and experience. For complete description, inquiries, or to send résumé, contact Father Larry Lisowski. HLP-6564.

MARYLAND

Director of Music and Liturgy. St. Andrew by the Bay Roman Catholic Parish, 701 College Parkway, Annapolis, MD 21409. Phone: (410) 974-4366; e-mail: SABBanna@archbalt.org. Parish of 1,400+ households east of Annapolis, near the beautiful waters of the Chesapeake Bay, seeks qualified director. Full-time pastoral staff position. Candidate should be able to play both organ and piano; conduct adult, teen, and bell choirs; and supervise others who lead the contemporary music group and children's choirs. A vocalist him/herself, candidate should be able to train leaders of song; be available to help plan and celebrate weddings, funerals, and other celebrations; and have working knowledge of Catholic liturgy as well as the liturgical year. Send letter of interest and résumé to Search Committee. Salary and benefits commensurate with experience. HLP-6543.

Music Director/Instructor of Sacred Music. Mount St. Mary's University, Seminary, Emmitsburg, Maryland. E-mail: Rohlfs@msmary.edu. Full-time director of music position includes six Masses and one vespers service per week and conductor of seminary choir. In addition to being the primary musician for approx. 1,400 university and 140 seminary students, the director of music will teach one or two courses in sacred music. Bachelor's degree and experience in liturgical music instruction and performance required. Full benefits. Salary commensurate with expertise/experience. Tuition remission is also available. Position available immediately. E-mail résumé to Msgr. Steven Rohlfs. HLP-6568.

MASSACHUSETTS

Director of Music/Organist. St. Rose of Lima Parish, PO Box 685, Northborough, MA 01532. Phone: (508) 393-2413; fax: (508) 393-4922; e-mail: strose@charterinternet.com. Suburban parish of 1,500 families, thirty-five miles west of Boston, ten miles east of Worcester. Four weekend Masses. Director trains and works with cantors and choir. Parish has a contemporary music group with its own director. Good electronic organ and piano. Salary and benefits based on experience. Need to be able to communicate well and work in a collaborative fashion. Degree is helpful. Position available fall 2005. HLP-6544.

Music Director/Organist. St. George Church, 40 Brattle Street, Worcester, MA 01606. Phone: (508) 853-0183; fax: (508) 854-0864; website: www.saintgeo.com. Active parish of 1,800 families in Central Massachusetts seeks a part-time music director and/or organist. Minimum bachelor degree/equivalent, full knowledge/appreciation of Catholic liturgy, proficient in organ/keyboard skills, strong choral directing skills, able to promote growth of adult choir and cantor program, develop junior choir, familiarity with a variety of musical styles. Responsibilities: two weekend Masses, holy days (funerals and weddings extra); planning/coordinating music for other parish celebrations; one weekly adult choir rehearsal. Organ is three-manual Baldwin D431. Salary commensurate with experience. Send résumé and three references to Rev. Henry A. Donoghue at the above address. HLP-6560.

MICHIGAN

Music Director/Coordinator. St. Michael Parish, 345 Edwards Street, Grand Ledge, MI 48837. Phone: (517) 627-8493; website: www.stmichaelgl.org. Part-time position. Must have keyboard/organ accompaniment and choral expertise and experience. Organizational, collaborative, and communication skills required. Responsible for two weekend liturgies, two weekly rehearsals, weddings, and various special liturgies. Availability for

two weekly school liturgies and funerals preferred. Send résumés ASAP to Rev. James Eisele. Full job description available upon request. HLP-6559.

Organists/Music Directors. The Catholic Diocese of Lansing, 300 W. Ottawa Street, Lansing, MI 48933-1577. E-mail: mdulac@dioceseoflansing.org. The Diocese has several openings for full- and part-time pastoral musicians. Please send a letter of introduction and current résumé to Michael Dulac, Office of Worship, at the above address. HLP-6580.

MINNESOTA

Liturgist. Franciscan Sisters of Little Falls, 116 8 Avenue SE, Little Falls, MN 56345. Phone: (320) 632-0621; e-mail: ascholl@fslf.org; website: www.fslf.org. We have an immediate opening for a part-time liturgist. Direct the worship life of the Franciscan Sisters religious community, including preparation for weekly and seasonal liturgies, planning of sacramental celebrations, and directing the choir. A college degree with at least three years liturgy experience in the Roman Catholic tradition is required. Ability to play piano or organ required. Competitive wage and benefits. Send letter of interest and résumé to Amy Scholl, Human Resources Coordinator. HLP-6556.

MISSOURI

Music Director. The Catholic Church of Immacolata, St. Louis, MO. Phone: (314) 997-5001; fax (314) 991-5700; e-mail: Wwhited@Immacolata.org. Seeking full-time music director of church and school. Potential candidates must have piano, organ, and vocal skill as well as a thorough knowledge of Catholic liturgy. Director needs to be a collaborative leader, flexible decision maker, and work well with people. Responsibilities include four weekend Masses, holy days, adult choir, children's choir, training and developing cantors, liturgy committee, staff meetings, music teacher two days a week (grades one to eight). Weddings and funerals are additional. Send résumé by fax or e-mail. Contact Msgr. Walter Whited (ext. 315) or Janice (ext. 323). HLP-6563.

SOUTH CAROLINA

Director of Music/Liturgy. Saint Peter Catholic Church, 1529 Assembly Street, PO Box 1896, Columbia, SC 29202. Phone: (803) 779-0036. Historic 1,150-family parish seeks full-time music director with good understanding of liturgy. Requirements include: strong keyboard skills in various musical styles, excellent choral/directing ability, bachelor's degree in church music (advanced preferred), strong organizational/people skills, and collaboration on parish liturgical planning. Well developed adult choir, children's and contemporary choirs (directed by associates), and active concert series. 2002 three-manual, thirty-eight-rank Peragallo organ in excellent acoustical space, Steinway grand piano; *Worship III* and *Gather II* in pews. Application, résumé, recording/video, and three references to Music/Liturgy Search Committee. HLP-6567.

SOUTH DAKOTA

Director of Liturgical Music. Sacred Heart Parish, 409 3rd Avenue SE, Aberdeen, SD 57401. Phone: (605) 225-7065; fax: (605) 226-5992; e-mail: shpastor@iw.net. Parish of 1,500 families seeks full-time director with bachelor's degree in vocal music and choral directing. Direct three choirs and be primary organist. Competence in vocal, choral directing, cantor training, and keyboard proficiency is expected. Responsible for training, recruiting, and scheduling cantors and accompanists. Four weekend liturgies, four weekday liturgies, school Masses, weddings, funerals, and other church services. Significant knowledge of Catholic liturgy is very desirable. Instruments include: Kilgen twenty-rank pipe organ (two-manual), Young Chang spinet piano, and a Yamaha Clavinova. Salary/benefits commensurate with education and experience. Submit a résumé with cover letter to the above address. HLP-6557.

VIRGINIA

Choir Director. Our Lady of Good Counsel, PO Box 97, Vienna, VA 22183-0097. E-mail: adminassist@olgcva.org. 3,300-family parish in Northern Virginia, administrated by the Oblates of Francis de Sales, seeks choir director for the 11:00 AM Sunday Mass with a traditional choir. Our parish community is grounded in the spirit of Vatican II and Salesian spirituality. Qualifications required: successful experience in directing a choir, strong organizational and interpersonal skills, knowledge and understanding of Catholic liturgy, desire to grow/deepen faith and spirituality through ministry, and the ability to work as a teammate with other music leaders. Degree in music a plus. Competitive salary commensurate with experience. Send résumé, two letters of recommendations to CD Search Committee. HLP-6574.

WISCONSIN

Music Minister. St. Joseph Catholic Church, S89 W22650 Milwaukee Avenue, Big Bend, WI 53103. Fax: (262) 662-0783; e-mail: schuhk@archmil.org. St. Joseph Catholic Church, a faith-filled parish of 1,400 families, seeks an energetic, faith-filled person with piano, choral/directing skills, and background in a variety of liturgical music. This person will be responsible for weekend Masses, holy days, weddings, and funerals. Duties include working with cantors, conducting adult and children's choirs. This person must be able to work well with a staff and volunteer ministers. Position is thirty hours per week. Salary is commensurate with education and experience. Applicant should send résumé to Music Minister Search Committee. HLP-6578.

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Calendar

Conferences, Workshops

OKLAHOMA

Hulbert
October 7–9
Third Gregorian Chant Weekend with J. Richard Haefer, Father Bachmann, Prior Anderson, and Lauren Lantier. Concentration on Mass X. To include presentation on Ward Method for children under sixteen. Contact: Annunciation Monastery of Clear Creek, 5804 Monastery Road, Hulbert, OK 74441-5698.

COLORADO

Boulder
October 28–30
Living Liturgy Conference, featuring Daniel Erlander, Susan Briehl, Tom Witt, Mary Preus, and Marty Haugen at Mt. Calvary Lutheran Church. Contact: Michael Richter. Phone: (800) 444-5055; e-mail: docseuss@ix.netcom.com.

ONTARIO

Toronto
October 27–29
When Faith Meets Pedagogy Conference, featuring Alison Adams, Tony Alonso, Michael Mahler, at Doubletree International Plazas Hotel. Web: www.catholic-curr-coop.org/wfmp2005.htm

PENNSYLVANIA

Pittsburgh
October 13–15
Ecumenical Conference featuring Susan Briehl, Marty Haugen. Contact Rev. Don Green at donald.greeg@ecunet.org.

Concerts, Festivals, Rallies

ILLINOIS

Evanston
October 21
Concert featuring Tony Alonso and Michael Mahler at Sheil Catholic Center, Northwestern University. Contact: Angela Stramaglia at a-stramaglia@northwestern.edu.

MINNESOTA

Elm Grove
October 15
"Songs of Grateful Praise" hymn festival with "Songs of Joy" host and St. Olaf College Pastor Bruce Benson, John Ferguson, guest choirs, and the St. Olaf Cantorei directed by Anton Armstrong. Place: St. Mary's Visitation Parish. Phone: (262) 782-4575.

PENNSYLVANIA

Pittsburgh
November 13
Organ Works of J. S. Bach. Performance of the complete toccatas and fugues and Schübler Chorales by J. Christopher Pardini. Shadyside Presbyterian Church. Phone: (412) 682-4300; web: www.shadysidepres.org.

Overseas

AUSTRIA

Vienna, Melk, Salzburg
November 4–10
"European Masters": Subsidized continuing education program for directors of music. Contact: Peter's Way at (800) 443-6018 or via e-mail: annette@peterswaysales.com.

CANADA

Montreal, Quebec City
October 15–20
"Magnifique Quebec": Subsidized continuing education program for directors of music. Contact: Peter's Way at (800) 443-6018 or via e-mail: annette@peterswaysales.com.

Montreal
May 23–June 2, 2006
Violin 2006: Montreal International Musical Competition. Open to men and women of all nationalities who, on January 1, 2006, are twenty-nine years old or younger. Registration deadline: December 16, 2005. Information at www.jeunessesmusicales.com.

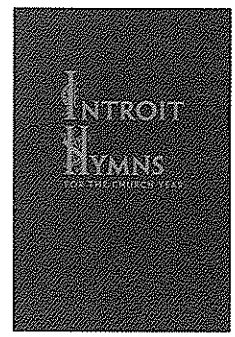
MEXICO

Mexico City
November 4–10

"Shrines of Mexico": Subsidized continuing education program for directors of music. Contact: Peter's Way at (800) 443-6018 or via e-mail: annette@peterswaysales.com.

Please send information for Calendar *to: Rev. Lawrence Heiman, C.PP.S., PO Box 815, Rensselaer, IN 47978. E-mail: lheiman@saintjoe.edu.*

NEW from WLP



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Christoph Tietze

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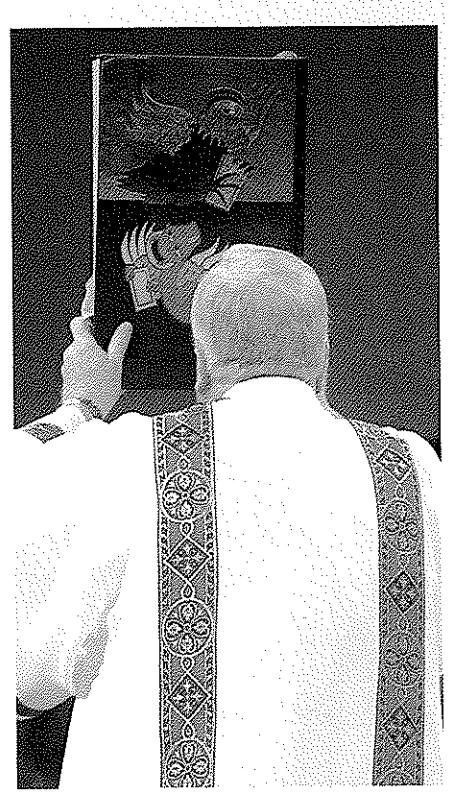

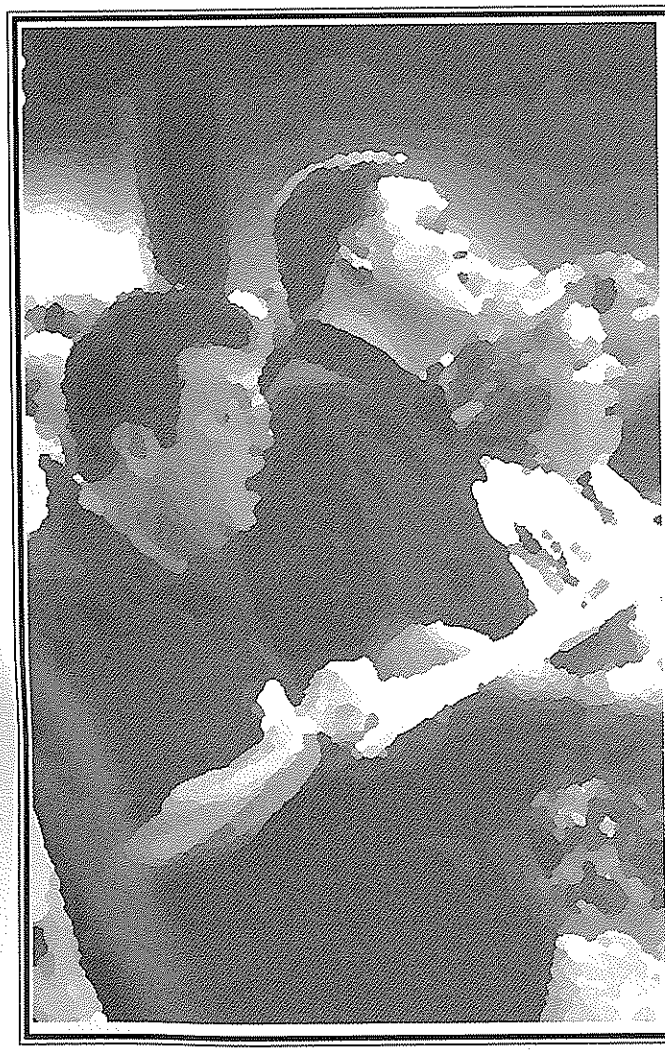

"Ours is a singing faith
All thanks to God be sung
By people here both far and near
In every land and tongue"

Jane Parker Huber

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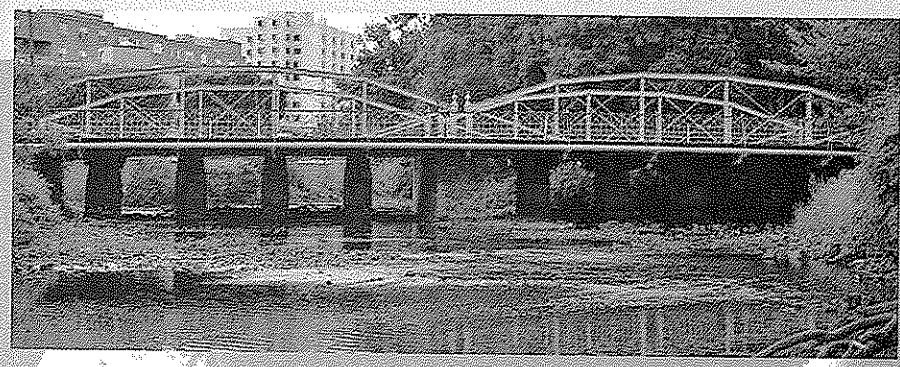

June 27–30 • Stamford, Connecticut • Building Bridges

July 18–21 • Grand Rapids, Michigan
Sing a New World!

August 1–4 • Sacramento, California
"What You Have Received, Give As a Gift" (Mt 10:8)

Full brochures will be sent to all NPM members and subscribers early in 2006. Check the NPM website—www.npm.org—for the latest information.

Commentary

That Your Joy May Be Complete

BY THE PARTICIPANTS

The major benefit I received from this NPM Convention is . . . update . . . new materials . . . new ideas . . . new approaches to old problems . . . practical stuff . . . reinforcement of my ministry . . . a shot in the arm . . . renewed and enhanced passion and joy . . . remembering why I am a pastoral musician . . . inspiration to try new things . . . networking . . . meeting and sharing with other NPM members . . . renewed friendships . . . new friends . . . new contacts for future projects . . . camaraderie . . . validation . . . the affirmation that what I do is good . . . positive feedback . . . ministry stimulation . . . inspiration to work on catechesis . . . spiritual renewal . . . guidance . . . enlightenment . . . perspective . . . healing . . . sweet refreshment . . . fellowship, community, Church . . . reaffirming that the prophets must speak regardless of the ramifications . . . like being on retreat . . . learning faith through the youth track and confidence from the speakers . . . being able to work with people my own age . . . seeing young people involved . . . recognition that I need to continue mentoring the youth . . . the right blend of just about everything . . . being welcomed as a presbyter more than ever before . . . having a chance as a priest to see the Church sing and pray . . . bonding with fellow staffers . . . the opportunity to share this experience with two new musicians on our staff . . . realizing how wonderful our choir is and how blessed I am to have a director who knows how to direct . . . time out from my regular church duties . . . morning prayer with the youth . . . singing and praying . . . rich diversity . . . diversity of musical worship . . . learning about common repertoire . . . exposure to new music . . . singing with several thousand musicians . . . being among so many beautiful voices . . . renewed faith in the quality of music used in most Catholic churches . . . ideas on refining and expanding programs in music ministry . . . emphasis on ensembles . . . noontime organ recitals . . . improving physical singing . . . guitar master class . . . being stretched beyond ethnic concerns by ecumenical and Eastern Church prayer . . . being forced to widen my tent . . . development of my gifts . . . Vietnamese resources . . . Filipino music . . . helpful information in dealing with the Hispanic music community . . . the chapter directors' track . . . reading sessions . . . new insights into full, conscious, and active participation . . . a different outlook on how to minister . . . insight into continuing my ministry in a healthy way (no burnout) . . . a deeper understanding of liturgy . . . getting a grasp of where liturgy is going (and not being pleased with that direction) . . . knowing that we experience the same problems . . . knowledge of Scripture . . . getting the tenor of the Church as seen by musicians . . . a feeling of hope for the Catholic Church . . . technical information on sound systems . . . excellent events . . . many opportunities in a small geographic area . . . learning about NPM . . . information on the Music Education Division . . . skills to make me a better music teacher . . . learning to ring handbells . . . the performances . . . catalogues from the publishers . . . bringing home new resources for my youth choir director . . . exhibits . . . buying CDs and books . . . exposure to all the Church's newness and even oldness . . . hospitality . . . I got what I came for . . . a great experience . . . a wonderful week . . . the best convention ever.

At future conventions, we should have more (better) . . . breakouts . . . opportunities for breakouts . . . basic sessions for the new music minister . . . meat and potatoes breakouts . . . advanced breakouts . . . smaller breakouts . . . breakouts on the documents . . . repeated breakouts . . . breakouts for youth . . . breakouts for youth and adults together . . . workshops on tensions when a priest serves several parishes . . . breakouts on general classroom music teaching . . . on conflict management . . . on personal spirituality . . . on sound systems . . . on singing Hispanic music and choosing a good repertoire . . . sessions for musicians who are not part of a choir . . . hands-on sessions . . . prayer before each breakout . . . a track on the work of the mystics in forming our Church . . . workshops with praise and worship music . . . learning multicultural music from people of those other cultures . . . opportunities to learn about the content of workshops we couldn't attend . . . recorded sessions . . . African American Catholic clinicians . . . information on when to use certain songs . . . editing of the printed music . . . convention booklets like this one . . . great volunteers like these . . . shuttle buses . . . events outside the convention center . . . maps that show where events are . . . assembly singing at the Eucharist . . . church venues for the liturgy instead of a convention hall . . . beautiful music at the main liturgy . . . familiar music at the liturgies . . . familiar SATB hymn tunes . . . greater variety

These comments are taken from evaluation forms turned in by participants in the 2005 National Convention.

Participants in the NPM e-mail forum meet for a group photo after the Convention Eucharist.

of musical styles . . . Latin sung during Mass . . . model liturgies . . . silent time in liturgies . . . Roman Catholic morning prayer . . . midday prayer . . . small-group prayer . . . creative and cutting-edge liturgies . . . liturgies . . . song leaders . . . spiritual attitude among participants at prayer events . . . music for the average parish . . . inspiring choir music . . . handbell music . . . new music . . . organ music . . . concert experiences . . . opportunity to sing chant . . . a wider variety of music publishers . . . more exhibitors . . . more late-night exhibit times . . . informational maps . . . readable name tags . . . help for those who have trouble walking . . . sign language interpreters . . . care for people in wheelchairs . . . welcoming environment in the main hall . . . children involved in the liturgies . . . consistency in approaching diversity . . . technology . . . use of PowerPoint and large-screen projection at plenum sessions . . . inspirational support from the plenum speakers . . . strong plenum speakers . . . plenum speakers like these . . . plenum speakers for youth (in a different room) . . . speakers we haven't heard before . . . visible cantors/song leaders . . . liturgical dance . . . dancing in the aisles . . . guitars . . . large musical ensembles . . . involvement of the Eastern Churches . . . a youth "hangout" room . . . choral and instrumental performances . . . time for each breakout session (perhaps fifteen minutes more) . . . time for Q&A after sessions . . . free time . . . quiet, sacred time . . . time between sessions . . . time for exhibits . . . time for showcases . . . "down" time . . . retreat time—a whole day . . . time for informal jam sessions . . . space between chairs . . . liberalism . . . challenges to live justly . . . direct address of issues, even at the cost of controversy . . . food . . . food vendors . . . reasonably priced food and coffee . . . conventions in the West or Southwest . . . humor . . . of the same.

And less (fewer) . . . overlap between MusOps and workshops . . . use of languages that the attendees don't speak . . . Spanish . . . unusual foreign languages . . . variety of languages . . . air conditioning . . . hot churches . . . never-ending song during Taizé prayer . . . cups on the altar at Eucharist . . . conflicts between the liturgical space tour and the organ crawl (I always want to do both) . . . "street musicians" in the hallways . . . conservatism . . . hedonism . . . de-emphasis of the clergy . . . overly familiar music at liturgy . . . new music at Mass . . . poor musical selections . . . Gospel-style music . . . boring music . . . non-liturgical music . . . problems with the sound system . . . plenum sessions . . . breakout session seminars across several sessions . . . sessions in hotels . . . time given to section meetings . . . professionalism . . . performances . . . pre-convention events. . . sound bleed between breakout rooms . . . presenters who don't keep to the schedule . . . untrained or uncredentialed presenters . . . academics . . . breakouts on getting congregations to sing . . . organ workshops . . . showcases masquerading as events . . . talking about what we shouldn't do . . . banners . . . use of large screens to project speakers' images . . . hassles checking into hotels . . . room changes from what is in the program book . . . free time . . . exclusive language . . . overcrowded events . . . dark rooms . . . same old, same old . . . late-night activities . . . strong perfume on participants . . . people talking during plenum sessions . . . walking . . . complaining.

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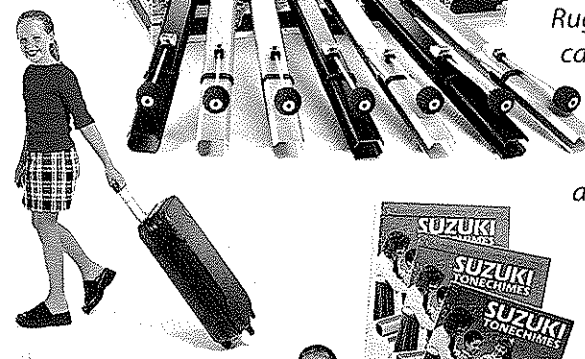

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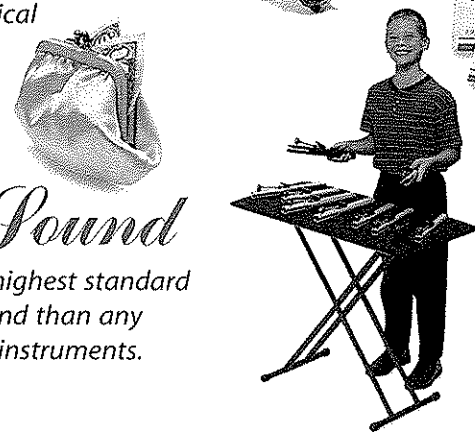

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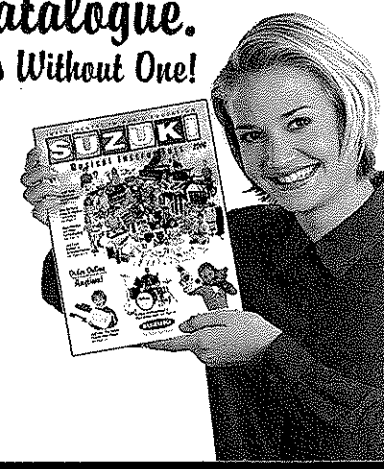

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