

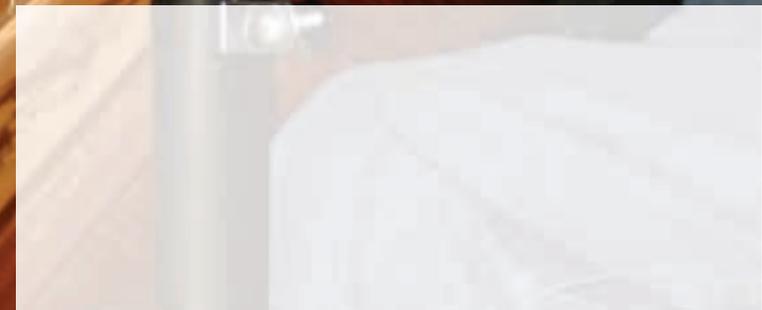
NATIONAL ASSOCIATION of
PASTORAL MUSICIANS

February-March 2008



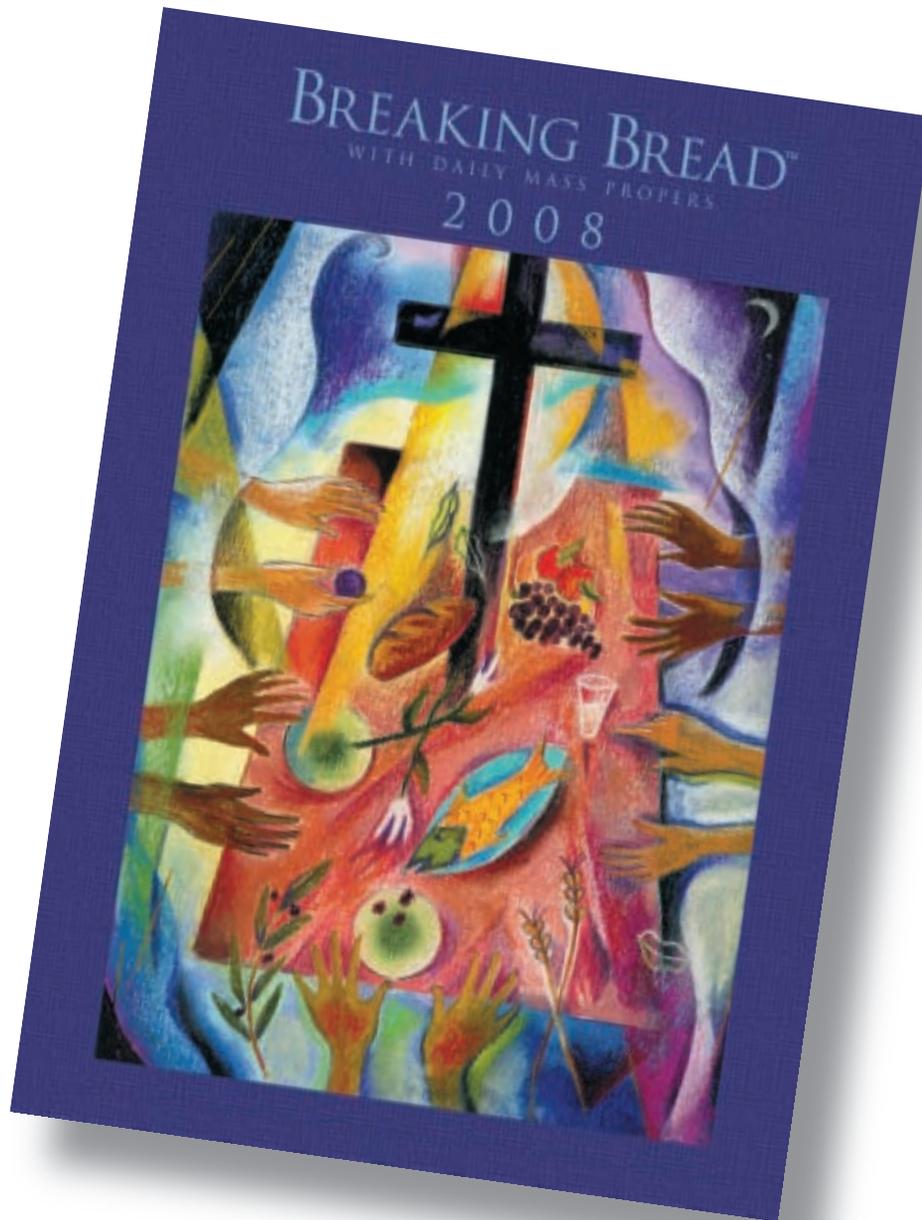
PASTORAL Music

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By John Foley, SJ



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From the President

A guest at last summer's NPM National Convention in Indianapolis commented to me about the large number of young people that she observed in attendance. I had noticed the same thing throughout the week, beginning at the opening event when everyone under the age of thirty was invited to stand. More than one hundred young people under the age of twenty-one took advantage of the special youth rate to attend the convention, and many more young adults also took part.

At the suggestion of the NPM Standing Committee for Youth, last year's convention did not include a youth track. Instead, young people were welcomed to take part in any session that interested them. The presence and participation of youth and young adults at liturgies, events, and workshops permeated the entire convention and so contributed greatly to the incredible dynamism of the entire week.

The presence of a large number of young people at an NPM convention is an encouraging sign for the future of pastoral music ministry. It is also an indication of a commitment to young musicians on the part of pastoral musicians working in parishes, schools, and universities. Young people found their way to Indianapolis because of adults who recognized their gifts and took an interest in nurturing and developing them.

This issue of *Pastoral Music* helps us to reflect on how we can serve as mentors for young people in music ministry. Nearly all of us who serve the Church today as pastoral musicians can recall at least one adult who inspired and encouraged us.

Each of the authors of the articles in this issue has made significant contributions to mentoring young people. I also highly recommend the six testimonies

from young musicians who recount their introduction to music ministry. They describe the people and experiences that encouraged them to pursue further study, and they speak quite eloquently of the call that they are hearing to serve God's people as pastoral musicians. Their stories and their commitment helped me to recall with gratitude the adults who guided me in my own formative years.

I particularly remember my second piano teacher, who was also the organist and music director at my parish church. She directed the boys' choir where I first learned the music of the liturgy, she introduced me to playing the organ, and she gave me my first opportunities to play in church—first for Stations of the Cross and later for weekday and Sunday Masses. After I went away to school, and again after I got my first job as a full-time parish musician, she continued to show interest and to offer encouragement.

As you read the articles in this issue, I hope that you will reflect on your own experience of being mentored. Then take a look around your own parish or community at young people whom you can encourage to participate more actively in music ministry. Let them see the joy that you experience in serving the community in singing its praise and prayer. Help them to develop their skills, nurture their love for God and the Church, and bring them along to the next NPM convention!

A handwritten signature in black ink that reads "J. Michael McMahon". The signature is written in a cursive, flowing style.

J. Michael McMahon
President

PASTORAL Music



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Association News



Conventions 2008

Plenum Sessions

Every NPM convention includes several different kinds of gatherings. These include a convention Eucharist and other times for prayer; plenum sessions; workshops; performances; showcases; meetings of the association, its divisions, and its interest sections; and other events.

Plenum sessions are presentations that address topics of interest to all our members and all convention participants. They usually focus on an aspect of the convention theme, and they tend to be more theoretical than the hands-on workshop sessions. Plenum sessions often lay the foundations on which our pastoral practice is based.

At the 2008 **Western Regional Convention** (Los Angeles, California, August 5–8), the keynote/first plenum presentation by Rev. Msgr. Kevin Irwin will focus on “Authentic Worship in Spirit and in Truth: An Inexhaustible Mystery.” What does it mean to speak about the sacraments as “mystery”? What does it mean to “proclaim the mystery of faith”? What is the broadest meaning of the “mystery of the mystical Body” as a way to describe Christ’s presence? Msgr. Irwin is a professor of liturgy and sacramental theology and dean of the School of Theology and Religious Studies at The Catholic University of America.

The other three plenum addresses in Los Angeles will look at aspects of liturgy and ecclesial leadership. Mr. Rawn Harbor, liturgy and music director at St.

Columba Parish in Oakland, California, and liturgy director at the Franciscan School of Theology in Berkeley, will reflect on “Multicultural Liturgy: Exploring the Mystery.” How do we embrace cultural heritages as vehicles for authentic celebrations of Latin Church liturgy? Dr. Robert McCarty is the executive director at the National Federation for Catholic Youth Ministry. He will examine what leadership requires today so that we can care for the liturgy and those who gather to celebrate it. And Cynthia Serjak, rsm, will help us make the connections between the liturgy and the rest of life so that our worship may be a source for hope and the transformation of the world. Sister Cynthia lives in Pittsburgh, Pennsylvania. After serving as a pastoral musician for more than twenty years, she now works with women entering Sisters of Mercy communities in Pennsylvania and New York.

When we gather for the **Central Regional Convention** (Cleveland, Ohio, July 8–11), Dr. Doris Donnelly will deliver the keynote/first plenum presentation, which will focus on how those who would lead change (or, in church talk, “conversion”) must themselves be open to being changed (converted). Doris Donnelly is the director of the Cardinal Suenens Center in Theology and Church Life and a professor in the Religious Studies Department at John Carroll University in Cleveland.

Other plenum sessions in Cleveland will deal with various aspects of change.

Christopher Walker is an internationally known lecturer, composer, and conductor whose works encompass children’s music for liturgy and catechetics plus a wealth of material for all liturgical celebrations. His works appear in many of the St. Thomas More Group’s American collections. He will help us look at the personal spirituality required of those who facilitate change. Dr. Mary Bendyna, rsm, is the executive director and senior research associate at the Center for Applied Research in the Apostolate (CARA). Since 1991, she has also served as a chaplain-in-residence with campus ministry at Georgetown University. She will examine the changes we face, from changes in liturgical texts and music to shifting demographics and changing generational attitudes. In the final plenum address, Rev. Msgr. Ray East will look at how we negotiate change within a community, from naming our fears and facing them to finding the community’s strengths that will make change possible.

Members and other participants at the **Eastern Regional Convention** (East Brunswick, New Jersey, June 30–July 3) will hear a keynote/first plenum address from Sr. Carol Perry, su, which will examine communion with Christ as the firm ground in a changing Church and world. Sr. Carol is a member of the Sisters of St. Ursula, an order whose ministry focuses on education, social justice, spirituality, and pastoral care. For more than twenty-five years she has taught an adult Bible class at one of America’s oldest Protestant churches—the historic Marble Collegiate Church in New York City— and for the

past ten years she has been the church's resident Bible scholar.

Other East Brunswick plenum sessions will focus on the changing face of liturgy, the Church, and ministry. Rev. Anthony Ruff, OSB, an associate professor of theology at St. John's Seminary and University, Collegeville, Minnesota, and the founder and chaplain of the National Catholic Youth Choir, will look at the changes we face in liturgical texts and music. Sr. Donna Ciangio, OP, a Dominican sister of Caldwell, New Jersey, is the primary agent for Church Leadership Consultation, an independent consulting service. She will lead an examination of the changing face of the Church in the United States and the

opportunities and challenges that ethnic, cultural, and generational changes offer. Dr. Jerry Galipeau, currently the worship editor at World Library Publications, will reflect on the changing face of ministry in the Church—the declining number of clergy, the increase in lay ecclesial ministries, and new approaches to ministry.

Hispanic Ministry Day/ Día de Ministerio Hispano

Go west, so you won't miss Hispanic Ministry Day if you are serving a parish with a large Spanish-speaking community or if you are a Hispanic music minister.

Saturday, August 2, is the date for NPM's Hispanic Ministry Day/Día de Ministerio Hispano—*en Español*. The site is the San Gabriel Mission in San Gabriel, California, and registration begins at 8:30 AM. The focus is "The Eucharist—A Tapestry of Many Colors/Threads." Presenters include Father Richard Vega, Peter Kolar, Anna Betancourt, and others. For registration and more information, please call the Archdiocese of Los Angeles Office for Worship—(213) 637-7262—or Anna Betancourt—(562) 921-6649.

Master Class

Cantors. Melanie B. Coddington and Jim Hansen will present a pre-convention cantor master class in Cleveland on Tuesday, July 8 (9:00 AM–12:00 NOON). This group class will include practical suggestions to improve participants' ability to lead the assembly and to proclaim the Word of God. As time permits, some participants will sing; those who wish to sing should bring two copies of a prepared psalm.

Pre-Convention

Organ Crawl. The organ crawl at the Eastern Regional Convention (June 30, 8:00 AM–12:00 NOON) will visit four instruments—two new installations, two rebuilt—including the Schantz instrument (1954–1990) at the Cathedral Basilica of the Sacred Heart in Newark.

At the Central Regional Convention (July 8, 8:00 AM–12:00 NOON) the crawl will visit two cathedral organs, a parish organ that has been built and rebuilt by three organ companies (E. M. Skinner, Aeolian-Skinner, and Holtkamp), and the instrument at Severance Hall, home of the Cleveland Orchestra.

The crawl at the Western Regional Convention (August 5, 8:00 AM–12:00 NOON) will visit the world's largest organ (First Congregational Church), the oldest Jewish congregation in Los Angeles (Wilshire Boulevard Temple), the Austin/Walker instrument at Wilshire Presbyterian Church, and the world-famous organ in the Walt Disney Concert Hall.

Liturgical Space Tour. The tour in East Brunswick (June 30, 8:00 AM–12:00 NOON) will visit four churches: St. Bartholomew in East Brunswick; St. Cecilia, Old Bridge; Our Lady of Peace, Monmouth Junction; and St. Charles Borromeo, Skillman. All of these spaces are new (built after 1990), yet all incorporate antiques, parts of older

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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 should 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 7, 2008

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buildings, or elements from the Church's architectural heritage.

In Cleveland (July 8, 8:00 AM–12:00 NOON), the tour will visit three churches: St. Peter, built in 1859; St. Andrew Svorad Abbey Church, home of the Benedictine monks in Cleveland; and the Church of the Resurrection of Our Lord, dedicated in 2004.

The tour in Los Angeles (Tuesday, August 5, 8:00 AM–12:00 NOON) will visit a church that has undergone a major renovation (St. John Eudes, Chatsworth); a recently constructed facility (St. Maximilian Kolbe, Westlake Village); and a historic mission that has been well restored (Mission San Fernando, Mission Hills).

Music Education. Alison Adam will present "Songs for School and Religious Education/Formation" as the Music Education Morning (9:00 AM–12:00 NOON) at the Eastern Regional (June 30) and Central Regional (July 8) Conventions. This session is for elementary school teachers to help build their confidence in leading new music.

At the Western Regional Convention,

the Music Education Morning (Tuesday, August 5, 9:00 AM–12:00 NOON) will feature Christopher Walker and Paule Freeburg, DC, in a program that will demonstrate practical resources and techniques to help children be formed in faith through the music they sing and pray.

Music Ministry Leadership Retreat. This very popular pre-convention event gives participants an opportunity to feed spiritual hungers, connect with others, and reflect on vocation and ministry.

Cyprian Consiglio, OSB CAM, will lead the morning retreat (June 30, 9:00 AM–12:00 NOON) in East Brunswick. Cyprian is a musician, composer, author, teacher, and a Benedictine monk of the Camaldolese Congregation. He lived for ten years at New Camaldoli Hermitage in Big Sur, California, where he served the community for eight years as liturgist, choir director, and teacher. Cyprian currently lives in Santa Cruz and spends about half his time at home and half on the road performing and teaching.

Jerry Galipeau will lead the retreat in Cleveland on Tuesday morning, July 8,

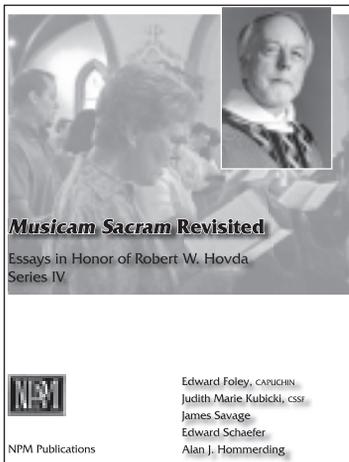
9:00 AM–12:00 NOON. Currently the worship editor at World Library Publications (WLP), Dr. Galipeau spent fifteen years as director of liturgy and music at parishes in Florida and Illinois. He has presented workshops nationally and internationally on topics related to the Rite of Christian Initiation of Adults, liturgical spirituality, ritual music, and adult spiritual formation.

John Flaherty is the retreat leader in California (August 5, 9:00 AM–12:00 NOON). John has been involved in music and educational ministry for more than twenty years as an educator, elementary school principal, music director, liturgy director, and composer. He is presently on the campus ministry team at Loyola Marymount University in Los Angeles, where he serves as the director of liturgy and music.

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this year. Of course, young participants are invited not only to the youth track but also to the other workshops and events that interest them or that are more appropriate to their current ministry.

The Eastern Regional Convention features a special Youth Day on Wednesday, July 2. This day, which is also “T-Shirt Day” in East Brunswick, includes a lunchtime performance by high school organists and pianists who won a competition sponsored by the Metuchen NPM Chapter; a mid-afternoon concert by the St. James Youth Choir, directed by Ms. Janet Natale; and a late-night concert—“Rockin’ the Parkway”—coordinated by John Angotti. The Convention Eucharist will also be celebrated on Wednesday evening at the Cathedral of St. Francis of Assisi.

Workshops for youth in East Brunswick include presentations by Tony Alonso (A 10, B 10, C 10 [with Kate Cuddy], “Young People Choosing Church”; John Angotti, Steve Angrisano, and ValLimar Jansen (C 11, “Practical Skills for Young Guitarists, Vocalists, and Pianists”); and Kate Cuddy and Steve Angrisano (D 10, “Youth: Developing Liturgical Competency”). Details may be found in the convention brochure.

In Cleveland, Tony Alonso will present “Young People Choosing Church” (A 10, B 10); and Steve Angrisano, Andy Andino, and Gary Jaskulski will present “Practical Skills for Young Guitarists, Vocalists, and Pianists” (C 10). Gary Jaskulski will also offer a workshop on “Mentoring Youth and Adults into Music Ministry” (D 09).

Los Angeles workshops for youth include “Young People Choosing Church” with Tony Alonso and Annette Welsh (A 10, B 10, C 10). And we’ll conclude our day on Thursday, August 7, with “Rockin’ LA,” a contemporary and intercultural music event coordinated by John Flaherty.

Don’t forget that any young person twenty-one years old or younger receives a discounted rate for full attendance (see discount information on this page). Youth under eighteen attending an NPM convention must be accompanied by a parent or chaperone who is at least twenty-one years old and is registered as a full convention participant or a companion attendee. Both the young person and the accompanying adult must complete and sign the NPM code of conduct pledges before they will be admitted to the convention. For more information, go to www.npm.org/Events/Codeofconduct.htm.

Discounts

NPM is pleased to offer opportunities for groups to attend the 2008 NPM Regional Conventions at a discount, but all registrations and fees must be sent in together, and there are registration deadlines to receive the discounts. There is also a special youth discount for people twenty-one years old or younger who register for the full convention. Information on these is also in the convention brochure.

Parish Groups. Member parishes that send five or more people from the parish as full convention attendees may receive a discount on each registration fee. The discount ranges from five percent for five to nine people to thirty percent for thirty or more registrants. The deadline for advance parish group registrations is specific to each convention: **May 16** for East Brunswick, New Jersey; **May 23** for Cleveland, Ohio; and **June 23** for Los Angeles, California. Additional information and stipulations may be found in the box on this page.

Chapter Groups. Groups from the same NPM chapter registering together receive a discount on each registration fee. The deadline for advance chapter group registrations is specific to each regional convention: **May 16** for East Brunswick, **May 23** for Cleveland, and **June 23** for Los Angeles. NPM chapter directors have received full information on this discount.

Clergy-Musician Duo. Clergy members and musicians who have an NPM parish membership and register for the convention together receive a discounted rate: \$230.00 each (a total savings of \$50.00 off the advanced members’ rate for two people). This discount is available to only one member of the clergy and one musician from the same member parish or institution. It applies to advance registration only. Both registrations as well as full payment must be included together in the same envelope, and the envelope must be postmarked on or before the advance registration deadline for the specific regional convention (**May 30** for East Brunswick, **June 6** for Cleveland, and **July 7** for Los Angeles). *Sorry, this discount is not available online.*

Youth. Youth (twenty-one and younger) who are NPM members attending the full convention receive a discounted rate—a savings of \$90 off the advance member’s rate. See the convention registration form for additional details.

Member Parish Discount

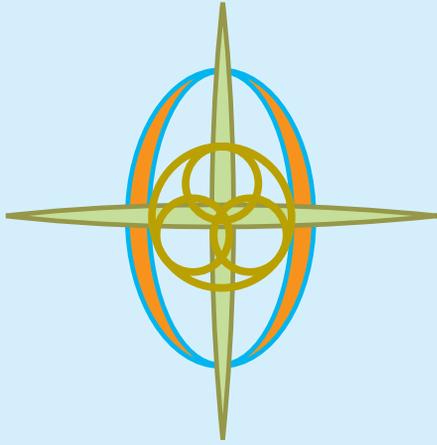
NPM is pleased to offer discounts to member parishes that send five or more people from the parish as full convention attendees. This schedule outlines parish savings for the 2008 NPM Regional Conventions based on the member advanced registration fee of \$255.

5–9 attendees:	5% discount (\$242 each)
10–19 attendees:	10% discount (\$230 each)
20–29 attendees:	20% discount (\$204 each)
30 or more attendees:	30% discount (\$179 each)

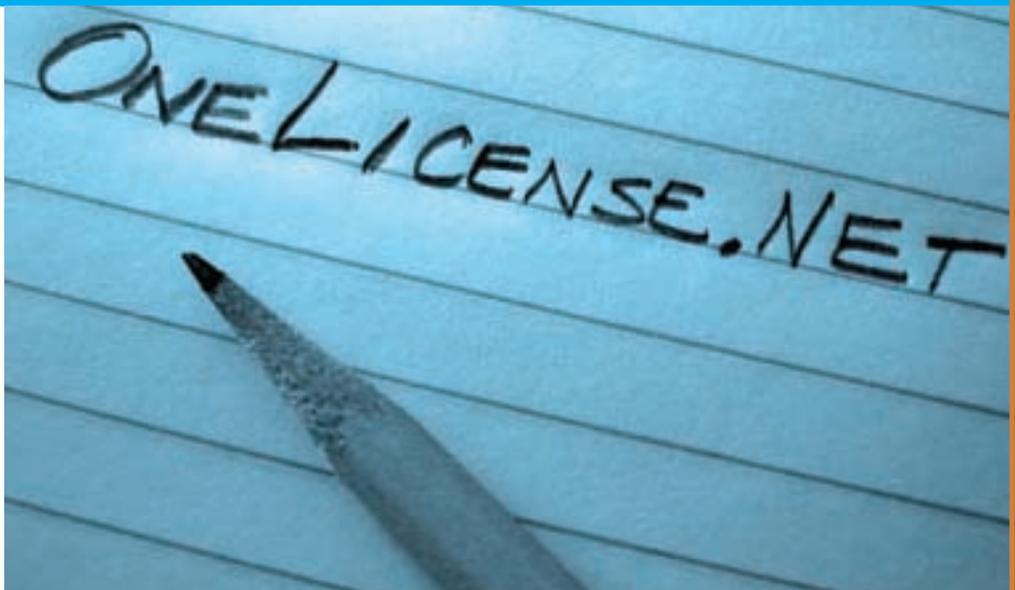
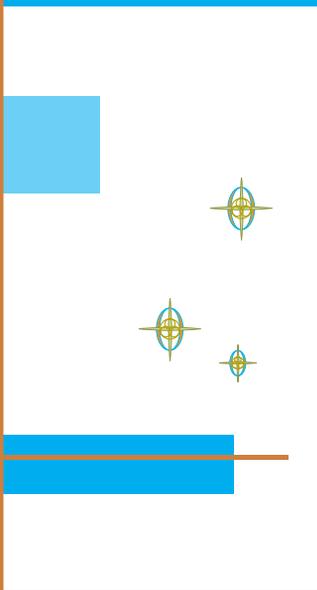
Stipulations

1. Parish must have a current NPM membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form with complete information filled out must be enclosed for each and every registrant.
4. No discount on youth, daily, companion, or child registrations.
5. Only one discount will be given per registrant (that is, the parish group discount cannot be combined with the chapter or clergy-musician duo discount).
6. All convention forms and fees must be mailed together in one envelope.
7. Registrations must be postmarked by May 16 for East Brunswick, by May 23 for Cleveland, or by June 23 for Los Angeles.
8. No additions can be made to the group’s registration once the registrations have been mailed to NPM.

Mail completed registration forms *with payment* before the appropriate deadline to: NPM Convention Parish Discount, PO Box 4207, Silver Spring, MD 20914-4207.



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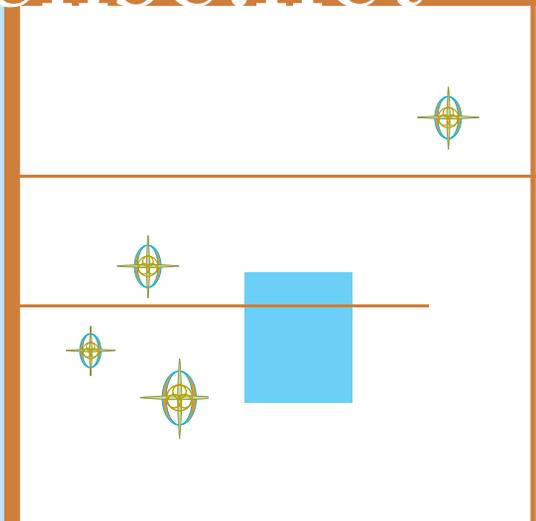


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Institutes 2008

Institutes at the Conventions

Come to one of this year's regional conventions, and you can also participate in an intense and focused NPM institute. (An additional fee is required; the institute schedule at each convention will not conflict with any plenum sessions, performances, or plenum showcases.)

Handbell Institute. Cleveland is where Donna Kinsey and Jeffrey Honoré will lead the 2008 NPM Handbell Institute. Designed for handbell ringers and directors, it will address the place of handbells in the liturgy, repertoire, conducting and ringing techniques, and the care of handbell sets. The institute begins on Monday evening, July 7, and ends on Friday morning, July 11.

Multicultural Institute. Come to Los Angeles to participate in this institute with Eric Law and Mary Frances Reza. The institute begins on Monday evening, August 4, and it concludes on Friday morning, August 8. The sessions will explore diversity, culture, devotions, liturgy, and what needs to be considered when planning multicultural worship.

Vocal Institute. East Brunswick is the site for the Vocal Institute for Cantors, Choir Singers, and Directors. Under the leadership of Barbara Witham McCarger and Kurt-Alexander Zeller, the institute will address vocal techniques, application of the Alexander Method, and how our voices serve the Church's liturgy. The institute begins on Sunday, June 29, and ends on Friday morning, July 3.

Other Opportunities

In the center of this issue, you'll find the 2008 NPM Institutes brochure, which gives full details of all the special programs that NPM offers. Early registration is recommended, since some of these weekend and weeklong institutes fill up quickly. Here's the list of institutes, places, and dates.

Cantor Express

San Francisco, California, July 11-13
Hartford, Connecticut, July 17-19
Buffalo, New York, July 18-20
Baltimore, Maryland, August 8-10

Pastoral Liturgy Institute

Baton Rouge, Louisiana, July 28-
August 1

Choir Director Institute

St. Louis, Missouri, August 11-15



At St. Martin Monastery, on October 5, 2007, the NPM Rapid City Chapter St. Cecilia Concert featured (left) the Benedictine Sisters' Choir and (right) children from Our Lady of Perpetual Help Cathedral.



Music with Children

San Antonio, Texas, July 22-24

Guitar/Ensemble Institute

Marydale, Kentucky, July 14-18

with a variety of services, including postal representation, informative publications and bulletins, annual awards, and consultation services.

Milwaukee Award to Charles Rich

On November 20, 2007, at the Cathedral of St. John the Evangelist, the Archdiocese of Milwaukee honored NPM member **Charles Christian Rich** and thirteen other recipients of the Archdiocese's 2007 Vatican II Awards. Mr. Rich received the Service in Liturgy award, which recognizes people who have shown dedication to careful preparation

Member News

St. Cecilia Sing

Eighty dioceses, cathedrals, deaneries, parishes, schools, and other communities representing eighteen states reported that they participated in the 2007 NPM St. Cecilia Sing. Now in its fourth year, this event is an ever-expanding festival of sacred song and a fitting celebration of the ministry of pastoral musicians. The list of participating groups appeared in the January 2008 issue of *Notebook*. Above are some photos from the Rapid City, South Dakota, NPM Chapter's St. Cecilia Concert (October 5, 2007) at St. Martin Monastery. Bishop Blase Cupich commissioned all the music ministers present at this event, and nine people received service awards for twenty-five to fifty years of service in music ministry.

We're in the Association

At a meeting in Toronto, Ontario, in December, the Board of Directors of the Catholic Press Association (CPA) elected *Pastoral Music* as a magazine member publication, and we will be displaying the logo shown here on all future issues of the magazine. The CPA is the professional trade association for Catholic newspapers, magazines, and book publishers and their staff personnel. With headquarters in Chicago, Illinois, the CPA supports its member publishers



SUMMER 2008

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Admission Office:
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sotadmission@csbsju.edu

www.csbsju.edu/sot



Charles Rich (center) receives congratulations from Milwaukee Auxiliary Bishop Richard Sklba (left) and Archbishop Timothy Dolan.

and implementation of worship services and preparation of liturgical ministers as well as a consistent interest in promoting ecumenical sensitivity among the churches. For thirty years, Mr. Rich has served as the director of liturgy and music at Sacred Heart School of Theology in Hales Corners. During that time he has also presented liturgy and music workshops in parishes across the Archdiocese and has served on the Archdiocesan Ecumenical and Interfaith Commission and as an advisor to the Office of Prayer and Worship.

NPM Program Scholarships

NPM program scholarships are made possible through contributions to the NPM Program Scholarship Fund. These scholarships assist pastoral musicians with limited financial resources to take advantage of opportunities for continuing formation at NPM conventions and institutes. Applicants for scholarships must be NPM members and should be from economically disadvantaged parishes. Scholarship applications are considered on a case-by-case basis and are awarded depending on the financial need of the applicant and the amount of funds available in the NPM Program Scholarship Fund. Scholarships for conventions include full convention registration only. Scholarships for NPM institutes include the commuter registration fee only. All remaining costs must be borne by the applicant and/or his or her parish.

To apply for a program scholarship for this year's conventions and institutes, visit the NPM website: http://www.npm.org/EducationEvents/program_scholarship/scholarships.htm.

To make a donation to the NPM Program Scholarship Fund, send your check to: NPM Program Scholarship Fund,

PO Box 4207, Silver Spring, MD 20914-4207.

Keep in Mind

We recently received word that **Dr. James Richard Keeton**, an NPM member in Memphis, Tennessee, died on December 23, 2006. The son of Rev. Dr. Richard Keeton, a well-known Presbyterian minister, Dr. Keeton served as an organist at St. Therese of the Infant Jesus (Little Flower) Parish in Memphis.

After battling cancer for a year, **Roger Beckwith** died in Fairfield, Victoria, Australia on December 13, 2007, and his funeral was celebrated on December 19. He was the former owner of Word of Life Distributors, which began in 1979 to distribute religious music—including music from major U.S. church music publishers—throughout Australia and neighboring countries, and he worked on music copyright issues through the company—now Word of Life International—until the time of his death. In a statement of company policy issued in 2000, he wrote: “We believe that music is a core activity which binds humans together and it is therefore an essential part of any church worship. It is our aim to assist anyone to have access to a very wide range of hymns to use in liturgy.”

Gerald R. (Jerry) Chauvette, a pastoral musician in Manchester, New Hampshire, died at the age of fifty-six on December 29, 2007, after a long battle with heart disease. Born in Manchester in 1951, he discovered that he had heart problems at the age of nineteen. He worked for many years as a draftsman, and he served the local church community part-time as a pastoral musician. Though he had become disabled and had to give up music ministry, he was an avid participant on NPM's e-mail forum until early last year, when the weakness caused by his heart disease forced him to give up joining in the day-to-day discussions on the list. His funeral liturgy was celebrated on January 4 at St. Lawrence Church in Goffstown.

We pray: Lord God, giver of peace and healer of souls, forgive the sins of all who sleep in Christ and grant them a place in the kingdom.

Meetings and Reports

Music for the Missal

In a report on the work of the International Commission on English in the

Liturgy (ICEL) prepared for the meeting of the Catholic Academy of Liturgy in Savannah, Georgia, on January 3, Father Paul Turner noted that work on “music for the [English translation of the *Missale Romanum*] continues to progress. The prefaces have been completed, and the music committee hopes to finish its other work in January 2008 or in one subsequent meeting. That will include the chants from the Order of Mass, specific feasts, and the Appendices.” Father Turner is a secretary-facilitator for the semi-annual meetings of the eleven bishops of the Commission.

Georgetown Center Honors Ostdiek

On December 7, 2007, the Georgetown Center for Liturgy presented its *National Award for Outstanding Contributions to the Liturgical Life of the American Church* to Rev. Gilbert Ostdiek, OFM. Father Ostdiek is a professor of liturgy and the director of the Institute for Liturgical Consultants at the Catholic Theological Union in Chicago, Illinois. He is also the author of *Catechesis for Liturgy: A Program for Parish Involvement* (Washington, DC: The Pastoral Press, 1986). During his acceptance speech he remarked that “in matters liturgical, as in so many other areas of human endeavor, what we accomplish in life is not ours alone; it is the work of many hands.”

EnVision

EnVisionChurch (www.envision-church.org) is a new online resource focused on liturgy, spirituality, and sacred art and architecture. Sponsored by the Georgetown Center for Liturgy, Washington, DC, the site creates a forum for learning and networking for anyone who is interested in the construction, renovation, and/or design of worship spaces; the creation of artwork; the enhancing of spaces for the liturgical seasons and other occasions; the celebration of liturgical rites; the interrelationship among art, architecture, liturgy, and spirituality; and similar topics. Membership is free, and registering takes less than one minute. Supporting memberships are also available for professionals who offer services and products in church construction, religious artwork, worship space design, liturgical celebrations, and related areas. For additional information, visit www.envisionchurch.org.

Music in the Public Square: Sing Me a Home

By LARRY FUCHSBERG

Home—its pleasures, its elusiveness, its fragility—has been a subject of song for hundreds of years. There's no shortage of music that probes the emotions associated with home and with the closely related themes of family, safety, and community. Some of that music, created in places from Aruba to Zimbabwe, was heard in the course of the Minnesota Chorale's 2006–2007 *Bridges* community program, *Sing Me a Home*. But we wanted to do more than present selections from the existing choral repertoire. We wanted to sing the stories of our neighbors—to meet a representative group of families living in homes built by Twin Cities Habitat for Humanity, to listen to their experiences, and then to set those experiences to music, powerfully and memorably, for others to hear. We also wanted these new songs to have a life after their initial performances, to circulate and resonate in our own community and beyond.

To do this, we first asked our friends at Twin Cities Habitat to connect us with several of their homeowner families. These families were interviewed on tape by Chorale Artistic Director Kathy Saltzman Romey, assisted by a Habitat volunteer. (Romey devoted much of a sabbatical leave from the University of Minnesota to her work on this project.) Transcripts of these conversations were provided to selected students at the four urban high schools most closely involved in the Chorale's *Full Voice* education program. Under the guidance of poet-teacher Heid Erdrich, these students wrote poems and prose based on the families' stories. Their words, in turn, were set to music by four of Minnesota's most accomplished composers: Jerry Rubino, William Banfield, Abbie Betinis, and David Evan Thomas. The resulting songs were premiered on May 19, 2007,

Mr. Larry Fuchsberg is a member of the Minnesota Chorale and a music minister at St. Olaf Church, Minneapolis, Minnesota.



Participants in a recent Minnesota Chorale *Bridges* concert. Photo by Stephanie Olson.

Call It Home

By Heid Erdrich

We call it hope
before we call it home.
Hammers, heat waves,
paint fights, help from family—
Hundreds of service hours,
now it's ours.

Call it *jai'ning* from the East,
Call it *gouli* from the South,
Call it *casa* from the West,
Call it *wiigiwaam* from the North.

In the sacred center
of the four directions,
there's an inner circle
we call home.

We call it ours—
No one can trespass
our neighborhood now;
we tell crime it can't stay.

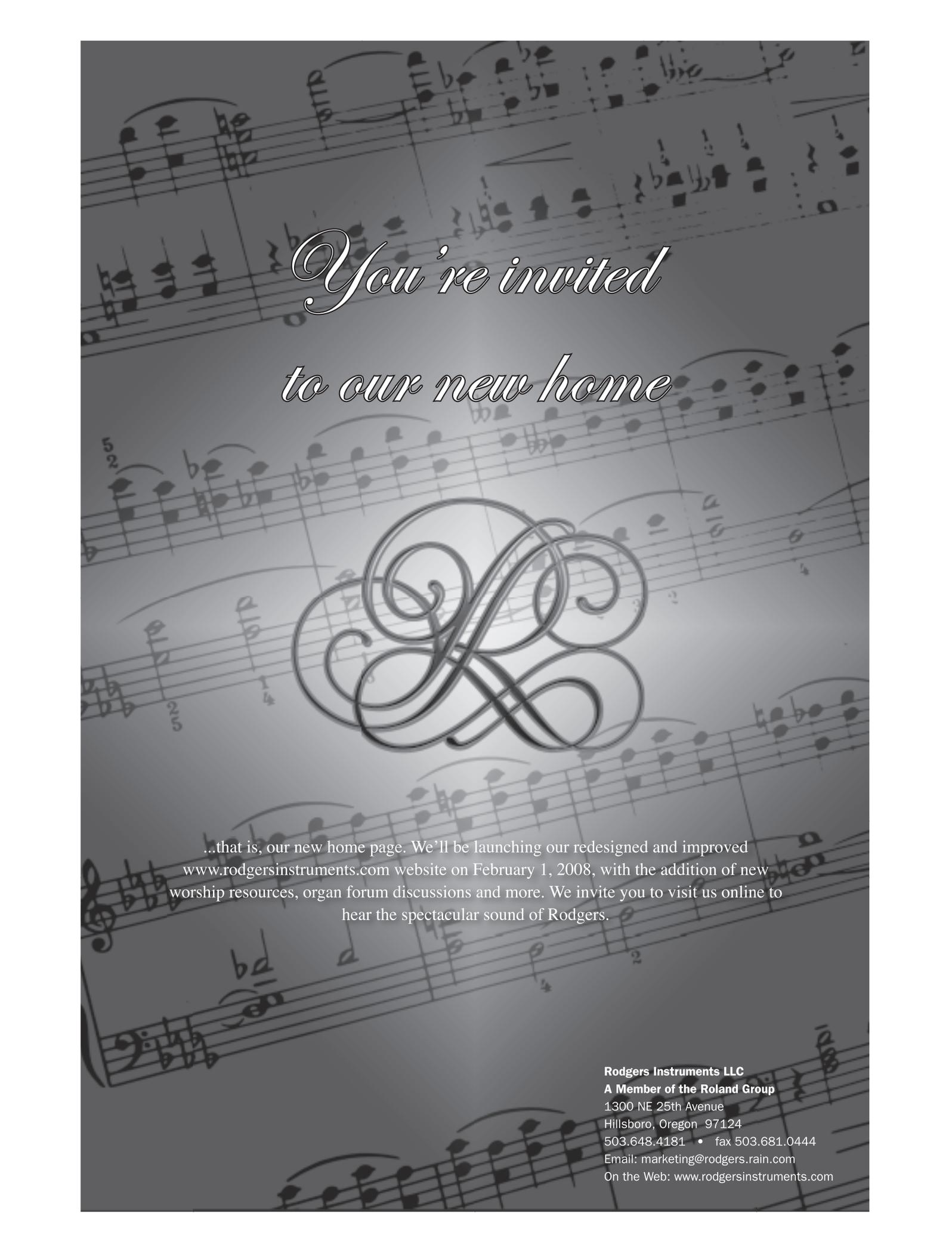
We live next door—
we all learn to get along:
Native, Asian, Latin,
African, and everyone.

We open our home—
family, foster kids, and friends.
We lock up, safe now,
these keys are ours alone.

We called it hope
before we called it home.
Open access and garden fences:
strangers worked so hard—
Hundreds of service hours,
now it's ours.

Call it *jai'ning* from the East,
Call it *gouli* from the South,
Call it *casa* from the West,
Call it *wiigiwaam* from the North.

In the sacred center
of the four directions,
there's an inner circle
we call home.



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in a program for the St. Olaf Worship and Sacred Music Series at St. Olaf Catholic Church in downtown Minneapolis, by the choirs of the participating high schools: South and Patrick Henry High Schools in Minneapolis, and Central and Como Park High Schools in St. Paul. St. Olaf's organist, Dr. Lynn Trapp, director of worship and music, served as accompanist; the schools' choirs were conducted by their own directors. Pertinent images were projected on a screen above the performers. A fifth new song, titled "Sing Me a Home," with text by Ms. Erdrich and music by former Chorale composer-in-residence Janika Vandervelde, served to knit together the program's many threads; it was sung at the conclusion of the concert by the combined high school choirs and the Chorale, all under the direction of Ms. Romey.

Media coverage of the event included a broadcast piece by Minnesota Public Radio's Karl Gehrke that recounted the story of Mohamed Dahir Hadi, a Somali émigré. Hadi lives with his family in a Habitat-built house in St. Paul; their story was the basis of the song "Here We Can

We wanted to sing the stories of our neighbors.

Dream," by Anne Goetz and David Evan Thomas. Gehrke's piece is archived, with photographs, at mpr.org, and it may also be accessed from the Chorale's website: mnchorale.org.

Following the conclusion of the program, the members of the high school choirs and the Chorale's 270 singers (most of whom conduct, sing in other choirs, or teach music) were urged by Kathy Romey to function as advocates for the new songs, carrying them back to their respective communities, teaching them to friends and colleagues, and arranging performances at local Habitat dedications and similar events. To facilitate this effort, the composers have all prepared simplified, downloadable versions of their pieces, available for performance

without payment of royalties. We expect that the ripple effect produced by these multiple acts of singer advocacy will be powerful and sustained, reaching into lives we could not otherwise touch.

The Chorale is fortunate that this program has been extensively documented, first by Shekela M. Wanyama in "Transformative Polyphony: Choirs, Community Engagement, and Social Change," and subsequently in a book chapter, "The Active Voice: Cultivating Intention within Choral Programming and Community Engagement Practices," by Ms. Wanyama, Kathy Saltzman Romey, and Emilie Sweet (forthcoming). In addition, the experiences of participants were extensively surveyed using online questionnaires, which have an uncommonly high response rate.

A definitive evaluation of "Sing Me a Home" cannot yet be written. The program, in Ms. Wanyama's words, has helped "initiate and advance a conversation about community life and the place of art therein." Happily, that conversation now has a life of its own.

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His Eminence Cardinal Roger Mahony, Archbishop of Los Angeles

"... Turner leads the reader through a confusing thicket of liturgical rituals and conflicting rubrics. In the process, he shows how to celebrate initiation more effectively, avoiding both rubricism and anything-goes adaptation... It is clear, simple, humorous and profound—and that's just the first few pages!"

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When: July 22 - 27, 2008

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For applications contact:
Music Ministry Alive!

100 Blackhawk Lake Drive, Eagan, MN 55122
phone: 651-606-1500 e-mail: mmalive@aol.com



David Haas

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

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Director of Chapel Music, Campus Minister, University of St. Thomas, St. Paul, MN

Composer, Pastoral Musician, Senior Editor for Hispanic Resources, World Library Publications, El Paso, TX

Liturgical Dances, Storyteller, Movement Therapist, Workshop Leader, Seattle, WA

Pastoral Musician, Conductor, Chairperson, NPM Standing Committee for Youth, Boston, MA

Composer, Performer, Pastoral Musician, Workshop Leader, Atlanta, GA

Minister of Music, Par Christ Parish, Eden Prairie, MN; Composer, Recording Artist, Workshop Leader



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Can Catholics Sing? The Answer May Depend on Where You Sit

BY THE NPM STAFF

In a recent online survey conducted by NPM,¹ both musicians and non-musicians thought that congregational singing was better in their own community than it is in most U.S. Catholic parishes. But the music ministers who responded to the survey—directors, organists, cantors, choir members, instrumentalists, and other music ministers—rated assembly singing much more positively than did the people in the pews.²

A large majority of music ministers—seventy-two percent of the respondents—characterized the singing of their congregations as “very strong” or “somewhat strong.” Non-musicians had a rather different perception: Only thirty-nine percent of this group thought that the singing of the assembly was strong in their parish.

Despite this difference of opinion, respondents from both groups said that congregational singing in their own parish is better than the general state of music



St. Michael the Archangel, Cary, North Carolina

in other parishes in the United States. Just thirty-nine percent of responding

musicians gave a positive rating to congregational singing in the United States, and only twenty-seven percent of the non-musicians had a similar response. In both categories of respondents, about fifty-three percent rated U.S. Catholic congregational singing as “somewhat weak.”

Why the Difference?

Why do music ministers perceive congregational singing as stronger than do the people in the pews? One explanation could be that in most churches music ministers are physically a bit removed from the rest of the assembly and therefore can hear more easily the corporate sound of the singing assembly, while non-musicians in the congregation who are trying to participate in the assembly’s song are often painfully aware of those immediately around them who are not singing.

Another factor could be the poor acoustics in many churches that result from the overuse of sound-absorbing materials. Instead of blending the assembly’s voices, many church buildings actually deaden sound and prevent people in the congregation from sensing the strength of singing.

Whatever the reasons for the striking difference of opinion and perception, this NPM survey provides food for thought for pastors, musicians, and other pastoral leaders.

Notes

1. This survey was offered at the NPM website in the fall, and the results were compiled in December and published on December 21, 2007.

2. Almost three-quarters of the survey respondents were involved in some form of music ministry.

How would you rate the congregational singing in your own parish or worshipping community?	Involved in music ministry (percent)	Not involved in music ministry (percent)	Total (percent)
Very strong	26	16	23
Somewhat strong	46	23	39
Somewhat weak	23	36	27
Very weak	5	25	11

Based on your experience of participating in the liturgy of other parishes and communities, how would you rate congregational singing generally in the U.S.A.?	Involved in music ministry (percent)	Not involved in music ministry (percent)	Total (percent)
Very strong	3	3	3
Somewhat strong	36	24	33
Somewhat weak	53	53	53
Very weak	8	20	11



www.bigphoto.com

Mentoring Youth into Music Ministry

First Opportunities to Mentor Children

By BENNETT JOHN PORCHIRAN

When the NPM staff first asked me to write an article on mentoring children and youth in music ministry, my first reaction was: "That should be simple enough!" I've worked in music ministry for nearly forty years, and in all that time I've always had at least one children's choir and one youth choir/contemporary ensemble. When I started in this ministry, it just never occurred to me *not* to involve children and youth in liturgy. But as I began to review what I've actually been doing with these programs for children over so many years, I came to recognize different strata in how it all developed. So writing this article for you became quite a challenge. After all these years, I began to understand how my own programs with children and youth have evolved into what they have become today.

Since the focus of this article is mentoring children and youth in music ministry, let's begin by addressing the idea of "mentoring" and what it might mean to be mentors for others. By definition, the mentor is a wise and trusted teacher. When I think about how that definition applies to training others for liturgical ministry, my immediate thoughts turn to the word "witness." I have always firmly believed that all in service to the church should lead lives rooted in the message of the Gospels. Regardless of what else we might do or how well we perform our art, if our lives are not a reflection of the message of Jesus, we will only fail at ministry. Jesus is our first example of a life dedicated to the will of the Father and service to humanity.

Taking a position of leadership in the church means that we take on the responsibility of helping others as they move on their journey through life in preparation for their final destination: being reunited with our Father in heaven. If our own lives are not reflections of the life and message of Christ, we should not be in ministry, for our efforts will not only be futile but could also be damaging to those with whom we work. None of us is perfect, of course. I'm simply suggesting that our heart, vision, and disposition must first be in the right place. How we live makes all the difference in how effective we can be in our ministry.

Mr. Bennett John Porchiran is the director of music ministries at St. Elizabeth Parish in Pittsburgh, Pennsylvania.

**"Careful the things you say,
children will listen.
Careful the things you do,
children will see and learn.
Children may not obey,
but children will listen.
Children will look to you for which way
to turn, to learn what to be. . . ."**

Stephen Sondheim, "Children Will Listen"
from *Into the Woods*

First, Experience Good Liturgy

From young ages children should be exposed to and be part of good liturgy — especially good sung liturgy. The 1973 *Directory for Masses with Children* says: "Singing must be given great importance in all celebrations, but it is to be especially encouraged in every way for Masses celebrated with children . . ." (*Directory*, 30). Solid liturgical and musical planning for Sunday liturgies is primary. When the children go to Mass on Sunday with their families, it is important for them to experience worthy worship. Whether or not there is a school in addition to a non-academic faith formation program in a parish, there will be times when the children will be the primary members of a liturgical assembly. These should be planned as well as Sunday Mass, using the principles and suggestions in the *Directory for Masses with Children* and the ritual books and texts designed for such Masses. When possible, the parish music minister should be a part of the planning of these liturgies. Ample opportunities should be made for the children to participate in leadership roles in the liturgy, i.e., as lector, cantor, or part of a choral or instrumental music ensemble.

Liturgies with children, however, are frequently neglected by parish liturgists and pastoral musicians or done poorly. Often when it comes to music at children's liturgies or putting together children's ensembles for such celebrations, the task is left to a teacher's aid, who might have the right intentions but has little or no background in music, let alone any knowledge of liturgy. Many music

ministers will not even put time into choir programs for children or youth, nor will they offer apprentice cantor programs. Youth or contemporary choirs are frequently “pick-up ensembles” put together by someone who plays guitar and is looking for a venue to showcase personal skill. Such coordinators would often appreciate help, direction, and mentoring, but the parish musician either ignores their requests or just doesn’t have time to deal with them. How sad.

My guess is that most people in music ministry today were involved in music ministry when they were growing up. They were mentored; their music skills were nurtured; and their musical gifts were encouraged by the parish musician. I’m sure that one of the great draws to this ministry for them was the joy of experiencing, learning, preparing, and performing good music for Sunday and special celebrations. A good qualified pastoral musician can—and should—offer such experiences to young people today. Let’s look at some ways we can mentor students.

Children’s Choir and Cantor Programs

Children’s first experience of “full, active, and conscious participation” in the liturgy through music is often through participation in a children’s choir. So let us form children in sung worship by offering them the opportunity to sing at Mass. If you don’t have the skills for working with children, take the time to develop them. Get your own mentor. Find the best teacher and the best children’s choir director in your area and learn from them how to build a program that works. Find the most knowledgeable person in your area on developing the child’s singing voice and sit in on rehearsals or take a course from that person, if this expert teaches at a local university. Not only is it rewarding to learn these new skills but the children will also find a place and voice in the liturgy that they have not yet had. It also will provide an opportunity for you to do something that you couldn’t do before: mentor children and youth in good music and liturgy.

Here are some basic steps to take in mentoring children into music ministry.

1) Be open and receptive to all children who want to be in music ministry. Accept every child that comes to you to be a part of music ministry. Those who do not know how to sing will learn. Having tryouts is fine because they can help you place the children and get an idea of their vocal abilities, which in turn will help you with warm-up exercises so that you can target solutions for any problems. Tryouts are also an opportunity to meet parents and foster their support for the program. But tryouts should never be used to eliminate children from music ministry, only to place students.

2) Always do the best music you can with them. In his article “Rethinking the Role of Children in Choir and Music,” C. Michael Hawn suggests we “provide for children only the best music from all cultures where

the Christian faith is expressed. . . .”¹ When I started my first children’s choir, I was at a loss for repertory. It took hours of research to find good music for children, and composers didn’t focus much on children’s choirs. (Also, back then, there was no Internet.) But today, there is a lot of good repertory being written for children, and information is readily accessible online. Check out www.choristersguild.org for great musical resources and other material for use with children’s and youth ensembles.

3) Talk about the music. Teach young choristers and members of youth ensembles about the music they’re singing, about the musical structure. Make a game of analyzing the form, looking for repetitions, key changes, and all that good stuff that makes music exciting. Always remember to teach the children the hymns, ordinaries, and responses for each Mass. If they can handle it, allow them to add descants to the congregational parts.

4) Talk about the text. Help young people understand the words in an anthem or hymn. A lot of the vocabulary and imagery in hymns is a little sophisticated for some adults, let alone for children. Take the text apart and explore the images. Children can understand more theology than we give them credit for, but we have to teach them the meaning of the words. Children will always sing with enthusiasm, but it is amazing how the level of their enthusiasm is elevated when they understand what their sung prayer is all about.

My guess is that most people in music ministry today were involved in music ministry when they were growing up. They were mentored

5) Teach them about liturgy. We work hard to prepare liturgies, taking great care to be sure that our music suits the feast, the readings, the rites, and the liturgical season. Engage the children in conversation about how what they’re singing fits into this celebration. If their anthem is related to one of the readings, have one of the students read the Scripture for the choir. Help them to understand that, just like any other choir, they are there to help lead the assembly in worship through song. Children know the difference between praying and entertaining.

6) Build a team/community. As members of a choir, the children will learn to appreciate the joy of working creatively together. In a good choir, children will learn interdependence on each other in many ways, from showing up for rehearsals and liturgies to enjoying singing in harmony. They will learn, for example, that a descant is ineffective without the melody it embellishes and that the melody is greatly enhanced when a harmony or percussion is added.

7) Acknowledge and encourage the children. Be sure to make time in rehearsal to acknowledge, call on, or point out the good work of each child at least one time. Reward



Students at Sacred Heart Catholic School, East Grand Forks, Minnesota

punctuality and good work with small incentives.

8) Help them become leaders. Give the children a chance to be leaders in rehearsal as well as during the liturgy. This might include everything from handing out materials to directing the choir occasionally while you accompany—or let them accompany the choir if their skills will allow this. Give some of the older children the opportunity to do a solo or duet.

9) Start an apprentice cantor program. Offer children the chance to be cantors at liturgies with children. Once they have been in children's choir for a while, some of them will naturally gravitate toward the ministry of cantor. In my own program, I offer this opportunity to students in fifth grade and higher. We have two teachers in our school who are also cantors, so as a student grows in confidence and skill, he or she co-cantors with the teacher. Eventually, when the student feels comfortable and ready, he or she begins to serve as cantor without the teacher. But the students make this decision.

10) Take the time to reflect on their experiences. During the choir season, talk to the children about what they did in their last liturgy, about their effectiveness. Have them think about it and see if they could have done something better. If an anthem had a bad moment, talk about that, too. It helps them to realize the value of rehearsals. After the choir season, take the time to write each child a note about her or his value to the choir and try to include observations of how that child helped the assembly to pray. When you are working with a cantor or soloists, find the time shortly after their performance to talk with them about what was good or not good and to set goals to make things work better. It is very difficult to stand in front of an assembly of peers and do music ministry. Regardless of how well the cantor may have performed, there will always be peers who will chide the student. Give each cantor words of support and encouragement.

Good Example Yields Good Results

When children and youth are mentored in music ministry, many good things happen. As active participants in liturgy, they gain an appreciation for the joy that can be had in worship. They learn to pray more deeply and effectively. They learn what creativity is by being active, involved, and goal-oriented and by taking on a leadership role. They learn not to be merely spectators and passive, minimally-involved followers. They learn about the liturgy, the seasons, the names and functions of key moments, and liturgical rites. They apply the musical knowledge that they have been learning in music class or through instrument lessons. They come to appreciate the gathering of the community to pray.

Mentoring is a grave responsibility, especially when a mentor is working with youth and children. They are fertile ground for planting the seeds of learning, so as their mentors, we must be the best model of our ministry that we can be. We must be available and supportive, a teacher and a listener.

Jesus has often been called the Master Teacher. His relationship with his apostles is a wonderful model for being a teacher and mentor. We are most effective by our example. To be worthy mentors, we need to be good role models of the life of Jesus, of our ministry, and of the art of music. We witness to our faith by example, and we serve God's people through our gift of music.

Note

1. In John D. Witvliet, ed., *A Child Shall Lead: Children in Worship—A Sourcebook for Christian Educators* (Garland, Texas: Choristers Guild, 1999; distributed by Lorenz Corporation, Dayton, Ohio).

But Who Will Start the Singing?

By MARIE KREMER

Two years ago, I retired from my position as director of music ministries at St. Monica Church in St. Louis, Missouri. I had served that parish for twenty years, and I had served as a pastoral musician in the Archdiocese for more than fifty years. It was a great joy for me that, three months after I left, Heather Martin Cooper took over as director of liturgical music at St. Monica.

Shortly after I arrived at the parish in 1985, I met Heather, who was a freshman in high school at the time. She asked if I could help her to gather some information for a paper about the sung Eucharistic Prayer. I wondered how she had been assigned such a topic, and she told me no one had assigned it—she was just interested in it. Naturally I was intrigued by this inquiry and gave her some help. Subsequently she began to take organ lessons with me, and she was already quite proficient at the piano. Two years later, in 1988, she went to Winston-Salem, North Carolina, to study organ with John and Margaret Mueller. As part of her curriculum, in January 1992, the school allowed her to do an interim semester as an intern with me at St. Monica. After completing her bachelor of music degree, Heather began working on her master's degree in sacred music, studying with Craig Cramer at the University of Notre Dame.

After completing her studies, Heather served as director of music ministries at St. Paul Church in Englewood, Ohio, for eleven and a half years. During this time she married and had a daughter. When I retired, she and her husband decided that it was time for her to make a change, so they moved to St. Louis to allow Heather to take the position at St. Monica. In addition to inheriting a strong liturgical music program, Heather now has access to a fine Martin Ott pipe organ, which was installed in 1991. She still takes some organ lessons with me in order to keep up her skills.

Heather has been active in NPM. She has begun a term as a member of the Standing Committee for Organists and is serving as chair of the Basic Organist Certification program. She also writes reviews of organ music

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for *Pastoral Music*.

I am, of course, very happy to see the music ministry at St. Monica Parish in such good hands. Heather will not only continue the work I began, but she will further develop the various music leadership groups, and, most importantly, she will foster the sung participation of the whole assembly.

The First Lay Ecclesial Ministry

The ministry of pastoral musician is perhaps the first lay ecclesial ministry in the Church. We are told that the faithful in the apostolic churches were encouraged to “sing gratefully to God from your hearts in psalms, hymns, and inspired songs” (Colossians 3:16). In those early communities, where converts were just learning a brand-new Christian repertoire in addition to the psalms and canticles inherited from Jewish worship, someone was surely asked to start the singing (and who knows, it might even have been a woman). Once that role of songleader developed, it is likely that these people were probably also asked to select the songs, to get others to be song leaders, and, eventually, to have a group act as a choir. (From what we know of early Christian history, it took some time for people to accept the suggestion that it might be nice to use some instruments, but that did happen eventually.)

It wasn't until Bill Huebsch gave a major presentation at our 2005 National Convention in Milwaukee that I heard a catechist actually include pastoral musicians in a list of lay ministers. Not only that but he told us that he regarded our ministry as absolutely essential to whole parish catechesis.¹

Since this ministry of ours is essential to our worship and has been so since the very beginning of the Church, it is important for us to consider who will continue this work after we have finished our part in it. It really is our responsibility to encourage young musicians to consider this service to the Church as their life's work. The pastoral musician regularly touches all of the people in a parish by, in a sense, preaching the Gospel through music.

Encouragement, Training, Honesty

In working with young people, it is important to en-

courage them to continue developing their musical skills through study even through the college level, if at all possible, preferably in a program which includes liturgical and scriptural study leading to a degree in sacred music. They should also be advised to pursue available certifications, e.g., those offered by NPM, including DMMD certification and the various certifications for organists and cantors.² Training in working with people—clergy, other staff members, and people of the parish—and also strengthening a student's organizational abilities should not be overlooked. In this respect, I think we should speak with those who are considering this ministry about problems inherent in our work which can result in serious difficulties. Here's just one example of the challenges young people may face: A young woman who worked with me completed a master's degree in ministry with an emphasis in music. She then worked in a parish very successfully for several years but left that position when a new pastor was not able to give her adequate support in dealing with an associate pastor who had no interest in liturgy and was always in a hurry to have Mass finished as quickly as possible. She worked again happily for a time at another parish only to have a change of pastor result in another difficult situation. She left that parish and has not sought another position in Church ministry. Working relationships between musicians and clergy are a concern, and those entering this ministry should know that there are times when a situation cannot be adequately resolved.

I think we should speak with those who are considering this ministry about problems inherent in our work which can result in serious difficulties.

When I received the Pastoral Musician of the Year Award in 2005 at the NPM National Convention in Milwaukee, I was particularly touched by the third section of the commendation, which says that I was being honored for "continuing commitment to form[ing] a new generation of musicians."³ I suspect most pastoral musicians have a special relationship with singers and instrumentalists with whom they work. I have always cared deeply for my choir members of all ages as well as cantors, instrumentalists, and organ students.

In addition to my work as a parish musician, I served as an organ instructor in the music department at St. Louis University from 1972 to about 1995 and, for several of those years, also at Aquinas Institute, which was housed at the University. A number of my students from those years are now working in music ministry in the Church. Tom Stephan, who studied organ as he completed a bachelor of music degree at SLU and a master's degree in ministry with emphasis in music at Aquinas Institute, has been a very competent director of music at a large

Olivia Buthod

In Tulsa, Oklahoma, being a young organist definitely made me stand out in a crowd—and it still does, in some crowds. One of the most common questions I am asked today is: "Why and when did you start to play the organ?"



Most of my young life I tried to do everything my older brother did, which included piano and organ lessons. However, once I started to pursue organ lessons with Jeanette Maxfield and Stephen Tappe seriously, I began to fall more and more in love with the instrument. I was fascinated by the power and depth of the organ. I have always played in orchestras, and the idea of having an orchestra under my fingers and feet really intrigued me. From that point on, I decided that it would be best if I got a church position. Because there were so few young organists in Tulsa, there were many opportunities to shine. I was lucky enough to find a church home to take me in and nurture me. The ministry and faith community of Madalene Church showed me what it was like to be involved with the liturgy as a musician, even at the age of fifteen. After working there for three years, I knew I wanted to pursue organ studies in college.

The Catholic University of America has done nothing but good things for my studies and dreams. With excellent teaching from Dr. Edward Alan Moore, I have gotten to do much more than I ever envisioned in an undergraduate career. Also, Dr. Leo Nestor, the director of choral studies and of the Sacred Music Institute at Catholic University, gave me the chance to be involved in the sacred music program during my college years. Because of that opportunity, I feel much more comfortable making music in liturgical services.

Besides being involved with Catholic liturgies at school, I have also had the opportunity to open my eyes and ears to other services and denominations. I am the organist at Calvary Baptist Church in downtown Washington, where I accompany the choir and soloists and, on occasion, direct them. I have also had the amazing experience of taking part in music at the American Cathedral in Paris, which included singing in the choirs, directing and accompanying children's choirs and pageants, and even playing the organ for Evensong and Christmas services. Upon graduation in May, I hope to continue my organ studies in graduate school. Although I do not know where I will be, I hope to find another institute where I can continue to grow as an organist and pastoral musician.

St. Louis parish. Jim Wickman, who followed the same degree studies, served for several years in parishes in St. Louis and in Illinois, and he served later as director of the Office of Music and Worship in Milwaukee before moving to Washington, DC, to pursue doctoral studies at Washington Theological Union. Both Tom and Jim have been active in NPM—Tom locally in St. Louis and Jim in St. Louis but also as chair of the Milwaukee National Convention and as president of the DMMD Board of Directors. Father Paul Colloton, OP, who had two years of organ study while he was at Aquinas Institute, is now the director of continuing education at our NPM National Office. These are just a few of the students at the University who are serving the Church as musicians. Not all of us have the opportunity to teach at the college level, of course, but those who do teach music and liturgy at this level certainly have many students who are active in the Church's ministry.

Some of our students don't minister with us on Sundays in our parishes or dioceses, but they still manage to learn from us about pastoral music ministry. For example, Mary Clements worked with me as an apprentice at St. Monica Parish in fulfilling a requirement for her degree at nearby Lindenwood University. She was not able to be with us on weekends because she had her own Sunday church obligations. However, for the entire semester that she was my apprentice, she spent two days each week at the parish and learned a great deal about working with the children's choir, children's liturgy, and handbell choirs, with which she had little previous experience. I have found that I always greatly missed the presence of interns or apprentices when they left. My early concern about working with such students—that having them around would create more work for me—turned out to be quite the opposite, since they were a great help to me in so many ways.

Foundations at the Parish Level

It was actually in parish work that I was most able to help young people who became interested in pursuing music ministry. It is at the parish level that we can reach potential future "starters of the singing." When we got our new pipe organ at St. Monica, Jayne (who was then in seventh grade) came up to me and said: "I want to learn to play this organ." She had a good piano background and was soon able to play service music and beginning repertoire so that she could occasionally play a hymn or prelude for a school Mass.

Gradually she learned to accompany a cantor in singing the responsorial psalm, and finally she found herself playing for an entire service. In time, when she was in high school, she became proficient enough to serve as a substitute organist when one was needed. She decided not to make this ministry her career but went into nursing instead. Still, she pursued that new goal by studying in St. Louis, so she was still available to help as a sub when we needed one.

"I want to learn to play that piece you did as a postlude."

Tim also came to me when he was in the seventh grade. His approach was this: "I want to learn to play that piece you did as a postlude." Tim had no keyboard experience at all, but he had a natural ability to pick out a melody at the piano, and he could already approximate the beginning of the piece when he came to me. I encouraged his mother to arrange for him to have piano lessons, which she did (and he did). I arranged to give him lessons during a free school period while he was in the eighth grade, and he practiced after school. Tim finished his high school years outside of St. Louis, but he has now returned to the city to pursue his bachelor's degree in theater. He is now



Photo courtesy of Martha Nelson, Mount Prospect, Illinois

helping Heather Martin Cooper as an apprentice organist at St. Monica and is taking lessons with me. He plays for one Mass on Sunday at the nearby parish of St. Anselm at the Benedictine Priory and then hurries back to St. Monica to sing with the choir and play for another Mass there. It remains to be seen how far he will go with this work, but he is certainly going to be at least a valuable substitute resource.

Several other members of the St. Monica High School Choir were very talented young musicians. As a youngster, Nick showed a real talent for composition and improvisation at the piano; he has now completed a master's degree in music. He took over leadership of our instrumental ensemble group during my last year at St. Monica and still works with Heather in that capacity. Over the years a number of talented young people have played and sung in this ensemble, but we were especially blessed in the years from about 2000 to 2005 with unusually gifted young people. Therese (singer and pianist), Caroline (flute), David (violin), and Lacey (harp) are all presently working toward their bachelor's degrees in music.

Probably none of these young people will become pastoral musicians as their life's work, but they will be of service to the Church in sharing their talent to enhance our worship. I was very happy to have two of them come to the church where I now worship, which is in the inner city of St. Louis. It is the church to which my father came, when he arrived from Germany, to be its director of music. The church decided to have a Corpus Christi procession a couple of years ago, and I offered to arrange for instrumental music to support the singing. Two years ago, Caroline volunteered to play her flute for the procession, and so we had a lovely flute accompaniment that year. This year, David played the violin in the same capacity.

I have just begun to involve three or four students from the parish school in playing the violin for worship.

In my last year at St. Monica, two girls who sang in the children's choir occasionally began to play a little prelude on the piano for school Mass. They became interested in learning to play the organ, and I was able to arrange to have lessons with them during the school day. They practiced when they had free time. Both of them took part in the Pipe Organ Encounter which the St. Louis AGO Chapter sponsored in the summer of 2006. Both are now Heather's students, one in organ and one in piano (and it feels a little like they are my "grandstudents").

Two high school students sent to me by the choral director of St. Louis University High School have also developed into fine young organists. Zach Hemenway came as a sophomore and, at graduation, went to study with David Higgs at Eastman School of Music on a full

scholarship. He is now working toward an advanced degree in sacred music at Yale. Zach has been active in NPM and will be a great asset to the Church in music ministry. While still in St. Louis, Zach also assisted John Romeri at the Cathedral Basilica, and he continues to help there when he is home for vacation and holidays. Matt Anderson also came to me when he was a sophomore at SLU High School. He has just begun study with Kim Kasling at St. John's University in Collegeville, Minnesota. He too will be of great service in the Church.

Now, at my home parish of Holy Trinity, I have just begun to involve three or four students from the parish school in playing the violin for worship. Here's how it happened: Our school has about 100 students, mostly African American and mostly non-Catholic. The school has an arts-based curriculum, and all the students—and their teachers—learn to play the violin. Catholic or not, all students attend Mass once a week, and on one or two occasions I heard several of the students play a hymn. So I contacted the violin teacher and worked with the children to play for Sunday Mass on two special occasions. We played again during Advent, and they worked on some carols for Christmas Mass.

Many Avenues

There are many avenues open to reaching out to young people. At the parish level we just need to watch for any ways to use their talents and then help them to develop those talents. Most of these youngsters will not pursue this ministry as their life work. But all of them will be enriched by participating in worship themselves and will enrich the worship of the parish by their contribution. If and when they demonstrate real interest and begin serious study toward becoming pastoral musicians, we can offer to work with them in our parish program as apprentices.

It is our responsibility to ensure that there will always be someone who will "start the song" so that Paul's exhortation to "sing gratefully to God from your hearts in psalms, hymns, and inspired songs" can be realized.

Notes

1. See Bill Huebsch with Gordon E. Truitt, "How Do We Enter the Mystery?" *Pastoral Music* 30:1 (October-November 2005), 22–25.

2. Information on the various certifications that NPM offers is available at the NPM website: www.npm.org.

3. [Editor's Note.] Dr. Kremer's response to the 2005 award, "Looking Back, Looking Forward," may be found in *Pastoral Music* 30:1 (October-November 2005), 52–54.

Cathedral Music: A Multi-Faceted Mentor

By JOHN A. ROMERI

Since the Middle Ages great cathedrals have been the center of culture, faith, and formation. They have been places of great art, architecture, and music. The greatest of our artists and composers were formed under the grand domes of cathedrals, receiving inspiration and instruction from the building as much as from the resident artists and musicians who worked there. An amazing number of clergy, especially in England, came to their vocation through music—many after having served as choristers in the choir schools of cathedrals.

Cathedrals continue to play similar roles today in Britain, other places in Europe, and in America. Many cathedrals host a myriad of sacred music concerts, boast of their marvelous choir programs, and truly serve as musical and artistic centers for dioceses. A cathedral concert series not only shows that the church is still a tremendous patron of the arts but also serves as a marvelous tool of evangelization. Hearing great classical and sacred music in a grand architectural creation is the perfect combination for inspiration.

Unlimited Scope

However, the scope of a cathedral's inspiration is too often limited to adults. Frequently a child's visit to the cathedral is centered on the reception of the sacrament of confirmation and, perhaps, a high school graduation ceremony in some dioceses. These inspiring buildings thus have little or no chance to speak to our young people either through architecture or music. However, children and cathedrals are a perfect combination. The large and interesting spaces are far different from modern suburban churches; children are often fascinated by the sheer size and shape of the building. They can enjoy the beauty in the stained glass, carved wood, marble, or mosaic art far more than we realize.

Cathedral music, too, can be a tremendous source of inspiration to our kids. Just hearing music in a reverber-

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ant space is something most children (or adults, for that matter) don't get to enjoy in suburban churches, in their school auditoriums, or even in our finest concert halls. Much sacred music was created for and is intended to be performed in live cavernous spaces, therefore it takes on a whole new dimension when it is experienced in its "natural habitat." Many of the visiting choirs who come to the Cathedral Basilica of St. Louis come from high schools and colleges. It is astonishing for them to hear their music come alive for the very first time in this space; all of their hard work on that Palestrina motet now actually

These inspiring buildings thus have little or no chance to speak to our young people either through architecture or music.

makes sense! Our cathedral space is a far cry from the dry acoustic of their high school auditorium, and their faces tell the whole story when they cut off a chord and listen to it sound through the nave for eight seconds! From that moment on, even the most unchurched among them is hooked. Their music making in "that huge cathedral" has made their trip unforgettable. But the reality is that they bring to the cathedral parish every bit as much inspiration as they take away. Opening the cathedral to visiting choirs, especially to children's choirs and high school choirs, is step number one in the marriage of young people and cathedrals.

An even more important step for the cathedral and diocese is the formation of its own cathedral or diocesan children's choir. There are three full-time choir schools in North American Catholic churches: St. Michael's Choir School in Toronto, Ontario; the Boston Archdiocesan Choir School in Massachusetts; and the Madeleine Choir School in Salt Lake City, Utah. These institutions have taken the lead in establishing actual choir schools in their archdioceses; they are day schools that give special emphasis to choral music and the performing arts. Such commitment to cathedral music and children shows tremendous vision and an understanding of exactly what it means to be a cathedral. The training these choristers will receive through a choir school will no doubt prepare them to be some of tomorrow's finest church musicians, dedicated

singers in adult choirs, and—at the very least—people who will love and cherish sacred classical music throughout their adult lives.¹ It is certainly worth noting the choir school in the Archdiocese of Boston, while not based at the cathedral, is a real testament to the choir school tradition. Some of the many graduates from this Archdiocesan Choir School at St. Paul Parish in Cambridge include gifted composer and organist Charles Callahan and Boston's own cathedral organist, Leo Abbot.

While other dioceses may not be able to run a choir school, some have established tremendous diocesan children's choir programs which include children from parishes throughout the diocese. Corpus Christi, Omaha, Rockville Centre (on Long Island), and St. Louis are among the dioceses or archdioceses with the most established programs. These choirs help develop the cathedral as a musical center for the diocese, bringing children to the cathedral church for rehearsals and performances. Many of our cathedrals are not in areas that could support a parish children's choir, but a diocesan children's choir is just the answer. Bringing choristers and their families to the cathedral for weekend and diocesan liturgies is exactly the vitality for which our cathedrals yearn.

Welcoming a diocesan or cathedral children's choir is just another case of the parish receiving every bit as much as it gives. Often a cathedral's Mass schedule can allow the children to participate fully in their own parish children's choir program as well as in the diocesan program. In St. Louis, our children's choir usually sings a 5:00 PM Sunday liturgy or a Saturday morning ordination or rite of election—rites scheduled for times when children can participate that do not compete with parish music programs. Many of the graduates of the St. Louis Archdiocesan Children's Choir have made their way right into our Archdiocesan Adult Choir and Archdiocesan Handbell Choir. The children continue their musical education by coming to the cathedral, and they remain in the music ministry of the Archdiocese.

Other Opportunities

Singers are not the only ones who can make music in a cathedral. Handbell ringers and talented instrumentalists are pleased and excited to be asked to play at the cathedral. Using outstanding young musicians at the cathedral is a great way for parishes to "show off" their best talent. Invite parish choirs and instrumentalists along with their parishioners to participate in a weekend liturgy at the cathedral. Take the group on a guided tour of the building after Mass. This is a wonderful way to discover the wealth of talent that is out there, and at the same time you can do a bit of recruiting for diocesan choirs. Encourage the most talented instrumentalists to return to play preludes and postludes. Invite the talented singers to join diocesan choirs.

The organist shortage has been the subject of articles everywhere. Every diocese has a dozen organist positions

Justin Gough

I'm a freshman at Calvert Hall College High School in Towson, Maryland, and a parishioner of Immaculate Heart of Mary Church (IHM), where I attended primary and middle school. I started piano lessons as a summer activity at the end of first grade. In 2003, at the encouragement of Thomas Bozek, the director of music ministries at IHM, I attended my first



Pipe Organ Encounter, sponsored by the American Guild of Organists (I'm a student member). At present, I study the organ with Jonathan Moyer, a teacher at Baltimore School for the Arts; I'm also studying piano and guitar. At Calvert Hall, I'm first chair for piano/keyboard in Jazz Ensemble III and a first bass with the Hallmen Choir. In 2006, after much persuasion, Margee Williams, the director of the contemporary music ensemble at IHM, welcomed me into the group as a keyboardist. The contemporary ensemble is composed of instrumentalists including guitarists, a flutist, another keyboard player, bass, percussion, and male and female singers.

When Mrs. Williams left that ministry, I was appointed interim head of the contemporary ensemble, with the support of the parish clergy and lay staff as well as the group members themselves, until a permanent leader could be appointed. I accepted on the condition that I would receive leadership assistance from another member of the group and from the parish director of music. The thought was to build leadership from talent within the parish. Since then, I've led the group musically as well as taking care of management issues such as schedules, music selection, and the like, with the continued assistance of Mr. Bozek and the support of Father Michael Carrion, pastor of IHM, and the associate pastor, Father Kevin Brooksbank, who is also an inspiration in music.

My work in pastoral music and in my high school music ensembles has opened up to me many opportunities in liturgical music, choral conducting, and music education. I hope to embellish my talents in these areas as a career. It's my goal, meanwhile, to incorporate other instruments and singing talents into the contemporary ensemble. (On any given Sunday, it's not uncommon to hear a cowbell played at Mass.) More importantly, I'm committed to this ministry not only as a means to serve the Church but also as a way to worship and pray to God on a much higher level.



Mosaics in the Cathedral Basilica of St. Louis, St. Louis, Missouri. *Photo by Timothy K. Hamilton.*

open at any given time, but major universities have all but closed their organ departments. Many fine organs sit idle or are poorly played by non-organists. Here, too, the cathedral can make a tremendous difference. Establish an organ scholar program. I am proud to say that our oldest organ scholar is now an organ major getting his master's at Yale University Institute of Sacred Music. He made his way from being a fine young pianist to becoming one of the most outstanding young organists in the country. The minute he returns home, he is right back on the organ bench of the cathedral, accompanying our choirs and playing services. He finds himself booked throughout the summer as a substitute whenever he is not needed at the cathedral. Another one of our scholars is a high school student at Interlochen Academy for the Arts. The other three people in the program are student organists at their parishes as well as at the cathedral.

Organists from every parish can be on the lookout for talented young pianists who are ready to begin their exploration of the "king of instruments." Begin simply with such young people: First have them pull stops and turn pages. Then have them play a few well-chosen piano pieces on the organ as preludes and postludes. The next thing you know, you'll have them playing hymns and service music, and the rest will be history!

Exploring the organ is a thrill for any young person. They are fascinated by its colors and power. A large

A large pipe organ playing in a cathedral acoustic can provide inspiration that lasts a lifetime.

pipe organ playing in a cathedral acoustic can provide inspiration that lasts a lifetime. I can still remember my first chance to play the great organ of Grace Cathedral in San Francisco as a high school student. You just cannot duplicate the memory of that first majestic chord sounding through a great cathedral space!

There are many great programs for young organists promoted through the American Guild of Organists and the National Association of Pastoral Musicians. The AGO offers everything from weeklong Pipe Organ Encounters to a half-day program entitled "Pedals, Pipes, and Pizza." (In St. Louis, we made that half-day program even easier with "Pedals, Pipes, and Ice Cream.") It takes about two hours to demonstrate the organ, take students through the chambers, show a short video prepared by the AGO,² allow those who would like to play an organ or piano piece to perform it, and then have some pizza (or ice cream). At a recent August program, sponsored by the local AGO chapter, we hosted sixty young pianists and organists at a "Pedals, Pipes, and Ice Cream" event at the

Cathedral Basilica. To gather that many young people, we contacted about 500 piano teachers in our bi-state area. The results of this one event were amazing! Several of these budding pianists are now taking organ lessons and can't wait until they return with a piece ready to play on the great cathedral organ. Recently our AGO chapter hosted its first Pipe Organ Encounter for high school students. Thirty-five young students from around the country attended, including our own Cathedral Organ Scholars. Many of the events were held in our cathedral as well as at other sites in St. Louis.

A Natural Match

Kids and cathedrals really are a natural match! Whether the child or young person is a singer, ringer, instrumentalist, or promising young organist, the cathedral church is the perfect place in which to cultivate imagination and

nurture skills. All it takes is a bit of work and creativity on the part of the pastoral musician. Our buildings and instruments often provide the rest.

Notes

1. The North American Schola Cantorum Network has held several meetings at the University of Saint Mary of the Lake, Mundelein, Illinois. These gatherings are dedicated to the study of the role of the choir in Catholic liturgy especially as it relates to choir schools, their structures, histories, curricula, and benefits. For additional information contact Kevin Vogt, Steering Committee Chair, at St. Cecilia Cathedral, Omaha, Nebraska.

2. "Close Encounters: An Introduction to the Pipe Organ," is available from the American Guild of Organists. Phone: (212) 870-2310; web: www.agohq.org.

Rebecca Strong

Twelve years ago, at the age of four, I started playing piano. My parents and sister were my first teachers; I moved on to another piano teacher when I was five. I have enjoyed the piano for as long as I can remember; I even enjoyed practicing!



When I began learning the piano, I never dreamed that playing an instrument would help me become so involved in my church and community.

I am currently a member of St. James Parish in Sewickley, Pennsylvania, and I am involved in the church choir, thanks to my directors. On a friend's suggestion, I joined the Kids' Choir in fourth grade. I remember just how much my first choir rehearsal affected me. I left that day with only one thought: "Wow!" From that first day, my love for music has continued to grow. There was so much to learn, I realized, and I couldn't wait to absorb it *all*. I graduated to the Youth Choir in seventh grade, and when I was in eighth grade, my director discovered my talent for piano and decided that I should start playing for choir and church. Since then, I not only sing but also play for the choir, and I love it.

Helping with the choir is a fun and rewarding experience. My responsibilities as singer and instrumentalist mean that I help out wherever and whenever I can. I play accompaniment during rehearsal, for example, so that the director can focus more on the choir. I accompany some songs during Mass and at concerts or

performances, and occasionally I play a piano solo before or during Mass. I have also accompanied singers from our choir for our annual cabaret. All of this has not only helped me become a better performer and pianist but also a more active member of my church.

Being a part of my church community is very important to me. Our church choir gives me the opportunity to further my relationship with God, to be with the people I love, and to have fun—all at the same time! I think it is wonderful to have a comfortable environment where everyone can come together to praise, sing, and develop a positive lifestyle. I wish all youth would see how great it is to be a part of such a group. I feel that the youth can add so much to the life of the Church. We are the future of our Christian community. Our interest and involvement *now* is vital to keeping our church alive *later*.

Besides being active in music at church, I am also involved with music at school. I am currently a sophomore at Our Lady of the Sacred Heart High School. When I graduate, I am considering a career in music education. My experiences in both school and church have inspired me and guided me toward such a career.

If I were to preach a message based on my experience, it would be this: Get involved. I did, and I *know* it helped me change for the better. Music is a big part of my life now, and it can be a part of yours, too, I would say. When you walk past that bulletin board with its sign-up sheet and "get involved" notices, I would tell young people, grab a form and start signing. Is there a service group in need of help? Go volunteer. Does the choir want more members? What are you waiting for? Go to the next rehearsal. You could be the one person who makes a difference.

Four Good Marks for Mentoring: On Campus and Beyond

BY STEPHEN J. STEINBEISER

A journey is marked by many events and emotions, the particular constructs of which can make for fantastic storytelling and, hence, insight. The very word “mentor” is derived from one of the most renowned trips ever taken. In Homer’s *Odyssey*, Mentor is chosen to watch over Telemachus as he waits for his famous father, Odysseus, to return from a long voyage. Mentor provides support and guidance to the lad (especially when the goddess Athena takes on the guise of Mentor), while, as the story goes, Telemachus and his mother had their hands full at home!

College years are no less compelling, stressful, exciting, demanding, and determining than the life of a young person in a Greek myth. The “odyssey” of young people throughout their college years can certainly highlight the important role that mentors can play for them. Everyone the college student meets—teachers, counselors, residence hall personnel, secretaries, cafeteria workers—plays a role in the student’s development. It is a journey marked by all kinds of discoveries, disturbances, and growth; campus life is no stranger to all the uncertainty, travails, and triumphs of modern life.

Our own role as pastoral musicians can provide the linchpin for students’ exploration on what may be the most important journey they will undertake: the journey within. This is a voyage marked by students’ discovery of their own gifts, deepening their faith, and developing their talent. The trust that Odysseus gave to Mentor was well placed because Mentor’s support and advice made the critical difference in Telemachus’s (and his mother’s) lasting until his father’s return. Like Mentor, we are charged as wise and faithful servants with the welfare of our students, and we do that, in part, by sharing with them a radically countercultural story: the story of our faith. Just as any journey can test one’s limits and foster growth, the “new song” of faith that we sing to and with others can invite them to test their limits by involvement in our faith community and foster their growth in leadership in that community and throughout the campus. The way we offer our advice and support can help individuals to transform themselves, so they in turn can strengthen and help transform the lives of oth-

Mr. Stephen J. Steinbeiser, chair of the NPM Campus Ministry Section, is the director of liturgy for Duquesne University in Pittsburgh, Pennsylvania.



Pablo E. Fabisch, *Telemachus and Mentor*, illustration for François Fénelon, *Les Aventures de Télémaque*, 1699.

ers and lead them to their respective missions. If we are “marked” for ministry, then sharing the power of our gifts flows naturally in spirit and in truth as we mentor others on the way as participants in the one, holy, catholic, and apostolic Church.

One: Welcome Awareness

Introductions to new people and groups generally require astute observation and sensitive listening, especially if the goal is to discern talents for a musical vocation. We can tell much from a person’s speech, body language, dress, or reactions, and once we engage with them and sense a spark of interest for music and ministry, the possibility of a relationship emerges. College administrators orchestrate detailed and elaborate orientation programs for new students to help overcome homesickness and

National Association of Pastoral Musicians



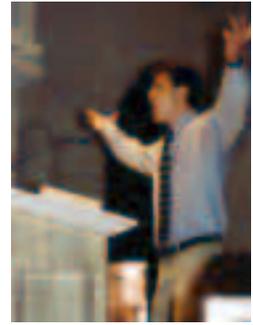
Summer Institutes 2008



Proven Resources • Proven Value • Proven Benefit

Cantor Express

4 Dates and Locations



The weekend has something to offer cantors at all levels of experience: beginner, advanced, and professional. Most cantors are proficient in some areas but need to develop in others. Some participants are even discerning whether this ministry is right for them and come simply to explore. Whatever your level of skill and experience, the institute offers you an opportunity to assess areas for growth, begin to fill in gaps, and lay the groundwork for a firmer foundation for your ministry.

The weekend includes interactive lectures, discussion, reflection, skill building (group voice classes, interpretation, and coaching), and repertoire that best reflects the core identity of the cantor. At some points in the weekend, you will have the opportunity to choose sessions according to your own needs. Meals include Friday dinner to Sunday lunch. *Note: The Cantor Express program in Hartford, Connecticut, begins on Thursday night and ends on Saturday at 9:00 PM.*

All we ask is that you come with an open mind and reasonable expectations! For instance, if you don't already read music, we can teach you the basics. If you've had vocal training and need help with your interpretive skills, we can offer you some useful tools. If you have limited knowledge of Scripture, liturgy, and the psalms, we can help your development in those areas. In short, we can't offer you complete training in a single weekend, but we can share the riches of our liturgical heritage, provide useful tools for your ministry, and lead you to additional resources.

Faculty



Joe Simmons

Cantor, clinician, spiritual formation leader, and solo recording artist based in New York City. *Buffalo, San Francisco, Baltimore.*



Melanie B. Coddington

Faith formation associate, St. Michael Parish, Marquette, Michigan; parish cantor; founding editor, *The Liturgical Singer* (1999–2003). *Hartford.*



Mary Lynn Pleczkowski

Editor, *The Liturgical Singer*; vice-chair, NPM Standing Committee for Cantors. *Buffalo.*



Mary Clare McAlee

Cantor, Cathedral Basilica of the Sacred Heart, Newark, New Jersey; frequent oratorio soloist; apprentice artist, Pittsburgh Opera at Duquesne and the Sarasota Opera; Westminster Choir College graduate; clinician and private instructor. *Hartford, Baltimore.*



Joanne Werner

Pastoral musician, Fort Worth, Texas; chair, NPM's Director of Music Ministries Board of Directors. *San Francisco.*

Dates and Locations

July 11–13 • Cantor Express, San Francisco, California

VALLOMBROSA CENTER, MENLO PARK

Nestled in Menlo Park, a quiet corner of Silicon Valley, Vallombrosa is a retreat and conference center owned and operated by the Roman Catholic Archdiocese of San Francisco conveniently located midway between San Francisco and San Jose and readily accessible both by car and by public transportation. Center is about 30 minutes from San Francisco International Airport. Bedrooms are double occupancy with bath; single option available for \$50 supplement. Early arrival available on July 10 for \$50 supplement. Website: www.vallombrosa.org.

July 17–19 • Cantor Express, Hartford, Connecticut (Thursday–Saturday)

HOLY FAMILY PASSIONIST RETREAT CENTER

With a newly renovated conference room and chapel organ, and with new elevators to make the retreat center handicap accessible, the Holy Family Passionist Retreat Center is known throughout the northeast for its tranquil setting and gracious hospitality. Bedrooms are single occupancy. Early arrival available on Wednesday, July 16, for \$50 supplement. Late departure on Sunday, July 20, available for \$50 supplement. Located on Tunxis Road in West Hartford, the Center is easily accessible from Interstate 84 and only a 30 minute drive (19 miles) from Bradley International Airport in Windsor Locks. Website: <http://www.holyfamilyretreat.org/index.htm>.

July 18–20 • Cantor Express, Buffalo, New York

CHRIST THE KING SEMINARY

Christ the King Seminary is 30 minutes from downtown Buffalo and Buffalo Niagara International Airport, 45 minutes from Niagara Falls, and is easily accessible from the New York State Thruway and the Route 400 expressway. The seminary campus is situated on 132 acres of pastoral fields,

small lakes, and woodlands, adjacent to the Knox Farm State Park, near the village of East Aurora, New York. All rooms are single occupancy. Early arrival available on July 17 for \$50 supplement. Website: <http://www.cks.edu/>.

August 8–10 • Cantor Express, Baltimore, Maryland

COLLEGE OF NOTRE DAME OF MARYLAND

Located in a beautiful residential neighborhood of Baltimore, near the Cathedral of Mary Our Queen and Loyola College of Baltimore, the College of Notre Dame is conveniently located only 10 minutes from downtown Baltimore and about half an hour's drive (15 miles) from Baltimore Washington International Thurgood Marshall Airport. Bedrooms are double occupancy; single rooms available for \$50 supplement. Early arrival available on August 8 for \$50 supplement. Website: <http://www.ndm.edu/>.

23rd Annual Choir Director Institute

August 11–15 • St. Louis, Missouri

This Institute has something to offer all participants—from the experienced, full-time director to the newly appointed one. Most directors are proficient in some areas but need to develop in others.

The Choir Director Institute includes daily liturgy of the hours, choral warm-ups to begin the day, practice and score study time, large- and small-group opportunities to conduct, new choral music, octavo reading sessions with free packet of material from various publishers, extensive singing and conducting in a variety of styles and voicings from easy to difficult, music planning and rehearsal planning sessions, opportunities for preparation and participation in all liturgical ministries, Scripture and liturgy sessions, spiritual care of the conductor or music director, and care of the voice.

Whatever your level of skill and experience, the Institute offers you an opportunity to assess areas for growth, begin to fill in gaps, and lay the groundwork of a firmer foundation for your ministry.

Registration and one-on-one dialogues begin on Monday at 8:00 AM. The institute begins on Monday at 9:30 AM and concludes on Friday at 11:30 AM. These days include time for large and small group instruction, conducting practice, music preparation, octavo reading sessions, shared meals and conversation, and recreation time. Meals include Monday lunch through Friday breakfast.



Faculty



Paul French

Director of music at Our Lady of Mt. Carmel Church, Chicago, Illinois; music director of the William Ferris Chorale; director of choir recordings for World Library Publications; composer.



John A. Romeri

Organist and director of music ministries at the Cathedral Basilica of St. Louis, St. Louis, Missouri, and music coordinator for the Archdiocese of St. Louis.



Kathleen DeJardin

Director of Music Ministries at Georgetown's Holy Trinity Church in Washington, DC; member of the NPM Director of Music Ministries Division's Board of Directors.



David Philippart

Author, parish retreat director, and nationally known clinician on liturgy.

Date and Location

August 11–15 • Choir Director Institute, St. Louis, Missouri

MERCY CENTER

Mercy Center's beautiful 70-acre campus is located in West St. Louis County, easily accessible from major highways and about 30 minutes from Lambert-St. Louis International Airport. Rooms are double occupancy with private baths; single room available for \$100 supplement. Lounges and kitchenettes near the bedroom areas. Handicap accessible. Early arrival available on August 10 for \$50 supplement. Website: www.mercycenterstl.org.

Institute for Music with Children

July 22–24 • San Antonio, Texas



In this institute, you will discover innovative ways to engage children in the Church's liturgy through a wide range of liturgical music; explore classroom techniques for developing a child's musical ability, choral techniques for teaching children how to sing, and successful repertoire to use in liturgical and classroom settings; and reflect on the spirituality of children and directors and its expression through music, liturgy, and catechesis. Experienced educators and directors will find these sessions affirm what they have learned and offer insight into new research and materials. Those new to the field will find a wealth of theoretical and practical information to take home.

Registration opens Tuesday at 8:00 AM., and the program begins at 9:00 AM. The program ends on Thursday at 12:00 NOON. Meals include Tuesday lunch through Thursday breakfast.

Each day starts with morning prayer and combines plenum sessions for all with breakout sessions for music educators and children's choir directors. *Participants can choose the sessions they attend.*

Track for Music Educators includes:

- Techniques for teaching classroom music;
- How to integrate musicality and movement;
- The practicalities of music "a la carte," or the roving music educator.

Track for Children's Choir Directors includes:

- Preparing an effective choir rehearsal;
- How to recruit and maintain choir members;
- Developing solid conducting techniques.

Faculty



Donna Kinsey

Music specialist, Monongalia County Schools, West Virginia; teacher and clinician for children's voices, handbells, and music educators; past state chair, American Guild of English Handbell Ringers.



Dan Girardot

Director of liturgy and music at St. Theresa Church, Austin, Texas, a Board member of NPM's Director of Music Ministries Division and chair of its Member Services Committee.



Lee Gwozdz

Director of music, Corpus Christi Cathedral, Corpus Christi, Texas, and executive director, Corpus Christi Symphony Society; a member of the Choristers Guild National Board of Directors

Date and Location

July 22–24 • Music with Children Institute, San Antonio, Texas

OBLATE RENEWAL CENTER

The Oblate Renewal Center is located adjacent to the Oblate School of Theology main campus in San Antonio. Rooms are single occupancy with private bath. The campus is located just north of downtown San Antonio and minutes from the San Antonio International Airport. Early arrival available on July 21 for \$50 supplement. Website: http://www.ost.edu/2006ORC_hm.htm.

Guitar and Ensemble Institute

July 14–18 • Erlanger, Kentucky

This five-day intensive training program is intended primarily for guitarists at all levels—beginner, intermediate, advanced—and for instrumentalists who serve as part of worship ensembles. It is also designed for all directors of ensembles, whether those are primarily guitar, contemporary music, or folk groups, and for those who lead with a combination of instruments and voice.



Registration and individual assessment begins on Monday from 8:30 AM. The program begins at 11:00 AM, and ends on Friday at 12:00 NOON. Meals include Monday lunch through Friday breakfast.

Schedule includes:

- Sessions on liturgy for both experienced and beginning leaders of liturgical song;
- Techniques for guitar and bass, keyboard, percussion, flute, other obligato instruments, and voice;
- Sampling of repertoire;
- Eucharist on Thursday followed by “open mic” recital;
- Shared meals and time for informal conversation;
- On-site luthier with “tips and tricks” to maintain your instrument.

Faculty



Bobby Fisher *Program Coordinator*
 Music director at St. Agnes Church, Fort Wright, Kentucky; musician, composer, actor, clinician, and author of *The Pastoral Guitarist* and the video *The Liturgical Guitarist*.



Steve Petrunak *Guitar*
 Director of music at St. Blase Parish, Sterling Heights, Michigan; composer, recording artist, and clinician; member of the NPM Board of Directors.



Lori True *Voice*
 Pastoral Associate for Liturgy and Music at the Church of St. Margaret Mary in Golden Valley, Minnesota; associate director of Music Ministry Alive!



Rob Ellig *Luthier*
 Luthier for 30 years; former music director with Father Richard Rohr of the New Jerusalem Community.



Jeff McLemore *Bass*
 Active performer on bass and oboe and as vocalist, Jeff has begun composing in several styles and is deep into “old school” jazz guitar studies and performance



Jaime Rickert *Guitar*
 Pastoral associate at St. Ann Church, Ossining, New York; recording artist and composer.



Brian Malone *Percussion*
 Assistant principal percussionist with the Kentucky Symphony Orchestra. Brian is active as an educator with Artlinks and other programs, and he has been a guest instructor at the University of Cincinnati, other colleges, and many elementary, middle, and high schools.

The Institute faculty will also include a liturgist and an obligato specialist. Check the brochure that you receive in the mail or go online to www.npm.org for additional details.

Date and Location

July 14–18 • Guitar and Ensemble Institute, Erlanger, Kentucky

MARYDALE RETREAT CENTER

Located in the rolling hills of northern Kentucky, across the Ohio River from Cincinnati, Marydale’s 250-acre campus features a lake and walking paths. The Retreat Center is air-conditioned. Rooms are single-occupancy with shared bath; early arrival on July 13 available for \$50 supplement. Marydale is just four miles from Cincinnati/Northern Kentucky International Airport.

Pastoral Liturgy Institute

July 28–August 1 • Baton Rouge, Louisiana

The five-day NPM Pastoral Liturgy Institute is designed to provide a basic foundation of knowledge about Roman Catholic liturgy for pastoral musicians and those with whom they work and minister (priests, deacons, pastoral associates, ministers of religious education, liturgy committee members). The primary audience is pastoral musicians who seek a broader liturgical education than is available through single workshops, diocesan conferences, or NPM conventions but who do not need—or have time for—a full semester course or degree. The goal is to help pastoral musicians understand the liturgical principles and sacramental rites which are the context for their music and develop the pastoral skills necessary for effective ministry. A special emphasis will be placed on the vital role of music in celebration.



Registration opens Monday, July 28, at 9:00 AM., and the program begins with prayer at 10:00 AM. The program ends with closing prayer on Friday at 11:00 AM. Meals include Monday lunch through Friday breakfast.

Session schedule includes:

- Basic principles of liturgy, music, and church environment and art;
- Liturgical documents;
- Sunday Eucharist and other sacramental rites of the Catholic Church;
- and the variety of prayer forms available to Catholic communities.

Sessions are held morning, afternoon, and evening every day (from approximately 8:30 AM to 9:00 PM) with the exception of Wednesday evening—a free evening.

Faculty



Paul Covino

Associate chaplain and the director of liturgy at the College of the Holy Cross, Worcester, Massachusetts; editor of *Celebrating Marriage*; workshop leader and liturgical coordinator.



David Anderson

Workshop director for GIA Publications, Inc.; director of music and liturgy at Ascension Parish in Oak Park, Illinois.



Victoria M. Tufano

Pastoral associate at Ascension Church in Oak Park, Illinois; editor at Liturgy Training Publications; team member for institutes and member of the Board of Directors, North American Forum on the Catechuminate.

Date and Location

July 28–August 1 • Pastoral Liturgy Institute, Baton Rouge, Louisiana

BISHOP ROBERT E. TRACY CENTER

The Tracy Center serves the Diocese of Baton Rouge and is known for providing delicious meals and meeting special dietary needs. Rooms are double occupancy with shared bath. Limited single occupancy available for \$100 supplement. Early arrival available on July 27 for \$50 supplement. Located at 1800 South Acadian Thruway in Baton Rouge, the center is less than half an hour's drive from Baton Rouge Metropolitan Airport.

Registration Information

You can register by mail, fax, or online. Just complete the registration form and return it to NPM with your payment.

LOWEST AVAILABLE RATES

Our lower advance rates apply until 30 days before the program.

MEMBER DISCOUNTS: For NPM Parish Members, registration discount fee is transferable to anyone in the parish. If your name is not on the parish membership, include the parish group number on your registration form. For NPM Individual Members, discount cannot be transferred to others. No discount available to subscribers. New members who join at the same time as registering for the institute receive the members' discount.

NON-MEMBER RATE applies if you are not an NPM member. Or you can join NPM now and register at the lower member rate. On the registration form, check "New Member," indicate your preferred membership category, and add the appropriate fee.

TUITION includes group sessions, individual coaching, materials, and all meals as noted during the course of your institute.

Institutes Page 6

CONFIRMATION AND CANCELLATION

You will receive a confirmation statement before your program. *Cancellation:* Requests received in writing one week prior to the institute will receive a full refund less a \$50 processing fee. (This refund will be processed after the institute.) After that one-week deadline, refunds are given only in the form of credit toward registration at a future NPM convention or institute.

ACCOMMODATIONS

Rates based on double occupancy. Limited single occupancy available for a \$50 supplement (three-day programs) or \$100 (five-day program): Check box on registration form. Limited early arrival lodging offered on a space-available basis for a \$50 supplement: Check box on registration form. Limited late departure lodging available for Cantor Express Hartford (Thursday–Saturday program) for a \$50 supplement: Check box on registration form.

Mail registration form with payment to:

NPM Institutes

PO Box 4207 • Silver Spring, MD 20914-4207

Fax—credit cards only—(240) 247-3001

**Register online—credit cards only—
at www.npm.org**

Registration Form: NPM Summer Institutes 2008

Photocopy this form for each additional registration.

NPM Member Member # _____ New Member Non-Member
 Name _____ Name for Badge _____

Check one: work home

Address _____

City/State/Zip _____

Phone (____) _____ Fax (____) _____ E-mail: _____

Check Your Program Choice	Advance	Deadline	Resident	Commuter	After Deadline	Fee
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Cantor Express

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|--------------------------------------|-------------------|---------|-------|-------|----------|----------|
| <input type="checkbox"/> July 11-13 | San Francisco, CA | June 11 | \$380 | \$300 | Add \$50 | \$ _____ |
| <input type="checkbox"/> July 17-19 | Hartford, CT | June 17 | \$380 | \$300 | Add \$50 | \$ _____ |
| <input type="checkbox"/> July 18-20 | Buffalo, NY | June 18 | \$380 | \$300 | Add \$50 | \$ _____ |
| <input type="checkbox"/> August 8-10 | Baltimore, MD | July 8 | \$380 | \$300 | Add \$50 | \$ _____ |

Choir Director Institute

- | | | | | | | |
|---------------------------------------|---------------|---------|-------|-------|----------|----------|
| <input type="checkbox"/> August 11-15 | St. Louis, MO | July 11 | \$595 | \$480 | Add \$50 | \$ _____ |
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Music with Children

- | | | | | | | |
|-------------------------------------|-----------------|---------|-------|-------|----------|----------|
| <input type="checkbox"/> July 22-24 | San Antonio, TX | June 23 | \$380 | \$300 | Add \$50 | \$ _____ |
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Guitar and Ensemble Institute

- | | | | | | | |
|-------------------------------------|--------------|---------|-------|-------|----------|----------|
| <input type="checkbox"/> July 14-18 | Erlanger, KY | June 16 | \$595 | \$480 | Add \$50 | \$ _____ |
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Pastoral Liturgy Institute

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|---|-----------------|---------|-------|-------|----------|----------|
| <input type="checkbox"/> July 28-Aug. 1 | Baton Rouge, LA | June 30 | \$595 | \$480 | Add \$50 | \$ _____ |
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ADDITIONAL FEES: check applicable box(es); write in amount(s)

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|---|--|----------|
| <input type="checkbox"/> Non-Member (or join NPM) | \$100 | \$ _____ |
| * If new membership, add amount from below | | |
| <input type="checkbox"/> Single Occupancy Supplement Two-night Programs | \$50 (see available locations pages 2, 3, and 4) | \$ _____ |
| <input type="checkbox"/> Single Occupancy Supplement Four-night Programs | \$100 (see available locations pages 3 and 6) | \$ _____ |
| <input type="checkbox"/> Early Arrival | \$50 (see pages 2-6 for available locations) | \$ _____ |
| <input type="checkbox"/> Late Departure (Cantor Hartford <i>only</i>) | \$50 (see page 2 for information) | \$ _____ |
| <input type="checkbox"/> Printed course materials (required) for Pastoral Liturgy Institute | \$20 | \$ _____ |
| <input type="checkbox"/> The Rites, Vol. I, 1990 ed. (required) for Pastoral Liturgy Institute | \$30 | \$ _____ |
| <input type="checkbox"/> The Liturgy Documents, Vol. I, 4th ed. (required) for Pastoral Liturgy Institute | \$15 | \$ _____ |

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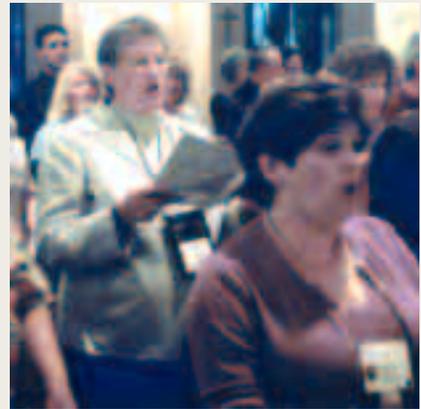
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encourage them to feel confident and secure in their new environs. We too have the opportunity and obligation to welcome and orient new and potential pastoral musicians to our local worshipping community. Without a sincere and warm welcome, the possibilities for any future relationship grow distant and cold.

Often, for the campus minister, this opportunity to welcome potential ministers happens when parents first bring their child to visit the campus. Parents often want to ensure that their son or daughter is in a “safe” environment and—by extension—that the young person’s faith is also going to be safeguarded as well. Often parents will attend Mass in the chapel or local church to see what the liturgy is like (too conservative? too liberal? too boring? too juvenile?).

How we “meet and greet” these parents and potential students, how we invite and delight new volunteers and persons in the pew every year of their stay on campus, will make all the difference in the ongoing vitality of our liturgical life together. It is the first critical step of discovering a communion that allows the possibility of a mentoring relationship.

When new and impressionable students see us playing and singing not just with competence but with joy, when they see that we approach our duties with dignity and diligence and that we have a sense of our own vocation, they become aware of the worthiness of their own call and catch the spirit of authentic pastoral music ministry. When we carefully consider their questions and give them answers with detailed examples and thoughtful rationales, we are already inviting them into a healthy mentor relationship.

How we invite and delight new volunteers and persons in the pew every year of their stay on campus will make all the difference in the ongoing vitality of our liturgical life together.

But, as I can report from two examples of visiting parents, outcomes are never guaranteed. In one instance, a mom brought her high school son for a visit to campus and told me (while the young man was standing there) how much he loves to play the organ and wants to be involved with campus ministry. I tried to subvert the parental dynamic and engage the student directly in conversation, but he was shy and content to let his mom do the talking. I took them on a tour of the chapel, had him play the organ, and assured them that our students are always welcome to participate in liturgical ministries. After his visit, I followed up with an e-mail reassuring the student of our invitation. Three years later, he continues to be a vital part of our music ministry team and a successful future pharmacist. Throughout his professional

life, he will likely always be a pastoral musician employed as a church organist.

By contrast, another mom visiting campus also insisted that her son had always been involved with campus ministry in his high school and that he would love to cantor for Sunday liturgies. Her son is a voice major, and to her this would be an important way for him to continue to go to church regularly. She arrived at the office with her husband and children—everybody *except* the college-bound son. The student did arrive on campus the next August and sang for the opening Mass, but he never responded to personal invitations to cantor that were presented via e-mail, phone, or face to face. He seems to be a classic example of wanting to choose any path other than the one his mom prescribed. He remains a music major and talented singer but is not at all involved with pastoral music ministry. It may take a long time for this person to respond to a call to pastoral music ministry, if that response ever comes. Nevertheless, each new semester we offer him an invitation in the hopes that he may respond to the call of his community to greater service through the liturgy.

The first mark for good mentoring, then, is to establish common ground by welcoming the stranger. Parents and students can come to a new awareness and appreciation of music ministry by our enthusiastic and good-natured hospitality. A hearty welcome and acceptance of people can go far in making students aware of the secure and common ground on which their college years stand. At first, most students are typically overwhelmed by all the novelty, all the chaos. And, most times, there seems to be little unity in the *university* experience. (You have never seen anything more chaotic than move in day or the first day of classes!) But when students begin to feel one with their campus and classmates, at home in their new housing and chapels or churches, one with *themselves*, they begin to relax and realize what is required of them to complete their years of study successfully.

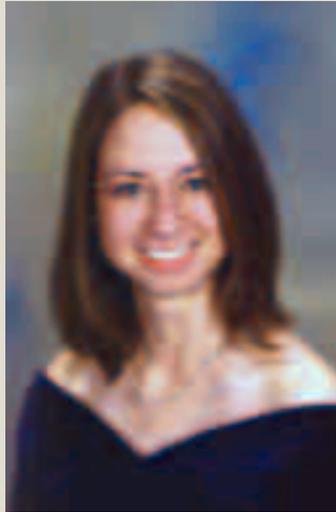
This mark of mentoring—affirming unity, oneness—is not just for the freshmen class but for every person, every year. Through our pastoral and musical skills, students can learn to identify with their school, with their local civic community, with those in need, and with the local church. The pastoral musician can influence, mentor, teach, and even inspire others to welcome a growing awareness of unity.

Holy: Recognize the Sacred

Campus settings often work to evoke a sense of the sacred mission of higher education. Often constructed or designed through the use of earmarked funds from endowments, architecture, art, well-appointed museums and libraries, and bucolic lawns and gardens provide students and alumni with visual reminders of the worthiness of their particular school. But what good is a library

Marguerite Christensen

My previous organ teacher once told me that “music without passion is not music,” and I really identify with this statement. I started playing piano when I was five years old, and my fingers have barely left the keyboard since. I have always been somehow active in liturgical music, whether it is through choral music, organ, or in other ways. My transition from piano to



organ, however, was sparked by seeing my director in St. Louis play the organ for Mass. I was not able to start my organ studies until I moved to Little Rock, when I studied with organists from surrounding churches. Now that I am in college, I take lessons from the organ department chair, Dr. Margaret Scharf, at Baldwin-Wallace College in Berea, Ohio. (I am an English major in my sophomore year at Baldwin-Wallace, with minors in music and education.)

As of next semester, I will be the organ intern for a local Methodist church, playing some of their morning services and pieces for the main service in the chapel. By keeping active in the campus Newman Masses, I maintain my tie to Catholic liturgy, and I hope to get more involved in their music in the future. In the summers, I usually attend a musical event or program to supplement my learning from the school or from my teacher.

In the past few years, I have attended the young organists' master class at two NPM national conventions (2005 and 2007) as well as the Westminster Organ Week (2005). Both events were very encouraging to me as a beginning organ student and liturgist because many times you feel as if you are alone in your study and passion. At the NPM conventions and WCC, I was able to meet other students and people who share my passion and who encouraged me in my training. Since I am probably one of the very few people in Little Rock who is seriously studying organ, I loved the feeling of connectedness that sprang from meeting new people who have gone through or are going through the same trials that I was grappling with. I hope that through my passion for liturgical music, organ, and choral music, I will be able to start a career at a parish or church. In the meanwhile, I enjoy learning more everyday about these fields and look forward to the day that I can apply my knowledge.

Bryan Schamus

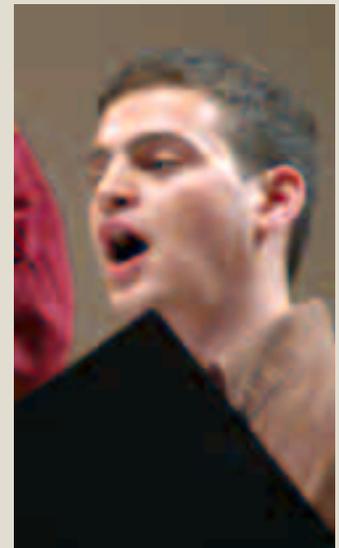
Music has been part of my life since fifth grade chorus, but I never sang in church until high school. For me, at the time, the church choir was just another musical opportunity. There were few male singers, so this was going to be my chance to shine. I was going to sing those descants and tenor harmonies at Christ the Redeemer Church in Sterling, Virginia, like no one had before!

The next stop was Virginia Tech. On my first Sunday there, alone in my dorm room, I kept trying to convince myself that they wouldn't start church until after the first week of classes. Finally (I believe it to be the Holy Spirit that pushed me out of bed), I found Mass. When we started David Haas's setting of the *Gloria* from his *Mass of Light*—a version we used frequently at Christ the Redeemer—I knew the all-powerful descant!

During the announcements, the priest invited anyone interested in joining the choir to sign up after Mass. So I wrote my name and e-mail address on a sheet of paper. Starting the very next Sunday, I stood at the front of the War Memorial Chapel, a place I've stood (or sat, behind a piano) every Sunday since. The following March I was asked to serve as the next music minister for the Newman Community. Membership in the ensemble grew, over time, from five to forty-one people.

In my senior year, as I approached the end of two complete years on the job, I thought I had seen it all. Then came April 16, 2007, when thirty-two lives were ended by the free will of one person. I had many options that day, but, for maybe the first time in my life, I knowingly and firmly chose Christ. I found a way to select music for a Mass of Healing that night, where twenty musicians showed up to lead two hundred students who came looking for something to hold onto. The music ministry quickly became a pillar of community support during a time of unspeakable tragedy. It was as if the first three-and-a-half semesters of my time at Tech had just been one big rehearsal for this moment.

The pages of my life continue to turn, but I no longer seek the highest note or the really awesome descant. I only seek Jesus Christ as I say: “Here I am Lord. I come to do your will.” My next stop is graduate school to study theology or pastoral studies. I would love to serve one day as the director of liturgy and music on a college campus.



full of treasures, if students never darken its doorway? What good is a distinguished setting, if the students never look up from their PC screens to see it? One university recently moved all of the carrels of books from the library into the common dining area, and students began to discover they had access to books! Even state-of-the-art lecture halls simply cannot compete with today's online culture.

Today's students never really leave home or high school behind because they are in constant communication with parents and high school friends through cell phones and IMs (instant messages). The culture of this "tethered generation" is unique: In most cases they were raised with pagers and cell phones from a young age and, as teens (or younger), with e-mail, the Internet, and other "tethers" to technology.¹ They respond to learning and campus relationships just as they have done all their young lives—electronically and wirelessly. Excellent at multi-tasking, they find innovative ways to make immediate connections with their new classmates in order to lessen or abate the social pressures of fitting in. Though sitting in a lecture hall in front of a professor, students often will be "IMing," answering e-mail, visiting web sites, and doing other tasks on their laptop computers

or PDAs.

The powerful immediacy and efficacy of these experiences often rob people of a sense of time, person, and place. The electronic culture can encourage reliance on (perhaps even addiction to) all that their particular cyber world has created, leaving the constructs of "real" life, relationships, and even friendships to be created and shaped by their laptop or PC. This has implications for the spirit of our young people, their faith, and the expression of faith. There is no real experience of the aroma of incense or sunlight streaming through stained glass or candle flames flickering in the darkness on the Internet.

Wise mentors know there is more to life than what is on the Internet and that we are more than the sum of our blogs. Through musical prayer we can address pressing issues of the day and personal issues of the heart. We can use cyberspace to invite, to teach, to remind, and to reassure students about a variety of matters but also to show the ultimate value of praying together through our music. Most of all, musicians can express humanity—joy, pain, loss, lament, suffering, desire, despair, isolation, and community—in a way that reinforces the sacred. Our fingers touch the keys, our throats breathe in and

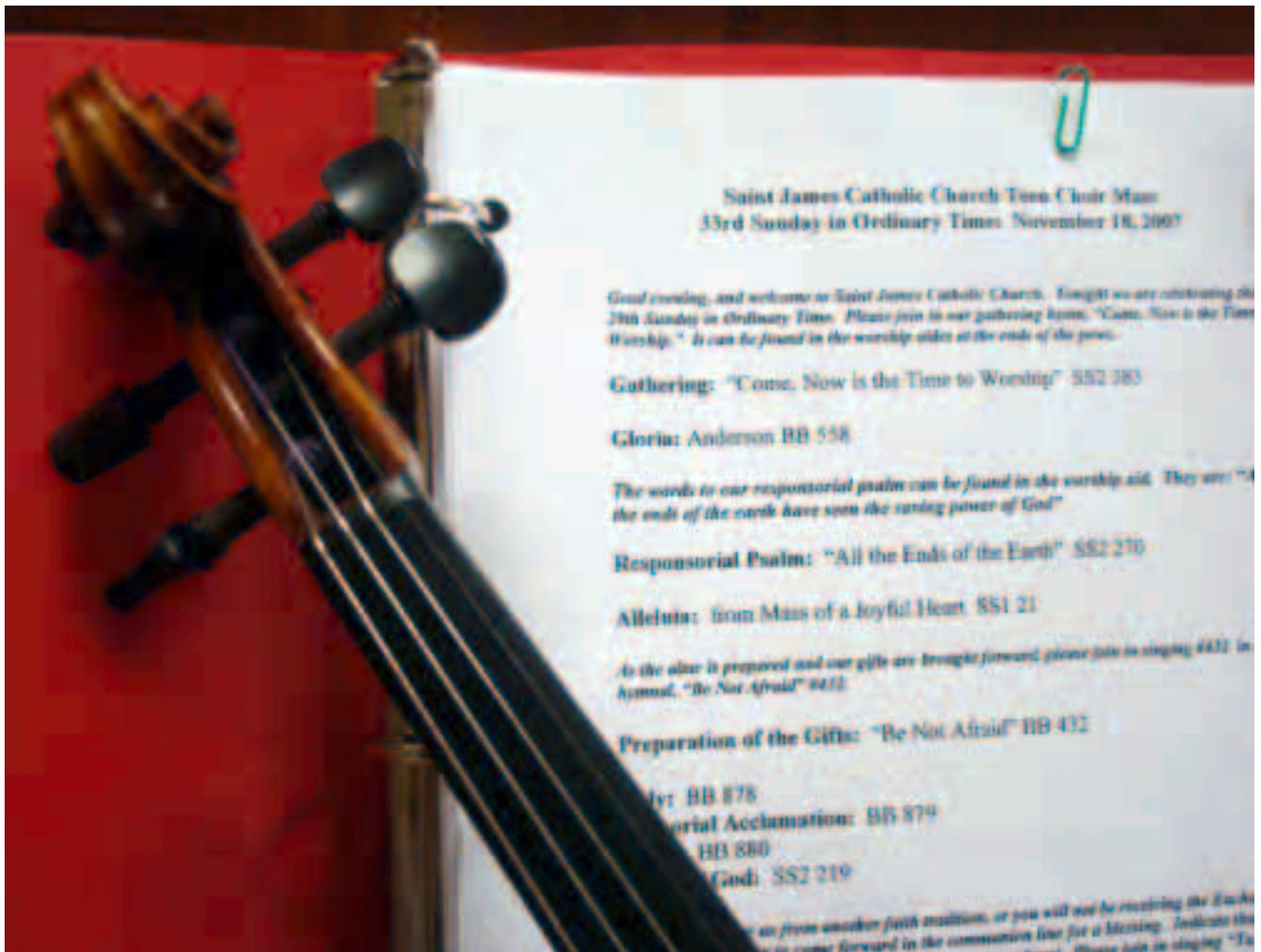


Photo by Marty Lim

out, our ears hear the notes that others are making in the room, profoundly human, profoundly sacred. The gamut of human emotions and experiences is all a sacred part of life—our life—together. We can help to point the way for our students to discover a bigger context for their lives, a sacred story that supersedes even the latest YouTube video. Just as the capacity for being online is all around us, so too is the sacred, if we but have the eyes to see. We can cull the sacred from the cyber and mentor people into places of deeper feeling and faith.

Students who have been on campus for several years and who have experienced these sacred moments for themselves are most influential in welcoming and recruiting new liturgical ministers. They have left the cyber world long enough to experience the power of ritual and music. Having gone through many of the same joys and woes as incoming students, they can convince newcomers that this is the place to be and that the effort of spending time and receiving training for pastoral music ministry is well worth it.

Catholic: Respect All Life

This culture of cyber communication, like much of life, can be a great gift for education and holds great power to create or destroy, to inhibit or enliven. The freedom of the worldwide web and all of its amenities (*YouTube, Facebook, personal web sites, etc.*)—indeed the freedom of campus life itself—can be the perfect place some students need in order to rebel against their parents or against authority figures and cultural mores; to stop going to church; or to try new and expressive experiences. Even the recent phenomenon described as “helicopter parents” (i.e., parents who swoop in constantly to intervene in their children’s life and rescue them) will ultimately not stop students from making mistakes, feeling insecure, making poor choices, or even failing.

Throughout these tumultuous, trying, and testing years, it is incumbent on us as pastoral musicians to savor a sense of the sacred in ourselves, our ministry, and our community. It is important that we recognize the giftedness of the students residing on our campus and foster a deep respect for this sacramental life that we all share. Again, this attitude and related practice are often imparted by the way we invite others, the way we conduct our rehearsals, and the way we conduct ourselves when interacting with students and colleagues. We know well that the songs we sing and play are sacred not just because they are part of our feast; they are sacred to life throughout our campus, city, country, and planet. Our sung prayers hold the promise of informing, reforming, healing, and delighting the whole earth. Our sung prayers can bind together again (“*religio*”) rifts between student and parents, rifts between roommates, rifts within ourselves. They can bring the isolated and alienated student back to the feast of friendship. If our feasting and fasting, our songs and our seasons are, as Dorothy Day said, “Divinity here

and now,” then we must always respect those who are different among us, listening to them and making room for them at our table. We must include those who seem least likely and least friendly right along with the strong and popular.

The songs we sing and play are sacred not just because they are part of our feast; they are sacred to life throughout our campus, city, country, and planet.

A practical example of this inclusion occurred here last semester when we were planning a prayer service that would include several campus choirs. Several members of the Chapel Choir heard that the newly formed (and seemingly less organized) Gospel Choir would be joining in the service. Some of the Chapel Choir protested: “We can’t sing with them! They don’t know what they’re doing!” This objection may have been in reference to the Gospel Choir rehearsals, where music is learned by rote rather than by reading musical scores. Before the director had a chance to say anything in the other choir’s defense, a student spoke up and said: “They do too know what they’re doing. They just do it differently than we do.”

In every age there is a great need for us to mentor in an authentically Catholic way. Catholic social teachings are the firm foundation on which we build our lives of music making. The Christian ecumenism of Taizé, breaking fast together at the end of Ramadan, including the Hindi feast of Dwaali and the Jewish lights of Hannukah with our Advent Season: These are all important ways that we can mentor musicians into greater respect and deeper dialogue. Songs of peace and making justice, songs of hope and forgiveness resonate throughout all the great religious traditions, a hallmark of the importance of inclusion, of interfaith dialogue and worship in our post 9/11 world.

Apostolic: Mission Forth

It seems that as soon as students arrive on campus we want them to leave. Study-abroad programs are practically mandatory for an impressive curriculum vitae. And even though certain majors are requiring more and more years of study (e.g., pharmacy majors now go into a six-year program, physical therapy majors into one that is five-and-a-half years long), the years do indeed fly by quickly. This last good mark of mentoring sends us out like the apostles—to the ends of the earth—to stay connected to students abroad and alumni and to encourage them to minister effectively wherever their path leads.

Even our medium-size university now boasts a small campus in Rome, and several choir members were there when history was made with the death Pope John Paul II and the inauguration of Pope Benedict XVI. What was

observed all over the world was reported in a very personal way as I would share e-mails from those living in Rome with our choir members on campus. How we learned from them about what is sung when the pope dies and what is sung when the new bishop of Rome is installed—and what intriguing stories of Roman politics and the papacy!

Alumni also stay in touch with questions and concerns: “When is the Advent Midnight Mass this year?” “What’s the name of that Mass setting we did for Advent? I’d like our music director to introduce it to our parish.” (It was the *Psallite* Mass!) “I just got a job directing a campus choir—where do I start?”

If we realize again and again that our boats may be small but that what folks who join us “catch” causes ripples throughout the whole wide world, we have an authentic sense of our mission and mentoring. If Jesus mentored the apostles with “Go forth, teaching and baptizing in the name of the Father and of the Son and of the Holy Spirit,” can we do any less? It is easy to fall prey to the daily routine, to “dumb it down,” to get trapped in “issues” with the boss, the budget, or the baritone. But with the conclusion of each Mass we can refuse to sing a “closing” song! Instead, we can sing our “mission forth” melody, fully cognizant that the next song that we sing, the next liturgy that we celebrate, the next person that we meet will have a fuller, richer vision of the faith and of life from the encounter.

Four Marks for Mentoring

Certainly the marks of the Church—one, holy, catholic and apostolic—bear much deeper and lasting meaning than their application to campus ministry and the mentoring of pastoral musicians. But, just as we are mentored by the Church, these marks can also point to meaningful and influential ways that we mentor others spiritually and musically. *One* is the song we sing (even amid campus chaos and diversity) as we become aware of our common ground and welcome it. *Holy* is the song we sing, even as the sacred takes new cyber shapes and old structures disappear. *Catholic* is our song when profound respect permeates all “races, languages, and ways of life,” all



Nineteen-year-old Bruno (right) teaches the Brazilian cavaquinho to young students in The Hummingbird Project. Photo courtesy of the Children at Risk Foundation, Brazil.

that we do on campus and beyond. And *apostolic* is our way ahead on the journey, the way of the Spirit, with no boundaries to the good we can do for one another, no limits to the ways we can sing one another back to life.

Good mentoring helps others to sing, cry, and discover or recover their own odysseys. Our marks for mentoring will alert us to talent, spark our spirit, and bring us “back to the future.” Like Mentor and Athena, we can be wise guides, protecting and directing those in our care even as their cultural journey challenges us with new songs that we’ve never heard before and barely understand. Regarding our future journey, we may be able to repeat a famous movie line to old Odysseus: “Roads? Where we’re going we don’t need roads.”² This very different path of our music ministry confirms that we *do* need to mentor each other in cyber space and in the flesh, on campus and beyond. Hand in hand, face to face, and heart to heart, we “make music to our God while we live” so that we know we are, in fact, really alive.

Note

1. See Kathryn Tyler, “The Tethered Generation,” in *HR Magazine* 52:2 (May 2007), online at <http://www/shrm.org/magazine/articles/0507/0507cover.asp>.

2. Docto Marty in *Back to the Future* (1985), directed by Robert Zemeckis, Universal Studios.

Mentoring Instrumentalists: A Vernacular without Text

BY DONALD A. GIANNELLA

The move toward the vernacular in Roman Catholic liturgy has, with good reason, focused on on texts and the translation of texts. This focus has immersed some of us in the differences between *dynamic* and *formal equivalence* translation theories and their practical application. Many of us have struggled with the challenges presented by both these approaches to translating the words we say and sing. All of us are concerned with the Real Presence of God communicated through our sacred liturgy. We stand at the privileged crossroads where music wedded to text reaches inward, outward, and upward to reveal the divine dialogue between God and God's people.

There is a wall in a nameless but famous opera house supposedly somewhere in Germany with which we pastoral musicians are all too familiar. It is mentioned on countless gifts shared with us—mostly by instrumentalists or their parents during the holidays or at graduation moments. I don't know whether the text on that wall is translated dynamically or formally from the German, but the English goes something like this: "Bach gave us God's Word; Mozart gave us God's Laughter; Beethoven gave us God's Fire; God gave us Music that we might pray without words." I am now old enough that I do not have enough fingers to count the number of items in my collection which refer to that place. Against the backdrop of all the "text talk" in anticipation of a new translation of the *Missale Romanum*, those mugs, plaques, note cards, window boxes, and framed tapestries call out from their various corners, inviting me to pause and reflect on what they are saying.

Since the Second Vatican Council, we have become well acquainted with many different styles of music and their unique accompaniments for the words we sing. In our extensive focus on texts and the "singing assembly," however, we may be neglecting the contribution of the music without words provided by instruments "under-

neath" the words as our vernacular communities cry out to the God of all. As the Church continues to struggle with maintaining the universal message while speaking in the vernacular, is there something "universal" to be said about the use of instruments in the liturgy which applies across the "vernacular" of style? Can the art (and science) of the music itself fill in the gaps of meaning left in the wake of the struggle between *formal* and *dynamic equivalence*? What do our young (and not-so-young) instrumentalists need to know so that they can stand in the gap?

Pastoral or Professional?

With all the latest revisions to the *Roman Missal*, the upcoming revised texts, and new documents on sacred music, I went back to the source documents to see, for myself, what wisdom the conciliar and immediately postconciliar documents have to offer on the use of instruments. *Musicam Sacram* (March 5, 1967), echoing the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (December 4, 1963), offers a sturdy foundation for any discussion of instruments in the liturgy and of the skills necessary for the faith-filled service of instrumentalists. When talking about the directors of liturgical music ensembles, for example, *Musicam Sacram* (MS) offers the following foundational premise: "In selecting the kind of sacred music to be used, whether it be for the choir or for the people, the capacities of those who are to sing the music must be taken into account" (MS, 9). This is the starting point for the formation of a good church instrumentalist. The young instrumentalist needs to know that we will not put her/him in a position to fail. Before any notes waft across our worship spaces during the liturgy, we need to be honest with ourselves and our young musicians: Does this musician have the skill to do the music our assembly requires? Am I choosing music which my instrumentalists can perform well?

As simple as it might seem to make this discernment, reaching an honest answer is often complicated by the "trophies for everyone" syndrome so present in our "vernacular" today. There is a real tension in our culture between accomplishment tied to measurable results (my skills allow me to play this well, and it sounds great when I do) and accomplishment based solely on belonging and participation (I am a part of this group and it's my turn

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to play now). Moreover, this syndrome is in play when directors, inspired by a prayer experience or even an online or mailed demo, choose music that works “in that other community” or “at that convention” but fail to consider whether it can be performed locally with the competence needed to make it prayerful and beautiful. (I suppose I have enough mugs from that nameless German opera house to help me realize that I’ve made such mistakes a number of times!)

A trophy awarded because of participation often yields immediate pastoral results which make everyone feel great about the music ensemble. Unfortunately, without discernment by the leaders based on realistic expectations for performance and beautiful results, those instrumentalists with more advanced skills either leave quickly or don’t bother to sign up in the first place. Then the group doesn’t improve, the music level stagnates, and the whole assembly suffers the consequences. This is the failure alluded to at the beginning of this section: The professional decision *is* the pastoral decision. That decision creates the foundation for a healthy relationship called “trust” among the director, the musician, and their assembly.

Prepared or Provisional

Once trust is established in the ensemble and between the director and each member, we can acknowledge the next most important item in the development of an instrumentalist. Returning to *Musicam Sacram*, we read: “It is highly desirable that organists and other musicians should not only possess the skill to play properly the instrument entrusted to them: they should also enter into and be thoroughly aware of the spirit of the liturgy, so that even when playing *ex tempore*, they will enrich the sacred celebration according to the true nature of each of its parts and encourage the participation of the faithful” (MS, 67). It is interesting that this foundational document on music in the liturgy assumes *ex tempore* playing on the part of instrumentalists. Combined with the ability to read music and make beautiful sounds, it is an absolute requirement that liturgical instrumentalists be able to improvise. For one thing, it is impossible for liturgical music publishers to account for every local variation when issuing a new composition. (No one really believes that all liturgical music written after 1985 must only be performed by two C instruments, a keyboard, and a guitar, so what do we do with the rest of the instrumentalists, some of whom do not play in concert C, when an arrangement doesn’t include parts for them?) Furthermore, the liturgy has a timeline quite separate from the chronology of each individual piece of music. How does the ensemble resolve a piece to fit the liturgical



“Mentor,” photo by Brian Haynes

moment when the players have not reached the end of the composition?

Both of these questions are answered by an engagement with the reality of the music performed in its musical, textual, and liturgical context. Liturgical instrumentalists must have *more than* rudimentary skills to do their ministry well. Unless you want seven flutes playing the melody, you will need to discern who among the flute players has the music theory background to be able to come up *ex tempore* with an alternative line which enhances the whole. (Be sure to tell the trumpet player up front she will have to transpose ninety percent of the lines she plays at sight!) After a while, such improvisation will become a seamless process, and the instrumentalist will have developed an excellent skill to take from the group. As the group makes its music, you will also need to model an engagement with the text, so young instrumentalists can *embellish the text* while at the same time enriching a musical progression. So the instrumentalists must not only know how to read the music, they must also read between

and play beyond the music, thereby demonstrating an *understanding of the music wedded to its textual and liturgical meaning.*

Discussing your *rationale* for various musical interpretations with the instrumentalists—dynamics, phrasing, changes in tempo, and the like—will help them internalize the inner workings of the music so that they can better apply their practical skills to the liturgical goals of the piece. They will develop this ability through their musical and personal trust in you, the director, and in their fellow musicians.



Once your ensemble has engaged its musical skills with the liturgical context, it will begin to know instinctively how to end a piece in a musically satisfactory way despite the fact the piece is not “officially” completed. The instrumentalist must come *prepared* to know the music as it is written with the *provision* that the preparation is skillful enough to react to the unwritten circumstances of the living liturgical moment. I call the crucial interplay between real, practical musical skills and unqualified surrender to the circumstances of the ensemble or the liturgy “brilliant humility.”

Community Development

No young musician is going to stay with a group that she or he doesn't like, and it's very difficult to make beautiful music with a group of young musicians who are brought to your practice against their will. By being an excellent musician yourself, your relationship with them will begin with you as a role model. Inspire (as differentiated from “show off to”) your instrumentalists with your own developed skills. It is much more powerful for a young athlete to say, “I want to throw the football like Tony Romo” than to say, “I want to be good quarterback.” We need to take ourselves and our role seriously enough to be willing to be the name that a developing instrumentalist inserts into the sentence: “I want to play/be like _____.” The foundation of the young talented instrumentalist's desire to serve the Church will be the desire to spend two hours a week with you, the director, because he or she is inspired by your person and by the musical results called out of the group in your care. A young instrumentalist's director needs to be a mentor. According to all the mentoring literature I've read, a key element of mentoring is that the mentor is

chosen by the one being mentored. This is a sacred trust, which, in many professions and ministries including our own, can easily be hijacked to create personality cults or worse.

When a deliberate community of trust is established, the brilliantly humble members of the group will get to know each other better and better. This is the final piece of the puzzle for forming a young instrumentalist. The musicians will be so confident in their own skill that they will be open to the contributions of the other members. As this community further develops, the instrumentalists will know how the others will react to a line and will be able to tailor their treatment of a progression accordingly. The director graduates from mentoring each individual musician to providing a common meeting place for the diversity of contributions offered by all the musicians. A “guild” is established where each older member of the ensemble mentors new members in the improvisational lines of particular pieces. These lines pass from generation to generation as a sacred trust—an aural tradition. Some improvisations will gain a place in an ensemble's performance of a particular piece and become the accepted and expected “vernacular” of that piece. Stand-alone *ex tempore* selections will take shape with a knowing glance of an eye and a whispering of “key of D.”

Finally, the developed community of an instrumental ensemble is expressed by the music they perform. This is an excellent experience of *koinonia*—a community whose goal is something beyond itself. Young people desperately need that experience today—that prayer without words described in the quote from that German opera house—that is also wedded to the Word. The aural community expressed by this musical intimacy is nothing less than the sound of the Body of Christ: the universal communication of the Divine expressed in the vernacular.

Mentoring the Next Generation of Organists

By JASON LORENZON

The desire to become an organist is multifaceted: It requires the involvement of many people—parents, grandparents, siblings, parish organists, choir directors, private studio teachers, priests, bishops, nuns, and parishioners. Each of these individuals has a unique role in mentoring the next generation of organists. A mentor, as defined by *The New Lexicon Webster's Dictionary of the English Language* (1987), is someone who is a wise loyal adviser or a teacher or coach. In order for the organ profession to thrive, expand, and flourish, many organists must consider taking on the role of mentor in order to improve the quality of playing in our Church but more importantly to create the next generation of organists. Encouraging and preparing the next generation of organists, although normally done one-on-one through individual lessons, can be done in a number of creative and innovative ways outside the traditional lesson format, especially through a mentor-mentored relationship.

Being a mentor can be as simple as uttering words of encouragement to a young person. For example, on last year's Vocations Sunday (normally the last Sunday in October), our parish had Andrew Summerson, a senior at Borromeo Seminary in the Diocese of Cleveland, tell us why he is studying to be a priest. He was encouraged to consider a priestly vocation, he told us, by a nun who was his eighth grade teacher. This nun simply said that he "will make a good priest one day." Those eight words stuck with him until he made his ultimate decision to enter the seminary. Organists are no different from seminarians in this respect. Simple words spoken to a young person may make the difference between a calling to become an organist and abandoning those aspirations for something else.

Although words of encouragement are extremely important, a young person will also be attracted to the instrument by good playing from a quality instrument, the sound of the instrument in all of its glamour and awe. My introduction to the organ was rather simple: I heard it played well at church and was amazed by such a grand

Mr. Jason Lorenzon, ARCT, CAGO, serves as director of music ministry for Our Lady of Guadalupe Church, Macedonia, Ohio. Mr. Lorenzon is a member of the NPM Committee for Young Organists and is an attorney-at-law licensed in the state of Ohio.



A participant in a "Pedals, Pipes, and Pizza" event sponsored by the Dallas Chapter of the American Guild of Organists tries out the W. and Amelia Lay Family Concert Organ in the Eugene McDermott Concert Hall at Morton H. Meyerson Symphony Center.

instrument.¹ I was first attracted to the organ because of the quality of playing: The organist was accomplished, and young people have an appreciation for good solid playing. We organists must make sure that our own playing is at a very high artistic level so as to affect prayer in a positive manner, and this alone will attract an interest in the organ. But this initial attraction is only a beginning step in the mentor-mentored relationship.

Second, a family member is often instrumental in encouraging the development of a young organist. For example, my grandfather saw my interest and took the first steps in cultivating that interest by purchasing a small organ when I was four years old. My parents took me to various teachers who said I was too young because

I could not reach the pedals, but eventually my parents found a teacher who would help me and who encouraged me by fostering my development.² Then, in addition to the many hours and dollars expended by my parents, I received very important encouragement from my pastor when I was seven.³ When he knew that I was learning to play the organ, he gave me a hymnal and asked me to learn four hymns: "Immaculate Mary," "How Great Thou Art," "Faith of Our Fathers," and "For the Beauty of The Earth." When I was ready to play (and only nine years old), he asked me to play Sunday mornings at the 8:00 AM Mass. I have been playing on Sunday mornings ever since.

Parents, family members, teachers, and priests all have a necessary role in encouraging the development of young organists. These people also have a role not only in encouraging a future organist to develop personal talent but also to share that talent as an active participant at the weekly celebration of the Mass. The parish music director or organist has a role in making sure that a young organist has an opportunity to share this talent.

Third, organists, as professionals, must make it part of their aspirational duties to encourage the young to take up the profession. Organists can ensure that a higher standard of organ playing will be pursued when there are many more organists than we currently have. Moreover, organists have to be proficient at their task and enthusiastic about their work. We lead our congregations in song by supporting their singing from week to week. Music is an integral part of our worship, and we have a duty to assist our congregations' prayer.⁴ What an awesome, amazing, and unique responsibility! Organists should be honored and humbled to have such a wonderful role in our Church. Organists must be willing not only to share this enthusiasm with our congregations but also to influence, in a positive manner, the next generation of organists who will eventually take our places.

Making Contact

In order to share our enthusiasm, organists must go out and interact with young people and encourage them to take up the craft. That can be accomplished in many effective and simple ways. A word of encouragement to a young person who is listening to someone playing the postlude may create a fine future organist. Taking the youth choir to an organ concert and afterwards encouraging a young person who exhibits an interest in the instrument to begin study may create a new organist.⁵ An organist's love of and excitement for the instrument and a desire to share that passion with others will help ensure that this art continues well into the future.

Personal contact with the next generation of organists is the most effective way of recruitment. Recently, at solo concerts, I have begun encouraging families to attend and allow their children to sit as close as possible to the organ console. This is an amazing instrument. An

Evan Snyder

I first became acquainted with pastoral music ministry when my mom was in the choir at Blessed Trinity Church in Frankenmuth, Michigan. My two older brothers were percussionists in junior high and high school at that time, and I had begun taking piano lessons and yearned to participate in the music ministry. I was given the opportunity when Denise Williby, the director of music, asked me to join the handbell choir. At first I was apprehensive, but soon I became involved in additional aspects of music ministry—the young adult choir and playing trumpet for liturgical celebrations.

As a high school freshman, in 2003, I joined the adult choir, directed by Alissa Hetzner, who had become the parish director of music. Just one year later, I was hired as the assistant director, working alongside Alissa. I held that position until my graduation this past year from Frankenmuth High School. My job responsibilities included serving as pianist, organist, cantor, and liturgist. I also led choir rehearsals in Alissa's absence, and I sang and played for numerous funerals and weddings.

Working with Alissa in the choirs, as an instrumentalist and cantor, and as a co-worker provided copious opportunities to gain knowledge and understanding from hands-on experiences. Other training and preparation came from diocesan-led cantor workshops and leadership institutes for youth; my participation in the 2003 National Catholic Youth Choir (NCYC) at St. John's University, Collegeville, Minnesota; and my participation in Music Ministry Alive! (MMA) from 2004 through 2006 and as a team member in 2007. MMA is a summer music camp directed by David Haas in collaboration with other renowned liturgical artists, composers, authors, and scholars, and it has been most influential in my music ministry preparation and training.

Although piano and other sub-genres of classical music are my truest passion, I still possess a deep love for liturgical music. I am currently a student at Western Michigan University, majoring in piano performance. Due to my demanding schedule, I have not yet been able to become as involved in the music ministry at St. Thomas More Student Parish as I would like, but I enjoy the camaraderie and hospitality of my new parish family and look forward to more years of serving God and the Church through music ministry.



accomplished organist can demonstrate all of its tonal possibilities coupled with the instrument's technical demands, and that can keep young listeners attentive and interested. Young listeners are amazed by the physical demands of playing the instrument as well as by all of the unique gadgets and buttons that an organ may have. Good quality playing at liturgy, a regular offering of organ recitals that are audience friendly,⁶ and words of encouragement to young musician will ensure the future of organ playing.

Many organizations such as the American Guild of Organists, the Royal School of Church Music, and the National Association of Pastoral Musicians have excellent programs and resources to encourage the study of the organ. The American Guild of Organists dedicates part of its website to new organists.⁷ The Guild also has many programs to introduce young people to the instrument; they include "Pipes, Pedals, and Pizza," "Pipe Organ Encounters," and "Pipe Organ Plus." These programs, geared to young organists, range from a concert all the way to a week-long program of lessons and workshops. Many local AGO chapters also offer scholarships to encourage organ study.

The Royal School of Church Music is offering a new mentorship program to young organists, and the National Association of Pastoral Musicians has a master class especially tailored for young organists that is offered at every national convention.⁸

All of these programs are aimed at one specific goal: training to provide the next generation of organists for our congregations. These programs are already in existence, so it is up to this generation of organists to encourage, cultivate, and promote these programs. My parish offers the Organ Scholar Program, which is a quid pro quo mentorship program in which a young musician receives weekly organ lessons and, when the organist is ready, he or she is required to play regularly at Mass at an appropriate level.⁹ That may mean that the beginning organist only plays the melody of the psalm when the congregation is singing, while the accomplished organist plays the entire psalm accompaniment on the piano. At the other end of the spectrum, I currently have an organist who is completing a master's degree in piano performance and can easily play the entire Mass.¹⁰ This simple program has encouraged well over a dozen young organists in its short existence of only seven years!¹¹

A First Step

These suggestions are only a first step. We need a full-blown mentorship program not only for beginning organists but for organists of all ages. One model that we need to examine is the strong mentorship program that the Diocese of Cleveland has for priests, which encompasses pre-seminary days all the way to the tomb.¹² In this program, an older priest is linked to a younger priest who may be assigned to his first parish. The mentor is

expected to coach the young priest on pastor-associate relations and what to expect. When a priest becomes a pastor, the mentor assists the newly appointed pastor in terms of what to expect on bishop-pastor relations and parish-pastor relations. Finally, when a pastor retires, he is assigned a mentor to assist him to prepare for retirement and the afterlife.

Organists should model a similar program for each other not only to encourage our youth to take up the craft but also to solidify and strengthen those of us who are in the vocation. Several of us in the Cleveland area have developed the "North East Ohio Catholic Organists' League" that meets bi-weekly for lunch, and we talk to each other regularly during these sessions.¹³ We mentor each other, support each other, and talk about ways of developing the next generation of organists.¹⁴

Developing and implementing programs like these take time, and our jobs, family life, and extra time are limited, but if each organist takes a bit of time to help create the next generation of organists by cultivating only one of these ideas, that sacrifice of time and effort will come back to each of us, through God's grace, at least tenfold!

Notes

1. My first memories of the pipe organ are of the instrument at St. Alphonsus Church in Windsor, Ontario—a magnificent looking instrument that was played well.

2. Actually, this is an over-simplification of events. I remember being very discouraged when teachers told me I could not study the organ because I was still too little. Then, after I was very



Photo courtesy of the Dallas AGO Chapter



St. Michael Parish, Cary, North Carolina

persistent and after several years of organ study, my parents took me to an organ professor at the University of Windsor, who told me that I needed to start over again and study the piano. He was too busy to teach me, so I went to a pianist who wanted me to give up playing the organ, but, at the age of twelve, I refused to give up the organ. Persistence seems to be a necessary character trait for organists!

3. In addition to my parents and my principal teachers, Father Laurent Poisson, then pastor of St. Martin De Porres Church in Windsor, Ontario, gave me the newest edition of *Catholic Book of Worship II* and really mentored me in becoming an organist. He is one of the persons to whom I am eternally grateful for having the patience in guiding me at such a young age.

4. See the *General Instruction of the Roman Missal* (2000, 2002) and *Music in Catholic Worship* (1987).

5. Most AGO chapters, various post-secondary institutions, local art museums, cathedrals, and churches offer regular organ concerts, and many of them are free.

6. I use the term “audience friendly” to denote an organ concert that includes accessible repertoire that is not only easy to listen to but also challenges the listener to a new artistic level, and most importantly, encourages young audience members to closer observation, which may help create new organists. Young people will realize that they too can play the organ since the current organist is making the instrument accessible.

7. See <http://www.agoHQ.org>. This site lists many resources, from different programs to text books to articles on how to recruit new organists.

8. See <http://www.npm.org/Sections/Organ/index.htm>. This site has information on upcoming concerts, and the young organists section lists the details of the master class.

9. Jason Lorenzon, “Finding and Creating Future Organists,” *Pastoral Music* 30:6 (August-September 2005). This article outlines the specific details and goals of the program.

10. Aaron Samuels is currently finishing up a master’s degree in piano performance at Cleveland State University.

11. Currently some of the alumni of the Organ Scholar Program include Karen McColl, associate organist at Our Lady of Guadalupe Church, Macedonia, Ohio, who holds the NPM Service Playing Certificate; Rachel Foster, a junior organ major at St. Olaf College in Northfield, Minnesota; Michelle Snyder, a freshman organ major at Duquesne University in Pittsburgh, Pennsylvania; Tim Williford, associate music director at Light of Christ Catholic Church in Clearwater, Florida; and Katherine Deegan, who regularly serves as substitute organist at Cleveland area churches.

12. Thanks to Father David R. Trask, pastor of Our Lady of Guadalupe Church, Macedonia, Ohio, who shared the details of this program.

13. It is very refreshing to be part of a group of organists who essentially experience similar events from day to day but who have no one else like us to share these ideas with. Sometimes we can get stuck in our parishes without interaction with those who are similarly trained and have similar positions. I look forward to our lunches at local restaurants every other week. We also rely on each other as a resource for information sharing.

14. One additional mentor to my career development was Gerald Bales (1919–2002). He was one of Richard Proulx’s teachers, and I had a mentor-mentored relationship with him during the last years of his life. He was always encouraging and supportive, and he taught me many lessons that have prepared me well for a career as a church musician.

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Professional Concerns

By JON THIBO

From Music Education Class to Full-time DMM

As a young church musician, my goal was to sing well and play better than I did. I knew I wanted to be a music teacher, preferably a high school choral music director. After a few years, I found that

Mr. Jon Thibo is the director of music ministries at St. Columbkille Parish in Parma, Ohio, in the Diocese of Cleveland. He was a classroom music teacher and choral director as well as a part-time pastoral musician for sixteen years. St. Columbkille is his third full-time position in pastoral music ministry.



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the stress of competitive choral music was not what I wanted for myself or my students, so I began a nine-year term in the Catholic elementary school classroom. Having been a church organist since the age of thirteen and raised in the Catholic Church, I never questioned that part of my musical life. You went to Mass and either played or sang as a cantor or as a member of the choir. After sixteen years of trying to juggle full-time classroom responsibilities, community theater, and part-time pastoral music duties, I decided to interview for full-time church music and liturgy positions.

My education did not prepare me for many aspects of my work in that first full-time position. I did not know what the part-time sacristan was supposed to do or how she was supposed to do it. I only knew that I was to supervise her work. Thank heaven for books like *The Sacristy Manual* (Liturgy Training Publications). I read it carefully and conversed with colleagues by phone and e-mail, getting a grasp of her work and my new challenges. One month into this new life I had to make sure all of the liturgical ministers were trained and scheduled in the same way that the old schedule had been completed. Again, I relied on printed resources and the wisdom of parish volunteers who had been doing the ministry of lector, extraordinary minister of Holy Communion, hospitality, and art and environment for their wisdom and knowledge of the workings in our particular parish. I found that it is important to converse frequently with the pastor and other staff members as well to see that all the bases are covered.

Other Lessons

Another new and exciting part of the role for me was the work with other staff members in planning in depth the celebrations of sacraments and rites of the church year. After taking a workshop on adult initiation, I found myself better able to spend some time with my own parish program, sharing knowledge with



prospective Catholics about the liturgical music of the Church. They are curious and have questions about why we do music and liturgy the way we do.

Hiring part-time musicians is a good way to enhance your program. Section leaders in choral groups, cantors, and guest instrumentalists will enhance all you do, and often parishes are looking to expand their programs beyond their volunteer resources. Be prepared when you engage professionals to work in the parish, however, and be organized in your rehearsal so that you get the most from their time with you and your parish.

The most important thing I believe that I have done since becoming a full-time parish music director is to engage the young people and children of our parish. I suggest that you go to the school music teacher and offer assistance with concert preparation, or as an accompanist, or to play for and sing for school Masses when possible. Take time to go to youth activities with the support of your parish youth minister so that you may begin or further develop the role of young people in the liturgical life of your parish.

Lastly, make time for renewal and personal reflection. Go on retreats, pray often, and encourage your music ministers by example and in rehearsal to do the same. Nothing we do is possible without the time for refreshment, and your new role, while perhaps seeming to take less time on paper, can consume your whole life, if you do not allow for necessary breaks.

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Reviews

Choral Recitative

Hymns and Anthems for the Church Year. Colin Mawby and Andrew Wright. OCP Publications, CD, 20242, \$17.00. Individual octavos available. For those of us on this side of “the pond,” the phrase “English cathedral choral music” conjures up the idea of very high quality repertoire that our American parish choirs probably can’t touch. With *Hymns and Anthems for the Church Year*, that premise comes partially true. Andrew Wright and Colin Mawby present fourteen octavos of high caliber choral music, but the twist is that there is something in this collection for just about every parish choir. In addition to anthems for the liturgical year, there is a setting of the “Song of Farewell” for funerals, two hymn arrangements (one with guitar chords), and a setting of Psalm 89. Most are scored for SATB choir and organ. Instrumental parts are limited mainly to brass. Of particular note are the joyous SAB “O Christ, You Reign in Splendor Robed” for Easter, the vibrant SA setting of Psalm 104, “Send Forth Your Spirit,” which could be sung by women or children, and the stunningly beautiful “Three Motets of Serenity,” which are based on three chants: *Adoro Te Devote*, *Tantum Ergo*, and *Rorate Caeli*. All of these pieces are available as a collection or in octavo format. A beautifully recorded CD of most of these pieces was done by the Choir of Brentwood Cathedral. Whether your choir is professional or amateur and sings in a large cathedral or a small parish church, you are sure to find at least one piece in this collection to add to your repertoire.

The following selections are all from GIA Publications.

Selections from Catholic Christmas Classics. Richard Proulx. G-6474, \$17.50. A number of years ago, the Cathedral Singers, under the direction of Richard Proulx, recorded a CD of anthems, motets, and carol arrangements: *Catholic Christmas*

Classics (CD-590, \$16.95). Thirteen of the twenty-two pieces on that recording have been newly engraved and edited. They may be purchased as single octavos or as a collection. Seven pieces are arranged or edited by Proulx. Other arrangers include Jim and Marilyn Biery, Anne Heider, Sally Ann Morris, and Larry Harris. Included are standard carols, such as “Angels We Have Heard on High,” “O Come, All Ye Faithful,” and “O Holy Night,” as well as a fresh new arrangement of Daniel Kantor’s “Night of Silence/Silent Night.” Of particular note are Proulx’s edited version of “For unto Us a Child is Born” from *Messiah* and “Six A Cappella Christmas Carols.” All but two pieces are written for SATB choir, some with divisi. The other arrangements are SSAATTBB. Instrumental parts are available for a number of arrangements; they vary from a single drum to strings, winds, and brass. Even though there is a plethora of Christmas music available, in this collection choirs are offered a diverse group of anthems and motets with varying degrees of difficulty for the liturgical or concert setting. It would be a worthwhile addition to any choral library.

Scripture and Season in Song. Clark Kimberling. G-6841, \$6.50. This is a collection in booklet format of eight anthems by Clark Kimberling that use hymn texts of Mary Louise Bringle, Fred Kaan, and Herman Stuempfle. These aren’t your standard hymn anthems, though. Kimberling’s melodies are straightforward, but through changing meter he uses rhythm to give each piece its unique quality. One refreshing element is his choice of texts. Even though these are hymn texts, most will probably never be included in a hymnbook. So Kimberling provides us with some fine settings of wonderful poetry for the liturgical year. Although written for SATB choirs, there is a significant amount of unison writing throughout, affording directors some simpler options. Each anthem includes an organ accompaniment, but a piano could be used as well. The flute obbligato parts are a constitutive element

of each anthem. If need be, a creative organist could solo out the flute part. One drawback is that the flute parts are not extracted from the choral and organ score. None of these pieces is available in octavo format, but when you consider what is in the collection, purchasing this booklet is money well spent.

Michael Batcho

Ave, Maris Stella. Tomas Luis de Victoria. Ed. William Tortolano. SATB. G-6008, \$1.40. This well-thought-out edition pits motet verses against chant verses to great effect. The starkness of the chant brilliantly sets off the admittedly minimal flourishes of the motet. Nevertheless, the simple ascending bass lines of the motet sound like eight-part harmony, and cadential formulae sound like ornate trumpet fanfares. This piece isn’t very difficult, but it can easily sound like something you’ve devoted years to.

Be With Me, Lord. Ken Macek. Arr. Paul A. Tate. SATB, solo, congregation, keyboard, guitar, opt. cello. G-6662, \$1.50. This adaptation of Psalm 91 is haunting in its simplicity, especially in its refrain. The verses may get a bit wordy, but the part-writing saves them, for it is interesting at all times. The cello is truly the star of this piece, mournful and longing, a perfect plea from the depths.

Not to Be Hidden. Joseph B. Sullivan. Two equal voices, keyboard, and guitar. G-5801, \$1.40. This piece could serve as the flagship for GIA’s “Not for Children Only” series. The part-writing is simple enough to be sung by a children’s group, but this great Matthean charge is a sophisticated enough message to be performed by any choir. There’s a lot of repetition, but Sullivan doesn’t follow the typical parallel-thirds harmony at all times, so there’s some sweetness but no saccharine here.

Prayer of Saint Richard of Chichester. Malcolm Archer. SATB and organ. G-6494, \$1.50. This sweet piece, firmly in the English Church music tradition, is a lovely

setting and unwittingly ironic. The text is probably more familiar to American audiences as a section of "Day By Day" from the musical *Godspell*. To hear such a text given this treatment is both richly rewarding and a bit of a chuckle. The composition is not difficult, but it does require a good sense of pitch from the choir.

A Sign of Love. *Paul J. Rausch. SATB. G-6249, \$1.30.* This Christmas song will reward long practice with a dazzling display of just what your advanced choir can do. The harmonies aren't particularly crunchy, but the part-writing can get complicated at times. The director's task would be to highlight these sections in order to avoid sonic sameness throughout the piece. Sounding at times like a Burt carol and at others like a Bach cantata, this is a difficult piece to get in your ear, but once you do it well, you'll want to do it every year. There are many little gifts for the musicians in the writing, none better than the profound final cadence.

There Is No Rose of Such Virtue. *Michael Bedford. SATB. G-6141, \$1.60.* Bedford's setting of this very popular fifteenth century Marian carol is interesting for its fidelity to our received notions of a "medieval sound." The part-writing is moderately difficult, and the piece begins with a big, open sound then gradually moves to quieter, more intimate harmonies as it comes to a peaceful close. The repetition of macaronic Latin lyrics after each verse builds in a natural cadence and gives weight to the piece.

Three Marian Classics. *Arr. Richard Proulx. SATB. G-6229, \$1.40.* The first setting in this collection, "At the Cross Her Station Keeping," is worth the price of the octavo. Alternating between chant verses and beautiful four-part harmony verses, this setting is just familiar enough to draw you in and just different enough to pique your interest. Anthony Petti's translation of Jacopone da Todi's text is like the setting: familiar and yet strange at the same time. The use of ostinato handbells throughout the third setting, "*Salve Regina*," adds a haunting drone under the traditional chant. The repetitions which close out the setting take this from a museum piece to something emotionally arresting.

Three Short Anthems. *Richard Shepherd. SATB and organ, unison voices, and SATB. G-6001, \$1.50.* The middle piece in this octavo—"Prayer for a New Mother"—

should receive serious consideration. Its intriguing melody, written for unison voices, may seem a bit off-putting at first, but its support of the breathtaking text makes it worth your time. The Algonquin Table wit Dorothy Parker penned this poem, and it is not in keeping with our usual notions of her as an acerbic writer. Instead, this heart-wrenching prayer is perfect for any time during May or at any other celebration of Mary.

Two Communion Antiphons. *James Biery. SATB, congregation, and organ. G-5935, \$1.50.* "Draw Near and Take the Body of Your Lord" is a nice, staid reworking of the traditional Latin antiphon set to the music of *Coena Domini*. The verses by Biery are sweet and mellifluous. They may look a bit daunting at first glance, but they sound easier than they look. The latter half of this octavo, "The Bread That I Will Give," reverses the arrangement of the first. Here the refrain is an original tune and the verses are set to an arrangement of a Mode I chant. The only problem with these two antiphons is that they'll need to be used in tandem for a service of any size, as they're both fairly short.

Watch, O Lord. *Marty Haugen. SAB, cantor, congregation, keyboard, guitar, opt. string quartet. G-6310, \$1.50.* This slow, peaceful setting of Augustine of Hippo's prayer is perfect for a Vespers service or even a healing or reconciliation service. It sounds like a lullaby, especially with the optional strings. The interplay between the cantor and the congregation in the verses is essential. The string parts are included in the octavo.

We Cannot Measure How You Heal. *Malcolm Archer. SATB or unison voices with opt. solo instrument. G-6128, \$1.50.* This traditional Scottish melody sounds as if it were originally for the pipes or flute. Archer's setting keeps the light, lilting feel moving and underlines well the text from John L. Bell and Graham Maule of the Iona Community. The phrase modulation on the final verse may be a bit too much, but the final solo flourish redeems the piece.

You Belong To Us/All Is Ready. *David Haas. Litany text by Bill Huebsch. Cantor, congregation, keyboard, guitar, opt. C instrument and handbells. G-6651, \$1.75.* This "litany of welcome" and gathering hymn is, to my mind, Haas's best work in years. The joyous melody of "All Is

Ready" places it in the front rank of his recent compositions, but the message of inclusion in the text is so overwhelming and important that most of his work pales in comparison. If you are at all familiar with the Haas corpus, you will recognize the part-writing, but his couching of a timely message in timeless language is not only significant, it's edifying. If I could choose just one gathering hymn to be both sung and heard in every church on every Sunday, it would be this.

Joe Pellegrino

Handbell Recitative

All the items in this section are from MorningStar Music Publishers.

There is a Balm in Gilead. *Arr. Sharon Elery Rogers. Level 2. 2–3 octaves handbells, opt. handchimes. MSM-30-306, \$3.00.* In this sensitive treatment of the spiritual, Sharon uses both handbells and handchimes (if you have them) to great advantage. Ringers will need to know how to LV, shake, thumb damp, pluck, mallet suspended bells, and echo as they ring through the three verses of this arrangement. If attention is paid to the melody line, this is a piece that will make beautiful music.

Jesus Shall Reign. *Arr. Sharon Elery Rogers. Level 2. 2–3 octaves handbells, opt. handchimes. MSM-30-838, \$3.00.* Sharon weaves an interesting four-beat rhythm pattern that changes chords by the measure into the accompaniment for the melody DUKE STREET. The techniques that ringers will use are vibrato, gyro, thumb damp or mallets on tabled bells, as well as ringing. A nice setting of a favorite Easter season hymn tune.

Were You There? *Sharon Elery Rogers. Level 2. 2 or 3 octaves handbells plus opt. 2 or 3 octaves handchimes. MSM-30-305, \$3.00.* Suspended bells played with mallets add a descant to a well-known Lenten spiritual. Handchimes (or handbells) are arranged to play the melody in chords in the bass and lower treble while the higher treble bells play a gentle moving eighth note accompaniment. Level 2 ringers will enjoy the music as they learn to play this arrangement.

Thanksgiving Festival. *Arr. David M. Kellermeyer. Level 3. 3–5 octaves handbells plus opt. 3 octaves handchimes. MSM-30-601, \$3.25.* A grand introductory fanfare leads into a traditional setting of "Now



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Thank We All Our God" and then right into "Rejoice, Ye Pure in Heart," which has an upbeat malleted bass accompaniment. Shakes, marts, and mart lifts form the bridge to "Come, Ye Thankful People, Come," which leads into a full-chord-sounding "We Gather Together." A great arrangement of many Thanksgiving Day hymns that your congregation will enjoy hearing many times through the years.

Come, Thou Almighty King. *Albert L. Travis, arr. Martha Lynn Thompson. Level 3. 3–5 octaves. MSM-30-839, \$3.00.* Martha Lynn has chosen a familiar hymn tune (ITALIAN HYMN) that has been arranged as an organ piece. She has transcribed that piece and added the color that various ringing techniques can bring from handbells to create a joyful arrangement of a favorite hymn tune. Ringers will encounter meter changes, a wide variety of techniques, some added accidentals, and eighth note and sixteenth note patterns that they must master before performing this piece.

Voluntary on "Hymn to Joy." *Michael Burkhardt, arr. Kevin McChesney. Level 3. 3–5 octaves. MSM-30-837, \$3.00.* Kevin has arranged for handbells the piece which combines the John Stanley "Trumpet Voluntary IX" and Beethoven's "Ode to Joy" arranged for organ by Michael Burkhardt. Ringers will need to understand how to divide a beat into both triplets and dotted eighth/sixteenth note patterns in order to get a festive march piece. Nice for a wedding or other festive occasion!

Love Divine, All Loves Excelling. *Paul Manz, arr. Kevin McChesney. Level 3. 3–5 octaves. MSM-30-831, \$3.00.* The ever-popular hymn tune HYFRYDOL is a favorite for all types of instrumental arrangers. The famous organ improviser Paul Manz has given us a tried and true arrangement to which Kevin McChesney has given the handbell treatment. The quick tempo, running sixteenth note patterns, and interesting accompaniment rhythms make for a piece that can be used through most of the liturgical year.

Jesus Christ Is Risen Today. *Robert A. Hobby, arr. Kevin McChesney. Level 4. 3–5 octaves. MSM-30-404, \$3.25.* What a fun, rhythmic, challenging, but approachable Easter Season piece! Ringers will need to change from 10/8 to 4/4, play several accidentals, bring out the melody over a strong malleted accompaniment, change key and style, and play with dynamic

intensity. It is worth the work! Start practicing now!

Donna Kinsey

Organ Recitative

Three Festive Christmas Introductions and Accompaniments. *Robert A. Hobby. MorningStar, MSM 10-162, \$16.00.* Three beloved carols ("Angels We Have Heard on High," "Silent Night," and "Hark! The Herald Angels Sing") are treated with creative new musical ideas, sure to add spice to your playing and carol singing. The organ accompaniments are wonderfully different, and the stanzas may be sung simply by a unison congregation or choir. "Silent Night" has an optional SATB introduction (sung in German) and alternate ending (in English). Harmonies very close to the standard that your choir likely knows may also be sung on the stanzas. Reproducible pages for congregation and choir are included in the volume.

I Heard the Bells on Christmas Day. *Wilbur Held. MorningStar, MSM10-160, \$11.00.* Here are nice settings for organ, about two to three minutes each, of the following carol tunes: CRANHAM EBELINE/WARUM SOLLTICH, QUEM PASTORES, VENITE ADOREMUS, and WALTHAM.

Variations on a Theme of Samuel Scheidt: Puer Natus in Bethlehem. *Rebecca Groom Te Velde. Oxford, ISBN 0-19-386998-5, \$14.95.* This piece was the winner of the AGO Region VII Composition Competition in 2005. The seven variations on the famous tune may be played effectively on a modest-sized organ. All are well written and accessible, and they may be used individually or as a set. Some of these pieces would be perfect for those thirty seconds of "filler" needed at Midnight Mass or other days during the season, and variations V or VII would make a grand postlude.

Times & Seasons Arranged for Organ and Handbells or Handchimes. *Douglas E. Wagner. Lorenz 70/1609L, \$15.00.* The foreword to this volume indicates that the pieces are composed for celebrations of the church year such as All Saints, Trinity, and Thanksgiving. These are "stand alone" pieces, not intended or useable for accompanying congregational singing. The writing for both handbells and organ is sound. It may be possible to use the collection for piano and organ duet in the absence of bells or chimes. Separate

bell parts are available for either two to three or four to five octaves. The tunes are ASH GROVE, SINE NOMINE, DIX, LET US BREAK BREAD, NICAEA and MATERNA/AMERICA/BATTLE HYMN (this final piece is a medley).

Heather Martin Cooper

Books

A Short History of the Mass

Alfred McBride, O. PRAEM. St. Anthony Messenger Press, 2006. ISBN 978-0-86716-744-3; Item I16744. 168 pages, paperback. \$12.95.

"The noble core of the Eucharist from the Upper Room to an urban cathedral or village church has withstood the tumults of history — and always will," writes Father Alfred McBride in the conclusion to *A Short History of the Mass*. These words offer a fitting conclusion to this concise and well-written history. They also point to three key themes of the book.

First, the Eucharist is an incomparable treasure of the Catholic faith. Second, no matter what the dominant liturgical style, the faithful through the ages find ways to benefit from the treasure of the Mass. And third, the historical development of the Eucharist is a work of the Holy Spirit, who is living and active in every age of the Church.

For anyone interested in tracing the varied and, at times, tumultuous history of the Mass, this book covers a vast amount of ground in a faithful and concise way. As noted in the introduction, the author is intent on giving the person in the pew the "big picture" of the history of the Mass. The author's concern as a catechist is in painting with broad strokes in a way that could be pastorally useful to the "busy Catholic" who would like to know the historical development of the Mass but would not be inclined to pick up a hefty multi-volume scholarly history.

As McBride notes in the introduction, "generations of new Catholics whose only experience of the Mass is post-Vatican II, along with veteran Catholics, might be ready for a global look at how the Mass journeyed from the Upper Room to American suburbia and contemporary urban life—from the hands of Christ to the local twenty-first century priest."

Writing in everyday English, the author does an excellent job of tracing the gradual and sometimes dramatic changes that took place in the Church's celebration

of the liturgy. McBride is not so much interested in the liturgical debates and controversies that have marked the four decades since the Second Vatican Council. Instead, he writes from this distinct standpoint: "At heart I am fundamentally a catechist dedicated to taking the message and massaging it in a way that it becomes accessible to parishioners."

The historical development of the Mass begins with the challenges faced by the apostles and bishops of the early Church to translate the Lord's Supper into a Eucharistic celebration that was distinct from a Passover or Sabbath meal. Drawing on the synagogue word service, they developed a sublime Eucharistic Prayer. The basic structure of the Mass developed by the early Church has survived to the present day and provides a vital continuity of Catholic worship.

Subsequent historical shifts covered in this volume focus on the transition of the Church after the Emperor Constantine from celebrating Mass in the "house churches" to a more solemn liturgy in a church building. The fundamental structure of the liturgy of the Word and the liturgy of the Eucharist endured through this marked shift in location. In commenting on the medieval period, the author describes the reasons for the decline in formal participation of the people in the Eucharist. Despite this medieval shift, the author emphasizes, "God's people found another way to draw strength from the Mass."

The Catholic Counter-Reformation provides the next historical focus, as yet another historical shift in the development of the Mass takes place. Within the spiritual traditions of Saint Ignatius of Loyola, Saint Francis de Sales, and the Carmelite Saints Teresa of Avila and John of the Cross, the faithful were drawn into deep inner union with Christ and interior participation in the riches of the Eucharist. A final chapter focuses on the liturgical movements leading up to the Second Vatican Council and the conciliar document on the liturgy that brought about liturgical changes after the Council.

Helpful to readers are discussion questions given at the end of each chapter that may be used for individual or group study. A "profile" added to each chapter highlights important saints and figures who shaped liturgical spirituality and theology through the ages. Relevant margin comments, illustrations, and an index make this book handy and richly informative.

It has been said that we live in a world in which the only constant is change. Readers will find this book to be an instructive, insightful, and accessible understanding of the historical changes that have shaped the Church's celebration of the liturgy. It will help readers not only better to understand the Mass but will also help them be better able to participate more fully, consciously, and actively in the Eucharist.

Jem Sullivan

Sunday Mass: Our Role and Why It Matters

Anne Y. Koester. *The Liturgical Press*, 2007. ISBN 978-0-8146-3163-8. 64 pages, paperback. \$5.95.

Recall for a moment the hours you have probably spent in recent years taking advantage of adult faith formation opportunities in your parish and diocese or at regional and national gatherings of various sorts. For conscientious parish members and ministry practitioners, these hours can add up. Now try to think for a moment of those that struck you so deeply that you can identify them as having a continuing effect in your life. If your experience is like mine, I venture these are few, and precious for that!

So much of our adult faith formation experience has been delivered in ways that run counter to how adults learn best. I know this from my own experience, and I don't mean simply as a recipient. I have also spent some years offering formation without an appreciation of how to engage adults in ways that encourage their authentic ownership of what is being learned. Once we have seen the difference between older, lecture-driven methods and methods that engage learners in a process that draws on who they are and what they know from their own life experience, there is no going back! The energy and depth of learning for both "learner" and "teacher" in an adult learning process are hugely rewarding.

Anne Koester's *Sunday Mass: Our Role and Why It Matters* is a learning tool intended for precisely this kind of engaged, life-changing learning. Can any of us imagine a better subject to expend our time and energy on than the Sunday Eucharist and every Catholic's indispensable part in it? Much of the liturgical renewal of the past forty years has intended to achieve precisely this, that is, the "full, conscious,

and active participation" of all of us in the Eucharistic mystery we share together Sunday by Sunday.

This is a fine, accessible resource for use by individuals or, better, by small groups. In the case of groups, it would be beneficial to have one member serve as facilitator. The material is organized in five chapters with deceptively simple titles: "Sunday Mass—Why Come?"; "Sunday Mass—What Should We Bring?"; "The Sunday Assembly—Who Are All These People?"; "The Sunday Assembly—We Have Work to Do"; and "The Mass Is Ended—Now What?"

In the course of each chapter, those using the book are invited to reflect on parts of their human experience and on their accumulated experiences of the liturgy that shed light on the Sunday gathering. Through clear and engaging descriptive material and strategically placed questions, Anne Koester invites users of the book to trust that much of their personal experience already provides them with ground on which to stand and from which they already have been formed in an understanding of Eucharist.

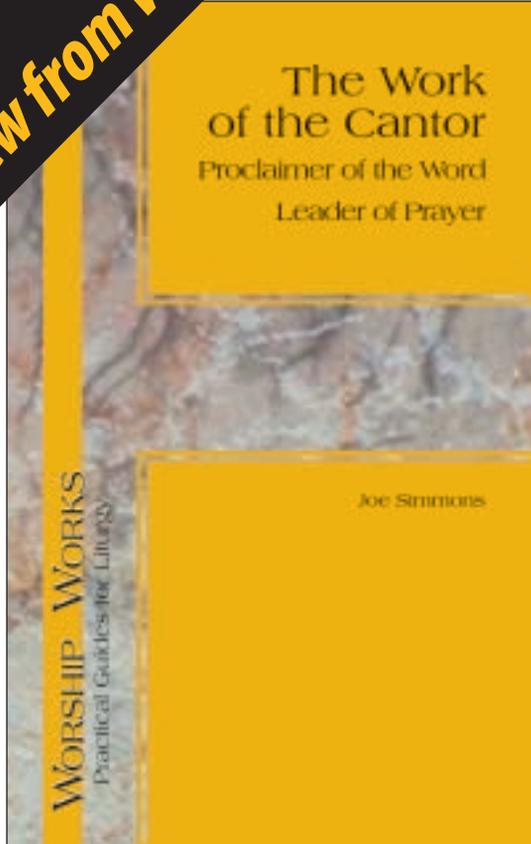
From this engaged, experiential base, each chapter then offers theological reflection from the tradition about Sunday Mass. This theological material is cast in clear, easily understood terms that help users put their experience in dialogue with a full Catholic understanding of what the Mass is, requires, and achieves. Close attention is paid to the liturgical symbols as deeply formative of a community fully engaged in its worship. Koester breaks open these symbols' meaning, but always in relation to the worshipers' engagement with and in them and not in the abstract:

Religious symbols do all that nonreligious symbols do and more. Through seemingly ordinary actions, words, and objects that we can experience with our senses, the Mystery of God is made real for us. Our participation in these symbols leads us to encounter the Holy One, which can change us (page 34).

The theological reflections in each chapter are followed by questions and further reflection that help the members of the group look again at their experience of the liturgy and move to even deeper understanding of the mystery we celebrate on Sunday.

If engaged conscientiously, the first four chapters will bring users to the concluding chapter ("Now What?") with

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an exciting openness to its purpose. Eucharist is about Christ's mission and our discipleship, and this chapter brings this truth home simply and tellingly. Having been formed anew through the Mass in the image of our saving Lord, we are sent forth in deepest peace to "love and serve the Lord." We are helped to understand that each week we have work to do. That work brings us to the next Lord's Day changed, with different experiences of hope, sorrow, failure, and longing that bring us hungry once again to Word and Sacrament, to be fed and formed for the journey of the week to come: to be Christ to a world that longs for God's palpable presence. And so we are called to be!

James M. Schellman

Eating Your Way through Luke's Gospel

Robert J. Karris, OFM. *The Liturgical Press*, 2006. ISBN 978-0814621219. 120 pages, paperback. \$9.95.

Eating Your Way through Luke's Gospel offers an earthy and practical look at food, drink, and meals in the time of Jesus and Luke. Robert J. Karris presents his desire to "excite our imagination," and he does exactly that with this text. We are invited to read familiar stories with new eyes. He offers discussion questions with each chapter that provide a great impetus for conversation.

This imaginative and inviting text is presented with "serious levity." A simple exploration of terms from Scripture in Greek and English translations stretches our common and everyday image of food to a rich, full banquet table of images. Karris is playful and clever as he explores Sacred Scripture with a fresh perspective. He serves up a provocative food analogy that is consistent and creative.

The text sets out to explore Luke's Gospel from a fresh vantage point—food. Karris acknowledges challenges to such an endeavor, namely our liturgical cycle that limits our encounter with the Gospel and our keen Eucharistic lenses that often overshadow more nuanced themes. We are ushered into a deeper look that certainly provides food for thought.

A communal dimension is added as



Karris considers the company that Jesus keeps—the outcasts, toll collectors, sinners, and women—and the criticism he receives for his choices. A closer gaze at specific passages reveals the integral nature of sharing a meal that is hospitable, inclusive, and transformative as an expression of the very "mission and message of Jesus."

Brief explorations into certain passages consider Jesus' roles as guest, teacher, and host. Karris develops the notion of the symposium meal where people are gathered, food is shared, and Jesus teaches. The treatment of these passages exposes topics of forgiveness, almsgiving, and humble relationship with God. Here the experience of the meal intersects with Luke's integrated sense of justice where the love of God translates to the tangible care of the poor.

By examining the use of food in Luke's Gospel, we observe the spectrum that establishes the role that food plays in a given passage. The range encompasses the incidental to the significant. For example, pondering the story of the mustard seed, Karris points out that only Luke plants the seed in a garden instead of in a field or in the ground, as found in Mark and Matthew. Here, Luke lifts up the power of the plant, suggesting that Luke uses the mustard plant, which could readily take over a garden, as a metaphor for the kingdom of God. In other words, the kingdom of God that is taken into the believer's heart will take over the person while offering nourishment and spice.

The meal stories presented in this text act as an appetizer for the true banquet that is God's reign. In them, the reader is introduced to a manner of reading the Gospel that encourages a closer examination of emerging themes. We are invited to

practice the skill of looking for themes in each of the Gospels. Scanning for themes based on frequency of imagery and the presence of surprise or nuance engages the reader in a scriptural adventure. The Gospel of John, for example, reveals an interesting perspective on water that whets the appetite for further exploration. The consideration of Mark and Matthew given here provides the opportunity to refine the skills of observation but does not present any extraordinary insights.

The author offers an entire chapter on women and food. He pauses to highlight women and their presence in the Scriptures, particularly their participation in the ministry of Jesus. He touches on a variety of stories that portray women as disciples and theologians rather than as cooks and servants.

Karris reflects on how the ordinary sharing of a meal in the presence of Jesus becomes an event that transforms the experience, the participant, and, in the case of Sacred Scripture, the reader into a radical and dangerous force. According to Karris, the use of food in Luke's Gospel is so prevalent that one might conclude that Jesus was killed for the way he ate! Indeed, eating with and in the presence of Jesus is a serious, dangerous, and joyful event.

The book is a delightful read that offers a simple recipe for savoring the word of God. *Bon appétit!*

Barbara Humphrey McCrabb

Christian Marriage: The New Challenge

Second Edition. David M. Thomas. *The Liturgical Press* (Michael Glazier), 2007. ISBN 978-0-8146-5224-4. 136 pages, paperback. \$14.95.

For more than thirty years, David Thomas has been a leader in the field of marriage and family ministry, teaching and writing about the joys and struggles of Christian marriage and family life. His book *Christian Marriage: A Journey Together* was a standard text in undergraduate and graduate courses in marriage and family life for many years. This second edition of *Christian Marriage: The New Challenge* distills the best of *Christian Marriage: A*

Journey Together, updates it to respond to issues facing engaged and married couples today, and makes it an exceptionally attractive parish resource by using clear, straightforward language to explain even the most complex elements of the theology of marriage. In short, David Thomas has created a must-have book that can be put in the hands of engaged and married couples, marriage preparation and enrichment leaders, and marriage and family ministers in parishes and dioceses everywhere.

The basic premise of this volume is that in marriage and family we live out our baptismal call to holiness and find God each day. It emphasizes that couples today face stresses not encountered in past generations and asserts that the theology of marriage and our ministry to couples must respond to these challenges. It also focuses on the historical development of Christian marriage as a sacrament and a spiritual way of life. Thomas takes great care to demonstrate the development of marriage as a sacrament and points out some of the most recent ways of understanding marriage as a holy way of life.

Some specific elements of the book are worth special mention. In the introduction, Thomas makes reference to myriad issues hindering couples as they try to build a Christian marriage. He provides a context for why we need to support Christian couples and families more than we ever did. Chapter one centers on a primary purpose of marriage: the revelation of God in the midst of this human and sacred relationship. In chapter two, Thomas articulates the theological foundation of marriage—love—which begins with God’s unconditional and abundant love for us and is demonstrated in creation and human relationships. The fourth chapter is especially helpful, for here Thomas gives cogent reasons to explain our need for religious rituals to celebrate marriage. First, couples need the support of family and friends as they enter the marriage covenant. Second, we need joy in these difficult times, and today’s Christian marriage celebrations bring joy to all, just as the wedding feast at Cana was a time for festivity for Jesus, his mother, and his friends. As a soon-to-be “mother of the bride,” I appreciated Thomas’s observation that God’s generosity is often revealed in the abundance of a wedding feast. He reminds us that the joining of hearts and families is, indeed, a time for abundance.

In chapter five, Thomas describes the

enduring love of Christian marriage, which is quite different from a firecracker love that flashes brightly but burns out quickly. In chapters seven and eight, he concentrates on the spirituality and sacramentality of marriage, describing beautifully how couples translate the grace of the sacrament into daily loving action, which reveals God’s presence in daily life. The accessible language and real-life examples of these chapters make clear the profound reality of God’s presence in the ordinary lives of couples and families.

While I consider this book to be an outstanding resource, I believe a few small additions would make it even more useful. I certainly understand the need for brevity in a work such as this; however, I would have appreciated a more extensive reading list and discussion questions at the end of each chapter. These minor changes would have made this book an even more useful tool for the busy parish minister trying to reach engaged and married couples.

Christian Marriage: The New Challenge will help everyone working with engaged and married couples today and will be a great resource for those on the journey of Christian marriage at every stage of life. It provides a theological foundation for sacramental marriage in clear language and focuses on the most important elements of ministry to married couples. As a tool, it could be used in book discussions, as the foundation for marriage enrichment and support programs, or as a gift to engaged couples in a parish. Perhaps my strongest endorsement is this: My daughter is getting married this summer. My first thought as I read this book was: “How quickly can I get it to her and her fiancé?” I am certain you will find this book to be a great help in continuing the important and challenging work of Christian marriage and family ministry.

Joann Heaney-Hunter

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Samson. Additional information will be requested as needed. HLP-7088.

NEW YORK

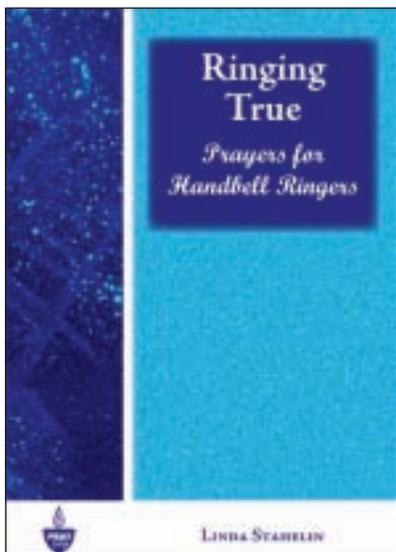
Associate Director of Music. Cathedral of St. Patrick, 460 Madison Avenue, New York, NY 10022. Phone: (212) 753-2261. Full-time associate director of music needed to continue excellence and foster growth in the music program. Responsibilities include serving as organist for weekend and weekday liturgies, accompanying and occasionally conducting the Cathedral Choir, coordinating organ recitals and choral concerts, and assisting in the administrative needs of the department. The associate director will work closely with the director of music, principal

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TEXAS

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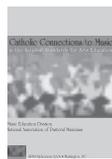
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Mentoring Youth into Music Ministry



Olivia Buthod got interested in playing the organ because her older brother was studying organ and piano, and as a child she “tried to do everything my older brother did.” She is currently finishing her undergraduate music studies at The Catholic University of America. Justin Gough started piano lessons at the end of first grade as a summer activity. Now a freshman at Calvert Hall College High School, he is the interim director for the contemporary ensemble at his parish near Baltimore, Maryland. Rebecca Strong’s first piano teachers were her parents and her sister; she is now in high school and is a member of her parish choir in Sewickley, Pennsylvania. Bryan Schamus was available to minister musically to the students at Virginia Tech on April 16, 2007, because he had joined the choir at Christ the Redeemer Church in Sterling, Virginia, when he was in high school. Marguerite Christensen started playing piano when she was five years old, but she moved to studying the organ when she saw her music director playing that instrument. Evan Snyder got interested in church music because his mother was a choir member at Blessed Trinity Church in Frankenmuth, Michigan. Now in college, he attributes much of his understanding of liturgy and liturgical music to participation in the summer National Catholic Youth Choir program at St. John’s University in Collegeville, Minnesota, and especially to the Music Ministry Alive! program at the University of St. Thomas in St. Paul, Minnesota.

What does it take to mentor young people into music ministry? It begins with example, especially the example of good sung liturgy; the participatory example of adult congregations fully engaged in singing the liturgy; and the example of well-trained, thoughtful, and supportive pastoral musicians who are willing to work with and encourage young people. Most people in music ministry today were involved in music ministry while they were

growing up. Their music skills were nurtured, and their musical gifts were encouraged by the parish musician. They learned that music—particularly singing—is integral to Catholic worship.

Like all of us, pastoral musicians are shaped by experience. Parishes can provide formative experience to young people by involving them in children’s choir and apprentice cantor programs, by making them apprentice organists, or by incorporating them into musical ensembles. Choir directors have the most practice at recruiting young people, and many parishes have “stepping-stone” choirs that involve very young children, then move them into a choir of older children, a teen choir or vocal ensemble, and then into the adult choir. Organists also have access to recruitment and training programs, and some parishes offer modest scholarships to students who want to study with the parish organist or another local teacher.

When children and youth are mentored in music ministry, good things happen. As active participants in liturgy, these young people gain an appreciation for their baptismal dignity as participants in divine worship, and they experience the joy to be had in worship. They learn what creativity is by being active, involved, and goal-oriented, and they learn how to be leaders. They learn about the liturgy, its rites, and the seasons and feasts.

Above all, young pastoral musicians need encouragement. They need people to appreciate their dedicated service and to commend their artistry. They need people to support their studies vocally, monetarily, and in other ways. They need opportunities to minister to the congregation and to learn by doing (and, sometimes, by failing). They need people working with them so that they have a firm foundation and good direction. They need you, for you could be the person who makes a difference in ensuring that there will be people to undertake this “integral” ministry in the future “for the glory of God and the sanctification of the faithful” (Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 112).

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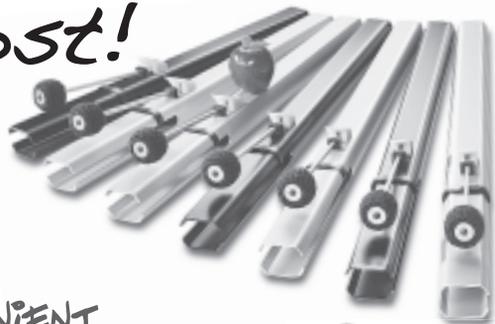
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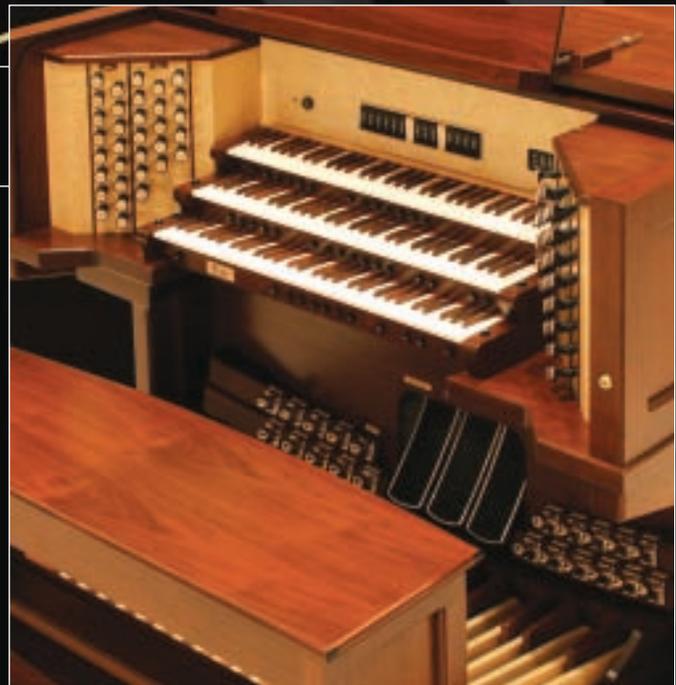


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