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- Montreal, PQ, Canada ....................June 21-25 ..................Gregorian Chant School
In This Issue . . .

We make a contribution to the preparation of each pastoral musician to perform each year. In Advent of 1992 and throughout 1993, the Lectionary readings from Matthew, with the gospels during Lent that are significant for baptism being taken from John. These readings from Cycle A during Lent are so important that a parish can decide to use them every year, a practice that is especially recommended if the parish community is concentrating on the Order of Christian Initiation of Adults.

Over the last several years, there has developed a wide range of resources to assist the pastoral musician in the repertoire selection process. Each of the major publishers—WLP with Aids in Ministry (AIM), OCP with Liturgy Today, and GIA with The GIA Quarterly—has developed a magazine or preparation tool to assist subscribers in applying their musical resources to the three-year lectionary cycle. Nick Freund, Fred Moleck, and Elaine Rendler make regular suggestions and comments on the music as well as the feasts.

There also exists, written by J. Michael McMahon, a resource featuring combined suggestions as an insert to the NCR homily service, Celebration. In French, there exist two such resources: Eglise Qui Chant and Célébrer. And NALR has recently announced the return of its preparation tool, Hosanna, with John Gallen as editor.

Somehow, we are communicating, perhaps without our knowing it, that the quintessence of our repertoire must be changeable, and therefore, obviously, the musician must be flexible and adoptive to an ever-changing repertoire. This changeability becomes the virtue by which all other virtues of the pastoral musician are judged.

In addition to repertoire, what needs to be attended to is poor environment (acoustics, placement of music ministry, and musical appointments), a systematic musical pedagogy, and some type of standardization of repertoire for the assembly. And, as we examine the repertoire issue, we realize that some basic problems exist in a wide range of parishes: inability of the organist to lead the assembly's song, or worse, the silence of the organ throughout the year, the cantor dominating the assembly's song by too often amplification or musical selection, and competition between musical groups (rivalry for the spotlight).

So the bottom line is that the assembly has progressed, but not at the speed of our repertoire. It is time to say that we have not attended to education with the same intensity that the commercial publishers have attended to the development of repertoire.

Let NPM not deceive itself. Some of this is due to the improper models at our Conventions... from emphasis on "liturgical stars" both in and out of the Conventions... and from the urge to be relevant with the newest CD.

It is time, it seems to me, to begin to explore how a more permanent repertoire develops. Already in practice many pastoral musicians tie "O Come, O Come Immanuel" to the Advent Season and reserve the Easter Alleluia to the Easter Season. But is there more? Gaudea and Lactare Sunday received their names from the introits with their fixed chants associated with these Sundays.

In preparation for the 1993 Convention in St Louis, June 15-19, with assistance from Rev. Ron Krisman and others, John Romeri is beginning to explore precisely this question: What music is "attaching itself" through use to which seasons or Sundays? He will make his findings known at the Convention.

As you read this issue and as you do your preparation for your own community's worship this year, reflect on what musical selections are beginning to become standard to your celebrations: What is surviving, and what is passing on?

Then, join us at the Convention, ready to contribute to the formation of the repertoire of our church in the future. And in the meantime, if you are in need of musical education, get on with it.

VCF

Ruins of the fourth-century synagogue in Capernaum, built over the foundations of the synagogue in which Jesus preached.
Contents

Letters  5  Association News  9

FOR MUSICIANS
Choir Festivals: Everyone's a Winner  14
BY MICHAEL CONNOLLY

FOR MUSICIANS: SKILL DEVELOPMENT
Negotiation: The Art of Community Living  17
BY DANIEL MISTERAVICH

FOR MEMBERS: RESPONSE TO A SURVEY
What We Really Need Is . . .  20
BY OUR MEMBERS

Singing the Lectionary, Year A

The Birth and Growth of the Lectionary  23
BY THOMAS A. KROSNICKI, S.V.D.

The Old News, the Daily News, and the Good News  26
BY M. D. RIDGE

How Will Cycle A Be Different . . . and the Same?  35
BY JOHN ROMERI

Selecting Music for the Year of Matthew  42
BY ROBERT J. BATASTINI

Reviews  47
NPM Chapters  53
Music Industry News  55

Hotline  56
DMMD News  57
Calendar  59

Additional illustrations courtesy of The Cathedral Church of Sts. Peter and Paul (Washington National Cathedral) and St. Meinrad Archabbey, St. Meinrad, IN.
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Letters

Beauty Amid Loss

The wonderful time that we experienced this year at the NPM School for Organists in Milwaukee, WI, was touched by grief at the loss of our Sr. Theophane Hyskot. We were attending master classes when we learned that she was no longer with us. To say we were all deeply saddened was an understatement.

But a very beautiful thing happened among the students that day. We stayed in our groups and prayed; then we remained together to talk about our feelings of sorrow at having lost such an incredible mentor and our joy at having had her as a friend and an inspiration. Even in death, she had the gift of bringing people closer together. We held onto each other and shared our feelings. Each one of us seemed to have a story about how she touched our lives personally. For such a little lady, she managed to give a piece of herself to everyone she touched.

After the initial shock, we did what Sister Theophane would have wanted most . . . we carried on, probably putting even more of ourselves into the process of learning than we had before. We worked very hard and enjoyed every minute.

And when the last hour came before we had to go home, we felt an added respect for our friends who remained: Sr. Mary Jane Wagner, Sr. Mary Hiler, Dr. Jim Kosnik, and Fr. Ron Brassard. God bless all of you, and thank you for another incredible year at Alverno. You have been wonderful, and we all share your grief.

God’s choir in heaven is very lucky indeed . . . they’re getting one heck of an organ player!

God bless you, Sr. Theophane—you’ll live in our hearts and in our ministries forever.

Darlene Fafinski
Itasca, IL

Philadelphia Reflections

After recently attending the NPM convention in Philadelphia, I feel compelled to share some thoughts. I’ve been to many NPM conventions over the past years, and the hard work that goes into them is evident. However, a general rule of thumb for future conventions might be, “Practice what you preach,” based upon the Philadelphia convention and others before it.

At the Philadelphia convention, during general sessions, workshops and special interest sessions, convention attendees were given information on how to execute a “liturgically correct” worship experience. When liturgical events were celebrated at the convention, much of this information went right out the window.

. . .

I don’t mean to hurt, anger or upset anyone with my observations. What I do mean to do is to suggest to future convention hosts that “bigger is not necessarily better.” Keep it simple and classy.

Michael T. Pierce
Pittsburgh, PA

Unorthodox Accusation

As music director, I send this letter to your attention, since our parish will not be renewing our NPM subscription. In reading your publication over the past year, I have found many discrepancies within its articles which do not follow with Church teaching or the Magisterium.

I find that in order to be continually and truly faithful to the Gospel and to the Church I must decline further subscriptions to NPM.

Thank you for your attention. May we all strive toward fully accepting and rejoicing in the Word of our Lord, the music He brings through us, and the inspired truth of the Church. Only in full acceptance of the teachings of the Church and its guidance in the liturgies we are entrusted with can we assume the authority to create our own.

Sharon Poston
Morristown, TN
Pastoral Music is committed to following the law of the Church. If there is a specific instance in which you feel Pastoral Music has erred, please call it to our attention. And NPM does offer a program on Liturgical Law, its use and interpretation. Please be careful when you accuse another Christian of not following the Church's teaching or that of the magisterium. These are serious accusations.

Pro Hymn
Bravo for Michael Silhavy's recent letter "Defending Hymnody" [October-November issue, page 6].

I have been a member of NPM since its beginning at Marywood College in Scranton, PA. However, I am extremely disenchanted with the direction it has taken in recent years, and therefore I am not active. But on this issue of hymnody I choose to be vocal.

Having been an Episcopalian for forty years and a former choir boy, I grew up singing the great hymns of the church. For the past twenty years, I have worked full-time for several large Roman Catholic parishes. I have been able to improve congregational participation greatly and to emphasize the importance of good hymns.

Singing one or two verses of a four- or five-stanza hymn is an unacceptable music offering. Great hymns should be sung in their entirety, not in part. Why should our Protestant brethren have the monopoly on hymn singing? The eminence Leo Sowerby said that church people also need to be educated. Read carefully Archbishop Weakland's and Sister Hytrek's study [the "Milwaukee Report" also found in the October-November issue]. You will hear a cry for excellence.

All denominations have their own hymnals. We used to have the St. Basil Hymnal . . . [and] the St. Gregory Hymnal . . . In 1990 the monks of Solesmes published the Gregorian Missal. However, we desperately need a good universal hymnal like the old Liber Usualis. GIA's Worship (third edition) is a good start, but it leaves a great deal to be desired.

. . . I heartily encourage you to lobby your local bishop to recognize and understand our great need for a quality Catholic hymnal that will be affordable by every parish. I venture to assert that Bach's chorales will be around long after people have stopped wondering who Marty Haugan was . . . Quality, my dear friends, is what God deserves.

I make no apology for my stance on the matter of excellence in hymns to be taught to our congregations . . . It's time for a change—let's teach quality.

Our clergy need to be more sympathetic to the beauty of the sung word. This is especially true in the case of the final hymn: Let them remain until its conclusion and then recess to greet the people. The congregation takes its cue from the celebrant.

Music is an important asset in our worship and should be treated with the proper respect. Soli Deo Gloria.

I welcome anyone to attend my parish on any Saturday or Sunday (except for the folk Mass) and observe the participation and quality.

Paul A. Bender
Alexandria, VA

Letters Welcome

We are always glad to receive the comments of our readers, though all letters are subject to editing. Address your comments to: Editor, Pastoral Music, 225 Sheridan Street, NW, Washington, DC 20011-1492. Or fax the editor at (202) 723-2262.
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PM JA-93
Convention Update

St. Louis, June 15-19, 1993

This year’s convention is shaping up to be the best ever! There are more serious programs, more intense programs, more exploratory programs, and more practical programs than ever. A registration form and brief announcement are at the center of this issue of Pastoral Music. A complete brochure will be mailed in January. Here’s just a sample of what’s in store for us this year!

“The Rhythm of Time . . . in Faith” explores the central paschal mystery of our faith . . . in time. Each year, and after year, you and I and other Christians like us gather to celebrate the passing of the Lord from death to life, The Paschal Mystery. Our Convention examines: What is the same year to year? and what is different? We are the same, and we are different; our music is the same, and it is different; our communities are the same, and they are different. Every year! The pastoral musician must submit to the ritual pattern that some things are “given,” the same, and others must change. This is due to The Rhythm of Time . . . celebrated in faith.

The Convention’s opening celebration exposes the plurality of cultures among us, with Rev. J.-Glenn Murray, S.J., a principal contributor to the pastoral letter “Plenty Good Room,” calling us to prayer. Following the opening celebration, the sacrament for the Anointing of Sick will be celebrated: a festive, solemn prayer for healing in our Church Community and the World. The pre-convention activities, meetings, Expo Day, two tours, skill sessions, and organ recitals are described below.

Wednesday begins with Morning Prayer and Dr. Monika Hellwig, a theologian from Georgetown University, presenting the liturgical theology of celebrating the paschal mystery year to year. There are over eighteen workshops to choose from (see page 24). Special emphasis this year is placed on those who are Organists.

The afternoon begins with a combination of showcases, fifteen workshops, and five advanced sessions. The advanced sessions, which actually begin on Tuesday, are four-day intense programs, each section being three hours long, providing twelve hours of learning. They are directed toward Organists, Choir Directors (2), Music Educators, and Cantors (see Advanced Sessions below).

Wednesday afternoon and evening conclude with four musical experiences—the Quartets—four events performed simultaneously in the afternoon (5:30; performances Q1-Q4) and repeated in the evening (8:30; performances Q5-Q8). You’ll have a difficult time choosing which two to attend, but choose you must. Please indicate on the Registration Form your selections for each time slot.

The Te Deum for Theophane Hytrek (Q1 and Q5) features the late Sr. Theophane’s organ compositions: The Suite Gloriosa played by Dr. James Kosnik and The Old Hundredth played by Sr. Mary Jane Wagner. Tim Dyksinski is organizing a choir to perform some of her choral works, and Rev. Edward Foley and Sr. Mary Hueller will provide a brief tribute to Theophane. Between the two performances, friends and students are invited to gather for a no-host meal (see Te Deum for Theophane below for more information).

Agape (Q2 and Q6) will be the première performance of a work for adult and children’s choirs and soloists composed by Marty Haugen. Agape celebrates the prophetic voices of the Western Church—Oscar Romero, Dorothy Day, and Martin Luther King—within the timeless rites of story and meal sharing.

Great Music in a Great Space (Q3 and Q7) features a double choir performing I Was Glad (Parry), 3 motets by Stanford (double choir), Zadoc the Priest by Handel, a composition for double brass, choir, and organ by Gabrieli, Grand Chœur Dialogue by Gigout (brass and organ), and the featured work, Missa Solemelle by Vierne (double organ and choir). Both performances will take place at the beautiful and acoustically wonder-

ful St. Louis Cathedral. (Special shuttle bus is required. Mark registration form “Shuttle Route 2” if you wish to make use of the shuttle).

Rise Up and Shout (Q4 and Q8). The Lord Has Risen! Can You Hear His Voice? The voice is that of the Assembly, led by Grayson Warren Brown in a participative, lively, faith-filled musical experience of new music that speaks of the liturgical year and the experience of Catholics encountering the mysteries of the Word of God.

And just to round things out, a social dance sponsored by NPM will take place in the evening.

Thursday morning prayer initiates a morning dedicated to The Milwaukee Symposium for Church Composers: A Ten-Year Report, which appeared in the October-November 1992 issue of Pastoral Music. The work with this Report begins with three of its authors, Rev. Edward Foley, Dr. Nathan Mitchell, and Rev. Michael Joncas, inviting the attendees at the Convention to “Continue the Dialogue” on the document. Then, in twelve workshops, each chapter of the Report is discussed by one of the composers or liturgists who participated in its development. Since the Report will serve as the beginning point, all NPM members are asked to bring the copy included in the last issue. Additional copies are available from NPM or LTP ($4 each). This important discussion of a major document in Church music is something that no church musician or liturgist will want to miss.

Thursday afternoon includes twelve showcases of repertoire, fifteen workshops, and five Advanced Sessions—more to learn and do than any one person can absorb. The late afternoon features, for those signing up, a two-hour dinner cruise on the Mississippi on a paddle-wheeler for a little fresh air and relaxation. Special bus from the Convention Center and back is included in the fee. (Mark Thursday Boat Trip on the Registration form).

The featured event of Thursday evening is “Rhythm, Dance, and the Spirit Side of Music” led by Dr. Fredric...
Lieberman, an ethnomusicologist, and featuring Ustad Zakir Hussain, a famous tabla drummer, and Antonia Minneola, a renowned kathak dancer. The drum and dance are used in religious worship in every continent of the world. Why were they virtually excluded from Western Christianity? Rediscover the spirit side of music. Experience the echo of cosmic rhythms in drumming and sacred dance. Dr. Lieberman has researched material on the drum and rhythm which is sure to widen the experience of every religious person.

And the evening concludes with “Worshiping with the World Church,” a review of ethnic music from five continents used in the prayer of the Iona Community of Scotland. This session is led by John Bell. An evening epilogue includes musical prayer.

Friday morning prayer is followed by John Romerl’s presentation of results of his research on repertoire used throughout the Church Year (see “In This Issue” on page 2). A new composition, Veni, Sancte Spiritus, winner of the year-long competition of World Library Publications, will be conducted by William Ferris. The annual meetings of the members of the Director of Music Ministry Division and NPM-ME Division take place in the morning.

Friday afternoon features fifteen Workshops (see page 34), Showcases and Advanced Sessions. Five Performances fill the afternoon with music and more.

The Choir Director Advanced Studies’ participants will perform John Rutter’s Requiem and I Will Lift Up My Eyes, conducted by Oliver Douberly.

Requiem and Remembrance, a performance of music to mourn and to console, features new music from the Dutch school and by Jim Hansen. Participants in the Cantor Advanced Studies program constitute the choir. Luke Alive, composed by Andrew Witcher, is a musical drama designed to help children and adults build Christian community and embrace the Gospel message. It will be performed by three St. Louis schools under the direction of the composer.

The Rhythm of Time uses the clinicians from the Ritual Dance, Mime, and Drama Institute in a combined performance of prayer and rhythm.

Ever Ancient, Ever New consists of a festival performance at St. Mary’s Institute in O’Fallon, MO, the working place of Dom Ermin Vitry, a noted chant expert. Transportation and program are complimentary through Wicks Organ Company. Registration, however, is required. (Please mark Y6 on the performance section of your Registration Form.)

Friday evening concludes with the highlight of every NPM Gathering, the festive celebration of the Eucharistic Liturgy.

Saturday morning begins with the NPM Members Awards Breakfast, a special time for Chapter members, DDMM members, NPM-ME members, and Music Industry personnel to join together in recognition of their co-workers. A quiet breakfast meal shared, a brief report on the State of the Association, a wonderful awards recognition exchanged, and a brief but challenging presentation, with a little humor round out this time of being together with old friends and new ones. (Check the Saturday Members’ Breakfast on the Registration Form.)

The morning has fifteen workshops, most designed to challenge the advanced person and to encourage the beginning musician. The Convention comes to a close with Rev. Brian Hehir . . . a commitment to serve as a pastoral musicians for another year and a festive musical leavetaking.

Advanced Sessions

Pastoral musicians who have attended more than one NPM Convention have requested an opportunity for more advanced studies during the Convention. In response to that request, in 1991 and 1992 special three-hour sessions on each of four days provided an opportunity for the musician seeking more comprehensive knowledge about a particular topic to do so in the convenience of a National Convention.

In 1993, three institutes and two advanced sessions are planned. These programs all begin on Tuesday afternoon at 2:30 p.m., and each has special instructions or requirements for registration/participation. (All require advanced registration.) Please read the following descriptions carefully. Registrants are expected to attend the complete program of four sessions.

The DDMM Institute features a four-day program in organ with Dr. John Ferguson. Ferguson addresses creative, efficient practice techniques and registration and improvisation in service playing through lecture, demonstration, and coaching of volunteers drawn from the class. Organs at four different sites are used: the Wicks Organ at St. Louis Basilica (Tuesday, a convenient location for the first day), a four-manual Aeolian-Skinner at Christ Church Episcopal Cathedral (Wednesday, for the outstanding quality of the instrument), the four-manual Möller at the St. Louis Cathedral (Thursday, for its historical importance; transportation provided for participants), and an instrument at the Cervantes Convention Center (Friday, for convenience).

This program is free to members of the DDMM, but it costs $195 for non-DDMM members. Registration is limited to 45 persons on a first come, first served basis. A separate DDMM registration form will be provided to those who check the box on the Convention Registration.

The NPM-ME Institute initiates programs for the Catholic Music Educator at the NPM-Conventions. Sr. Lorna Zempke, world-renowned expert in the method of Kodaly offers a four-day, twelve-hour program beginning on Tuesday at 2:30. Bringing Music to Children: The Kodaly Method is a unique and exciting approach to sequencing musical concepts for grades K-2. Continuing levels for older students evolve from this foundation. Professional credit is available. This program is free to members of the NPM-ME and open to all Music Educators. Registration is limited to sixty.

The Institute on Choral Voice will gather participants with Dr. James Jordan, professor at Westminster Choir College. This is the second part of his Institute, building on the session on choral voice held for DDMM members in Pittsburgh in 1991 and for all members in Philadelphia in 1992. Registration is free, but content presumes attendance at these previous sessions.

Advanced Studies for Choir Directors, led by Oliver Douberly, is for those who have previously attended an NPM Choir Director Institute and would like a little more in-depth, intense study, leading to a performance on Friday of John Rutter’s Requiem and I Will Lift up My Eyes.

Advanced Studies for Cantors, led by James Hansen with Beatrice Flo and Frances Brockington, is for planning The Order of Christian Funerals for Cantors and Funeral Choirs. The four sessions include an overview of the process of dying, death grieving and counseling (Tuesday); vigil service and other related services (Wednesday); the funeral liturgy (Thursday), and the rehearsal and performance of Requiem and Remembrance.
featuring music for death and dying (Friday). All sessions will be held at St. Patrick’s Church.

Ritual Dance, Mime, and Drama Institute. A special institute for those active in Ritual Dance, Mime, and Drama is held in conjunction with the NPM Convention. The goals of the Ritual Institute are

- to explore and develop techniques of contemporary ritual dance, mime, and drama in the American culture;
- based on experience and theory, to reflect appropriate principles for beginning, intermediate, and advanced use of whole-body experiences in the liturgy, festivals, and contemporary celebrations.

The program begins on Tuesday afternoon at 1:00 with an opening gathering of members of the International Liturgical Dance Association (ILDA) led by Gloria Weyman. Three programs are featured: an afternoon of Liturgical Dance, led by Tria Thompson and her troupe, an afternoon of Liturgical Drama, led by Nancy and Graziano Marcheschi, and an afternoon of Liturgical Dance with John West. The Institute will conclude with a major performance of the clinicians on Friday afternoon, 4:30-5:30 at the Clarion Hotel Ball Room. The program also includes an educational workshop on Introducing Dance (A-16) led by Gloria Weyman, and a business meeting on Friday morning. The Institute is led by members of the International Liturgical Dance Association and NPM. The clinicians are sponsored by NALR, GIA, and WLP.

State Meetings

For the past several years, NPM members have requested an opportunity to meet other Convention attendees from their state. This year, on Thursday, a half-hour gathering (4:15-4:45) has been arranged. The purpose of this informal gathering is to get to know others from your state and to explore the possibility of a state (or region) planning a supper out on the next evening (Friday 6:00-8:00) before the eucharist. This statewide gathering is for everyone, but especially for NPM Chapter members, NPM-ME members, and NPM members to get to know one another better.

Te Deum for Theophane Hytrek

Sr. Theophane Hytrek contributed significantly to NPM, and her many friends, admirers, and students naturally desire to pay tribute to her wonderful contributions to NPM, church music, and religious life.

During the Quarts (see above), a small choral program (approximately twenty minutes) will be sung in her honor.

Following the Quartets, friends, students and admirers are invited to gather together for a no-host supper (Wednesday 6:00-8:00) and a brief program in Theophane’s honor.

If you are interested in singing in the choir, attending the no-host dinner, or making a suggestion for the program at the dinner, please contact Mr. Tim Dykingski, 2403 E. Homcombe, Houston, TX 77021. Phone: (713) 741-8730; (713) 659-1561.

Announcing . . .

NPM's First National Choir Festival

Competition to be held during the 1993 National Convention

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- Open to all church choirs and vocal groups
- Adjudication by noted choral professionals
- Participate in Festival Chorus performance directed by clinician, Frank Brownstead
- Prizes for top 3 choirs

Application and audition tape required.
Entry Deadline: postmarked by January 30, 1993

For information packet write to:
National Association of Pastoral Musicians
National Choir Festival
225 Sheridan Street, NW
Washington, DC 20011-1492
NPM National Choir Festival

For the first time, the NPM Standing Committee for Choir Directors is sponsoring a Choir Competition and Festival to be held on Friday June 18, 1993. During the morning, choirs will be asked to prepare and sing five selections. Frank Brownstead will prepare the choirs for a festive choir performance later that day. (For registration information, see page 14 in this issue).

Organ Recitals

On Wednesday, Thursday, and Friday, Ann Labounski, Alison Lueddecke, and Heather Martin will perform noon-day organ recitals.

Shuttle Bus Information

Please reserve your space on the appropriate shuttle bus route by marking the box on the Reservation Form.

Route 1 Hotel Shuttle. Because the hotels are six to ten blocks away from the convention center, NPM is arranging for several shuttle buses to run a circular route, which will include stops at Marriott, Clarion (a short walk to St. Louis Basilica), Holiday Inn Riverfront, Days Inn at the Arch, and the Convention Center.

Route 1 includes the Friday performances. Hotel Shuttle Route 1 does not include Airport Transportation, Tours, Quartets or the DMMD Institute Bus. Cost of a pass for five days (Tuesday-Saturday) on Shuttle 1: $15.

Route 2 Quartet Shuttle. The Quartet sites include the St. Louis Cathedral, Shrine of St. Joseph's, Holiday Inn Convention Center, and Christ Church Cathedral. Shuttle 2 costs $8.

Pre-Convention Events

As always, additional meetings and programs are being held in conjunction with the National Convention for special interest groups.

Events Taking Place on Monday, June 14

Organ Crawl. Led by Kevin Supple, Eagle Quint, and Christy Randal, participants visit the St. Louis Abbey (Hradetsky), Our Lady of Providence (Ott), Concordia Seminary (Cassavant), and Second Presbyterian (Schantz). Box lunch included. Fee: $20. Check Monday Organ Crawl on Registration.

Director of Music Ministries. Both the Board and committee members will meet on Monday. The board meeting begins at 12:00 and the DMMD Board Committee Meetings run from 2:30 to 5:00.

NPM-ME Board of Directors. The Board meets from 10:00 to 5:00 on Monday.

Diocesan Directors of Music. An all-day organizational meeting has been planned for Monday from 9:00 to 12:00, 2:30-5:00, and 7:00-9:00 for all who hold the position of Diocesan Director of Music or serve as chair of a Diocesan Music Commission.

Seminary Music Educators and Liturgists. A two-day program for seminary teachers of music and/or liturgy begins on Monday and runs through Tuesday morning. Detailed information will be sent to members of the NPM Standing Committee on Seminary Music.

Events on Tuesday June 15

Expo Day. A day-long exposition by more than one hundred companies related to the field of pastoral music begins at 10:00 a.m.

Skill Sessions. Ten Industry Skill Sessions in the morning and ten Sessions in the afternoon. Please use the numbers on this list to fill in your selections on the Registration Form:

11:00 A.M.-12:15 P.M.
SA-1 THE PASTORAL GUITARIST. Bobby Fisher. Sponsored by GIA Publications.
SA-3 GOSPEL STYLE AT THE PIANO. Leon Roberts. Sponsored by GIA Publications.
SA-4 CHORAL REHEARSALS WITH STYLE. Kevin Walsh. Sponsored by Oregon Catholic Press.
SA-6 BRINGING SPIRIT TO THE YOUTHS! Sponsored by the Newman Singers.
SA-7 CHILDREN AND MUSIC IN THE PARISH. Tim and Mary Price. Sponsored by Cathedral Music.

2:00 P.M. - 3:15 P.M.
SP-1 THE PASTORAL GUITARIST. Bobby Fisher. Sponsored by GIA Publications.
SP-3 THE PIANO: ALIVE AND WELL IN CHURCH. Rick Hardy. Sponsored NALR/Epoch.
SP-4 BEYOND THE BASICS WITH CAROLS. Lynn

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So, quite a Convention is already planned! A complete brochure will be available in mid-January, but begin to make your plans now. And don’t forget, there are special sessions for clergy this year, with Rev. Andrew Ciferni, Rev. Ron Lewinski, Mr. Gabe Huck, Rev. Don Saliers, and Ms Denise LaGiglia. Pass an invitation on! See you in St. Louis for one of the biggest and one of the best conventions NPM has ever had.

Special Clergy-Musician Membership Rate

Clergy and Musician registering from the same parish receive a $30 discount off the Registration fee. Bring your pastor and save!

Member Parish Groups Receive Discounts

We are pleased to offer group discounts to member parishes who wish to send five or more people from the parish to the NPM Convention. The schedules below outline your parish savings for Convention Registration. Full information about the Convention is in the brochure that will be coming your way soon. Create a group now, and save money!

Member News

Keep in Mind

Sister Josephine Morgan, a Religious of the Sacred Heart of Jesus, died of cardiac arrest on July 3, 1992. Sister Josephine was a renowned musician who promoted the integration of liturgy and music during her forty-three years of teaching at Manhattanville College in Purchase, NY. From 1951 to 1969, she also served as director of Manhattanville’s Pius X School of Liturgical Music. Lux aeterna luceat eis, Domine: Cum sanctis tuis in aeternum, quia pius es.

Institute


Convention Registration Fees

| Members Advance Fee (before May 24, 1993) | $125 |
| Non-Member Advance | $150 |

Parish Discount

Clergy-Musician from the same parish ($110 each)
5-9 Registrants from the same parish—5% discount ($119 each)
10-19 Registrants—10% discount ($121 each)
20-29 Registrants—20% discount ($100 each)
30-over Registrants—30% discount ($88 each)

Stipulations for Parish Memberships

1. Parish must have a Parish Membership in NPM;
2. Parish Discount is limited to members of one parish—no grouping of parishes permitted.
4. All Registration forms and money must be mailed together.
5. No additions can be made to the group’s registration.
6. Only one discount per registrant.

Discounts are also available for Chapter Members travelling together. Information on Chapter discounts is sent to all NPM Chapter officers.
For Musicians

Choir Festivals: Everyone’s a Winner

BY MICHAEL CONNOLLY

For the first time, a choir festival and competition will be a part of the NPM National Convention in St. Louis this coming June. For many of us a choir festival is a new idea. Would our choir want to take part? And would it be worth the effort? Here are some reasons to answer these questions with an enthusiastic yes! and to show how everyone wins by taking part in a choir festival.

Choir festivals offer a chance to prepare music to the highest possible standard, to learn new music, to receive an evaluation from skilled choral professionals, to hear other choirs perform, and to sing in a large choir made up of all of the singers present. Of these five opportunities, only two are possible at home in the parish. Choirs always attempt to rehearse the music well and sing it as best they can on Sundays. New music can be learned at home too. But how often do we get to hear other choirs sing, to sing in a large group, and to get feedback on our music making? The answer is “virtually never.” On Sundays, we are usually engaged in the important business of making music in our own church. As for getting away to hear another choir sing on Pentecost or Christmas, the idea is unthinkable. We have work to do!

All the Members Benefit

We make music in a very special way. Hearing a wonderful choir sing a concert is a good thing, but we have a different underpinning for our work. We make music to express faith. The notes by themselves are not enough. We are unique.

Hearing other choirs who are motivated both by faith and by the beauty of the music is wonderfully supportive of our own hard work at home. There are advantages to attending a choir festival for all members of the musical team: the director, the singers, and the instrumentals. There are even dividends for the parish members who stay home.

The choir director is at the center of a group’s music making. Those who direct are the source of most new ideas in music. They are the music teachers, the motivators, the shapers of beautiful sounds, and the leaders of prayer. Choir festivals offer directors that rare chance to do more than meet colleagues. They offer them a chance to hear a colleague direct and make music, and the music will be experienced in a different way. The performance may or may not be better musically, but the listening directors will learn from what they hear and will improve their own musicianship. This is critical, for a choir depends on its director. It is the director who trains them to make beautiful music.

Observing other choir directors is always a source of fascination. How do the gestures help form the sound the choir makes? What new ways of communicating with gesture can be used? Directors are always trying to broaden their repertoire. A choir festival might well be the best place to do that, for choirs will only bring pieces which they think are very good, and the pieces will be well-performed.

Choir singers may benefit most of all.

Would our choir want to take part? And would it be worth the effort?

Details, Details

The NPM National Choir Festival is open to all church choirs and vocal groups. A simple application form and a nonprofessional audition tape are required for participation. The deadline for entry is January 30, 1993. An information packet is available from NPM National Choir Festival, 225 Sheridan Street, NW, Washington, DC 20015-1492. Phone: (202) 722-5800. Fax: (202) 722-2262.

The Festival will be held on Friday, June 18, and all groups will perform for adjudication at assigned times. Each choir or vocal group will sing two pieces: one work of their own choosing that shows the choir to its best advantage and a portion of a second piece chosen from among the required works prepared for the massed choir performance at the end of the Festival Day. All participating groups will be expected to have prepared the massed choir work before arriving in St. Louis, but all the choirs will enjoy a rehearsal and clinic with Frank Brownstead in preparation for the closing performance.

A group of NPM choral directors will serve as adjudicators, offering written evaluations of each group to support the choir in the good work it is doing and make suggestions for improvement. (All choirs will receive a copy of the adjudication form in advance.) Awards will be given to the top three choirs, and they will be invited to perform in the closing concert, before joining all the choirs and groups in the massed choral performance.

Participating choirs are also invited to the Convention Eucharist, and they will receive free registration for Friday and Saturday, June 18-19, the last days of the Convention.

Dr. Michael Connolly is assistant professor of music at the University of Portland and coordinator of the University’s Master of Music program in music and worship.
from a festival. Directors usually find opportunities to hear other musicians, but for choral singers that may not be a high priority. Simply hearing other groups is the best reason for the choir singer to take part. What a thrill it is to hear beautiful music sung well! How it touches the heart and inspires the imagination! Perhaps this is when the choir senses its ministry most of all. Could it be that our ministry lies in providing to the assembly at home this experience of hearing well-performed music that is expressive of our faith? What an energizing goal is the thought of this ministry.

Beyond the sensory impact, hearing other choirs sing provides the best kind of learning experience. Directors must talk about diction, but a demonstration of diction by a wonderful choir whose every word is clear brings that concept to life. Directors work toward a beautiful tone, asking singers to relax the jaws, support the breath, and to sing freely. These ideas make sense when singers hear a choir that has gotten it right. Directors strive toward good intonation. The pure sound of a choir which sings in perfect tune will ring in the ears of the singers who listen. Finally, singers at the festival will join in a massed choir, a rare pleasure, especially for members of the many small choirs who sing faithfully in their home assemblies.

Instrumentalists who take part with choirs will get a chance to listen carefully to their instrument in the context of the choral sound. When musicians are occupied with the serious business of playing it can be difficult to concentrate on the total sound or just to the sound of the choir. Instrumentalists will get a chance to meet and hear their peers. Organists will learn about registrations or share their ideas with others. New instruments or new combinations of instruments will be heard. Possibly, familiar combinations will be heard in a new way. The sounds of bells, a string bass, or conga drums can lead the instrumentalist’s imagination to explore creative possibilities for the parish at home.

Choir members receive free Convention registration for Friday, June 18, the day of the Choir Festival, and Saturday, June 19. Everyone will be invited to the Convention eucharist on Friday evening, and participants will be able to attend the workshops and closing events on Saturday. This closing always includes a recommissioning of pastoral musicians for another year of service, so choir members will be going home with a new inspiration for their work.

Participating in a festival obviously helps the group as a whole. Preparing for this goal will help the group’s focus. There’s no motivation quite like the knowledge that the audience is made up of your peers. The knowledge can be intimidating, but it can also be a powerful incentive. The choir will likely listen more carefully, stand or sit a little straighter, and work just a bit harder.

Look Beyond

Let’s look beyond music, though. From the time a choir makes the initial plans to attend the festival to the time it kicks in the afterglow of memories and conversation, the whole of the Convention experience will be fun! There’s nothing quite like an overnight trip to bond many individuals into a unit. Doubtless, they will notice a renewed enthusiasm on the part of the choir. They may not realize (unless we make them aware of it, and we should do so) that one reason for the enthusiasm is a sense of renewal. Singers, instrumentalists, and director have all gained new insights into music and feel better about their part in parish worship. Chances are, however, that the singing of the assembly, led by the choir, will be a little livelier, a bit fuller, and perhaps a bit more prayerful.

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For Musicians: Skill Development

Negotiation: The Art of Community Living

BY DANIEL MISTERAVICH

Well-trained pastoral musicians have to develop many skills to meet the demands of their profession: skills in listening and liturgy as well as physical and creative skills. These are applied in various but complementary areas such as performance, harmonization, composition, improvisation, interpretation, music selection and meaning.

Musicians need to develop an additional skill, however, if they are to be effective in their roles in parishes: the skill of effective negotiation, which is a necessary part of successful community living. Because their profession and positions involve values and principles and touch upon many human relationships, all church musicians need the ability to work in a way that respects values and preserves community.

Negotiation arises from the process of community living. It is the art of asserting values and serving interests; the need to negotiate appears when people engage in a joint action. At its best, negotiation promotes respect, reconciliation, and ethical decision-making. At its worst, when negotiation is manipulated without principle and regard for community, it can foster disrespect, division, and nonethical judgment. The way you choose to use the negotiation process is a matter of choice; it is to be hoped that the church musician may choose to negotiate in a way that asserts values and serves interests, in a way that builds and promotes community living, and in a way that enhances the musician’s effectiveness both in the parish and in professional life.

Values and Principles

Church musicians are accustomed to applying values and principles because their profession demands rigorous training in musical standards as well as requiring precision and discipline for the musical performance itself. Further, church musicians receive formation in aesthetic values: they are trained to recognize and interpret musical styles, to know the principles of musical form, and to have a thorough knowledge of the evolution of musical values through the study of musical history. Additionally, the church musician must apply liturgical values and principles. Values and principles, then, are foundational to the church musician’s profession and position in the parish.

Thus it follows that a process of negotiation which allows for decisions to be made based on values and principles will be more compatible with the musician’s work than a process which makes no allowance for them. It is not hard to imagine the consequences of making decisions based on will, emotion, raw power, or convenience. Besides appearing irrational and losing credibility, the church musician may face strong defenses of equal irrationality in people who might, in a less confrontational and more rational situation, prefer being cooperative. Personal costs are also involved (and must be paid) for making every decision and resolving every dispute based on a contest of will. It is not difficult to imagine how unpleasant life would be in a community which bases decisions on contests of will and power rather than the harmonization of competing, but complementary, values and principles.

It is not hard to imagine the consequences of making decisions based on will, emotion, raw power, or convenience

A Web of Relationships

The pastoral musician is part of a complex web of human relationships that exists for the mutual support and benefit of the parts and the whole. Depending on

Daniel Misteravich is a pastoral musician serving the community of St. Clement in Dearborn, MI. This article is based on his presentation at the 14th Annual International Organ and Church Music Institute at the University of Michigan School of Music (July 6-10, 1992). © 1992 by Daniel Misteravich.

Pastoral Music • December-January 1993
circumstances and needs, the church musician will work with a pastor, a pastoral team, a staff of support personnel (secretary, custodian, bookkeeper), a choir or choirs, a cantor, soloists, and instrumentalists. The church musician may well meet with brides and grooms, the school principal, the religious education director, liturgist, the church council and its various committees, an organ tuner, a music supplier, and music publishers. And there well may be other music professionals on the staff. The musician who is an organist, for instance, may have to relate professionally to a choir director, music director, or an ensemble leader. The web of human relationships is enduring and, even if the church musician does not have daily contact with other people in the network, future interaction will most likely require agreements on matters of substance.

Because the network of relationships exists to support and complement the work of the church musician, a process of negotiation which respects and preserves those relationships is preferable to one that does not. Destructive negotiating leads to the isolation of the musician and a lack of cooperation from others.

A process of negotiation which accommodates the pastoral musician’s need to advance professional and personal interests is preferable to one that does not. The professional church musician will seek to advance musical skills and experience, to preserve and enhance a reputation in the community, and to exercise a degree of artistic control over the products of professional labor. On the personal side, the church musician pursues an enjoyment of music, attempts to fill the emotional needs common to all people (love, security, esteem), and to meet family and financial needs. The consequences of routinely sacrificing one’s professional and personal needs for the sake of getting along include frustration and resentment.

The consequences of routinely sacrificing one’s professional and personal needs for the sake of getting along include frustration and resentment.

The Appropriate Method

An appropriate method of negotiating for the musician and the community should echo the recent shift in American legal culture from an emphasis on litigation to the gentler arts of dispute resolution, which include negotiation. In their book, Getting to Yes, Fisher, Ury, and Patton offer insights particularly helpful to pastoral musicians because they make an important distinction between positional bargaining and principled bargaining.

Fisher, Ury, and Patton advocate four principles that should govern the negotiation process. These principles focus on people, interests, options, and standards. This approach offers an alternative to some of the problems associated with positional bargaining, such as the false choice between feeling powerless or alienating others.

1. Separate the people from the problem. People can disagree without being disagreeable, but they can also agree in spite of being disagreeable. When issues involve matters to which people feel strong commitment or resistance, there is a danger that the person taking the opposite position may be seen as the problem. There may be a temptation to kill the messenger. As an alternative, it is possible to be soft on people, but tough on the problem. To do this, though, we need to identify the issue involved and detach it from the personality (or personalities) who present it. The focus on the problem should not be blurred by the other side’s manner or choice of words. The goal of a negotiation should be a rational resolution of an issue and the preservation or enhancement of a relationship.

2. Focus on interests, not on positions. When people stand up for their principles or assert or defend their interests, they sometimes crystalize their views.

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into positions, and the position is really a statement of what they will or will not do. Once the position is taken and announced, it tends to demand attention like a rock sitting on a level walkway. Focusing on the position takes on a life of its own, to the extent that the parties begin to ignore their real interests. By getting behind positions to establish the nature of various interests the parties to the negotiation can begin to find ways to serve those interests. Rarely do people have only incompatible interests; more often, interests are complementary or conflicting. In either case, agreement is possible.

3. **Invent options for mutual gain.** When the parties begin to focus on their interests, they enable themselves to create many ways to serve those interests. Nothing creates more difficulty than the fallacious assumption that there is only one solution to a problem. When parties invent solutions for themselves and for each other, they take responsibility for solving each other’s problems. This approach to problem solving builds good will and enhances relationships.

4. **Insist on using objective criteria.** Even when people explore mutual interests, they may still have areas of conflict. In such situations, the conflict can be resolved by appeal to objective criteria. The parties will need to reach agreement on the standard to be used, but this goal is far different from taking a position and exerting one’s will in an attempt have the other party recognize and accept the position. Musical criteria should govern musical questions. Liturgical standards should govern liturgical questions. Questions of compensation for musicians can be answered by appeal to the current market rate for comparable pastoral musician positions.

**Recognize the Occasion**

It is critical for pastoral musicians to recognize those occasions when they are negotiating or will need to negotiate. It is also critical that they select the proper process of negotiation that will enable them to assert their principles and serve their interests. Negotiation is a skill that can be learned like any other skill. A number of available books can assist in learning negotiating skills. Observation and experience can also serve as teachers. Possibly music schools and programs of continuing education for church musicians will begin to offer training in the essential skill of negotiation—training consistent with the musician’s principles and values that takes account of the web of community relationships which nourish and support the person and profession.

**Notes**

3. Training in conflict resolution, managing volunteers, team management, group leadership, and value-based decision making are all part of the NPM “How To…” School, scheduled for January 4–8 at the San Pedro Center in Winter Park, FL.
Response to a Survey

What We Really Need Is . . .

BY OUR MEMBERS

Late this spring, we sent a questionnaire to one hundred of our members, selected at random, asking them to name the “single most important thing that NPM could do to help me with my work as a pastoral musician.” On average, those responding to our survey have been pastoral musicians for 7.77 years, and they have attended an average of 5 Conventions. Seventy-seven per cent of the respondents belong to their local NPM Chapter, while fifteen per cent are members of DMMD. Respondents have also participated in our Schools for Cantors, Master Cantors, Guitarists, Parish Decision Making, Managing Pastoral Ministry, Liturgical Law, and our Choir Director Institutes. We received responses from members across the United States, from Maine to California, Texas to North Dakota, with the largest group of respondents coming from the Midwest.

Here are representative quotes from some of the respondents that illustrate the “single most important” items mentioned most often.

Provide a Framework

Continue to provide a framework for lay musicians in the Roman Catholic faith to practice their ministry. In addition to providing educational opportunities and resources, NPM should continue to support and encourage the formation of local Chapters so that Catholic pastoral musicians will understand that the Lord has also blessed others with the art of music. Continue to provide this house in which we make our home!

Chris Steffanic
Modesto, CA

Promote Excellence

Continue to promote the musical and liturgical excellence of pastoral musicians so that professional standards may emerge which would be recognized by the worshiping assemblies that we serve.

Sr. Judith Marie Kubicki, CSSF
East Aurora, NY

Introduce new ideas, materials, and approaches to music ministry as well as preserve the best and most applicable music treasures of our tradition.

Dr. William F. Picher
Portland, ME

Share & Relate

Help me to reach out to fellow pastoral musicians to share experiences, ministry, and ideas through educational and social settings. Then I can come back to share what I have gained with pastoral musicians in my diocese.

Donna Marie Clancy
Trenton, NJ

We also need help in relating to the ordained clergy. Some of them still will not accept us as professionals, and some are still not aware that NPM even exists!

Diane Hennessy
Columbia, MO

Perhaps the bishops could be enlisted to write to their clergy, encouraging pastors and administrators to recognize the value of good pastoral musicians and to...
pay a full-time, adequate salary. This support would also encourage young musicians to consider becoming pastoral musicians.

David G. D'Amico
Greenwich, RI

Educate
Continue offering education in various forms (local meetings, National Conventions, workshops, magazine articles) that enable me to remain current in my role as a music minister. The need is especially strong in small, rural parishes for appropriate information and resources for this kind of community. Help with practical suggestions for all parts of the liturgy—special feast days, Christmas, Easter, as well as weddings and funerals.

Dorothy Cass
Kerrville, TX
and
Leona A. Delagardelle
Gilbertville, IA

Through my NPM membership, I have learned how to deal with others (e.g., with parish politics) and effect a change, avoiding stagnation in the music program, while continuing to provide a degree of continuity and familiarity. Communication with other musicians is the key, and this communication is effectively accomplished through NPM.

Joyce Reiner
San Antonio, TX

I also need to learn how to develop techniques for educating the assembly, the liturgy commission, the parish council, and the music ministers in liturgy to broaden their concept of worship. I want to help our leaders understand their role as liturgical leaders of the parish. Educating adults take a special technique, I know, especially about something as personal as religion.

Mary Seidl
Jefferson City, MO

Root Ministry in Spirituality
Help relate my ministry of liturgical music to my own spiritual growth and this, in turn, would be evidence of and witness to God's presence to the people to whom I minister.

Rev. Dan Knipper
Cedar Falls, IA
Pastoral Music • December-January 1993

Plan for the Future
Parishes and dioceses are beginning to develop retirement plans for lay ministers, but most of these are only available within the boundaries of the parish or diocese. NPM could help me by pursuing the idea of job tenure in the church in the United States. Social Security certainly will not keep us above the poverty level in retirement. During our work years especially, those of us supporting families are hard pressed with long hours, poor wages, and meager insurance, and if we move to another part of the country for our ministry, we lose all accrued time toward pension benefits.

Mary Renee Parsons
Waterloo, IA

Offer More
Have regional workshops more often and hold the cost down. I have gained so much from the NPM workshops that I have been fortunate enough to attend that I wish all pastoral musicians could have such experiences.

Ruth Craig
Waterloo, IA

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Singing the Lectionary, Year A
The Birth and Growth of the Lectionary

BY THOMAS A. KROSNICKI, S.V.D.

As a liturgical book, the lectionary contains the designated Scripture passages for proclamation at the eucharist or other rites of the church. It has a long history, as old as the Jewish and Christian communities themselves, for its origin is grounded in the Jewish synagogue tradition, and it continues to develop to this day as its content is further revised for liturgical use.1

Canon and Calendar

Two historical factors are fundamental in the general lectionary development: the composition and acceptance of the books of the New Testament, and the organic growth of a liturgical calendar for the Christian community.

The early Christian churches were familiar with the practice in Jewish synagogues of reading Scripture at worship. In fact, Jesus, as we learn from the Gospel of Luke (4:16-22), participated in such a reading. Jesus "went into the synagogue on the Sabbath day as he usually did. He stood up to read, and they handed him the scroll of the prophet Isaiah." There is no doubt that the Hebrew Bible remains the starting point of the present day lectionary, for the practice of reading the sacred Scriptures continued in the nascent assemblies of the Christians. In time, however, other texts were added to the primitive Jewish corpus. The letters and acts of the apostles, circulated among the early communities, eventually found their way into the liturgical assembly. In Colossians (4:16) there is a clear reference to this internal circulation of the Pauline letters: "After this letter has been read among you," the Apostle directs "send it on to be read in the church of the Laodiceans, and get the letter from Laodicea for you to read yourselves." Subsequently, with the composition, circulation, and reception of the gospels, the works of the four evangelists were added to the canon of acceptable liturgical materials for proclamation as the revealed word of God. Clearly, the development of the canon of Scripture, comprising both the Hebrew Bible and the New Testament books, is foundational to any Christian lectionary development.

The Christian community through the centuries has safeguarded the body of lectionary material, at times rejecting noninspired texts that had appeared in the assembly. Today the church continues to safeguard the integrity of the word of God proclaimed in the sacred assembly by both prohibiting the inclusion of nonbiblical readings in the lectionary and even their extra-lectionary

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Pastoral Music • December-January 1993
proclamation in the liturgical assembly? "[For] it is from the word of God handed down in writing that even now 'God is speaking to his people' and it is from the continued use of Scripture that the people of God, docile to the Holy Spirit under the light of faith, receive the power to be Christ's living witnesses before the world."  

The second element foundational to the lectionary's history is the organic development of the liturgical year, or calendar. Initially the Christian community, again following Jewish tradition, read the sacred texts in a continuous manner (lectio continua). The one presiding over the assembly would simply stop the reader at a given point and, at the next gathering, the reading would continue from that line.  

Already in the third century C.E. certain assemblies began to adapt the traditional practice and chose to select specific passages for the various fasts, feasts, or seasons of the nascent liturgical year. Origen, for example, stated that "the account of Job's sufferings is read on the days of fasting and abstinence." Such local adaptations and diversity abounded in both the East and the West during the fourth and fifth centuries as evidenced, for example, in the writing of Cyril of Jerusalem, who had specified pericopes for the Sundays of Lent, and Ambrose of Milan, who had a select gospel text for the annual celebration of the finding of the bodies of Sts. Gervase and Protase, the first martyrs of Milan.  

It is interesting to note that, as the liturgical calendar developed, the community was guided in the location of the assigned biblical readings in one of four ways: marginal notes in the Bible itself; lists indicating the beginning (incipit) and end (explicit) of each reading; lectionaries containing the complete readings; or sacramentaries which included lectionary readings. "The fact is," Vogel notes, "that these four systems existed side by side for hundreds of years until, finally, the lectionary with full readings won the day." Whatever guiding aid was used to follow the lectionary "cursus," the continuous biblical reading of the earlier tradition was gradually replaced with a set lectionary system as we know it today. It is clear that the organic development of the liturgical year beginning with Easter and Sunday assisted significantly in the organization of the lectionary for the eucharist. It seemed appropriate for the church to assign readings to harmonize with the liturgical day or season being celebrated by the Christian community.

Through the centuries, the lectionaries varied in content from East to West and even within rather confined geographical areas.

The Book  

The oldest surviving lectionary, representative of the practice in the West, is the Capitulare Würzburg from the eighth century. It dates back, however, to Rome and was in use at least as early as the seventh century. Through the centuries, the lectionaries varied in content from East to West and even within rather confined geographical areas. Furthermore, until modern times the number of assigned lectionary readings represented no set or consistent pattern. Most commonly there were three readings: Hebrew Bible ("Old Testament"), epistle (or Acts), and the gospel. The reading from the Hebrew Bible, however, disappeared from the Sunday liturgy in the early Middle Ages. Regardless of consistency (or the lack thereof) in the assigned readings, the importance of the Scriptures in the liturgy was symbolized in the beautiful script of the lectionaries and the handsome binding of their covers, as well as in the manner they were handled and revered. In time, the lectionary was divided into different volumes with the book containing the gospels (evangelary) given special homage as seen, for example, in the practice of the seventh century Church of Rome, where it was customary to have it carried in the solemn entrance procession of the eucharist.
In the development of the so-called *missale plenum* (the "complete" missal—unknown of before the tenth century), we find the contents of the eucharistic lectionary being inserted gradually into the book for the altar. This unfortunate move, which reflected at that time a misunderstanding of the liturgy and the role of liturgical ministers in the church’s history, brought about the demise of the lectionary as a separate liturgical book. As the various liturgical roles such as reader and cantor were assigned to and assumed by the priest who presided at the liturgy, the distinct books designed for the ministers came to be inserted into the priest’s missal.

Thus we find that the modern system of lectionary readings in the Roman Rite, established by Pius V, were contained in the *Missale Romanum*, or the altar missal, of July 14, 1570. The texts selected for this missal reflected the earlier, eighth century Roman lectionary selections. This selection of readings from a relatively late Roman model inserted into the priest’s altar missal remained the norm for the Roman Rite until the liturgical reforms introduced by the Second Vatican Council.

**Reshaping the Lectionary**

Three principles influenced the reshaping of the lectionary of the Roman Rite in the wake of Vatican II. First, there were to be more readings from Scripture. Second, the readings were to be various and suitable to the occasion. Third, the ministry of reader (with a distinct book) was to be restored to the liturgical assembly. The 1963 Constitution on the Sacred Liturgy had given clear directions: "The treasures of the Bible are to be opened up more lavishly, so that a richer share in God’s word may be provided for the faithful. In this way a more representative portion of holy Scripture will be read to the people in the course of a prescribed number of years."  

An ampler use of Scripture was brought about by the introduction of a three-year dominical cycle (for Sundays and major feasts) and a two-year weekday cycle of readings from the Hebrew Bible and the New Testament. The selection of readings was based on two principles: the ancient *lectio continua*, or continuous reading, characteristic of the weekday cycles, and the principle of *harmony*, evidenced in the Sunday readings (Hebrew Bible and gospel text), by which the two readings are chosen to reflect the same biblical lesson or message.

The new Roman Lectionary for Mass was promulgated on May 25, 1969 at the express directive of Pope Paul VI. A second Latin edition was published in 1981 (on January 21) and approved by Pope John Paul II. The national conferences of bishops were given the responsibility of preparing vernacular editions incorporating all of the changes and additions introduced in the 1981 Latin text.

The publication of the 1969 lectionary initiated and served as a model for a broad ecumenical study and revision of the lectionaries used by other Christian churches. Drawing on more than twenty years of experience, lectionary reform continues in the Roman Rite as well, with appropriate changes and important additions being considered by the Roman Congregation for Divine Worship and the Discipline of the Sacraments as well as the various national episcopal conferences around the world.

**Notes**

1. The focus of this brief article is the Lectionary for Mass, not the lectionaries developed for the noneucharistic rites of the church, e.g. the Liturgy of the Hours, which have their own history, development, and structure.
3. Ibid.
4. See Justin Martyr, *Apol. I*, 67: "On the day which is called Sun-day, all, whether they live in the town or in the country, gather in the same place. Then the Memoirs of the Apostles or the Writings of the Prophets are read for as long as time allows. When the reader has finished, the president speaks, exhorting us to live by these noble teachings." Lucien Deiss, *Early Sources of the Liturgy* (New York: Alba House, 1967) 24.
5. *Editor’s Note*: Many contemporary scholars are using B.C.E. (Before the Common Era) and C.E. (Common Era) to replace B.C. and A.D. in order to respect the various ways of interpreting the meaning of the present calendar in general use in the West.
8. The reform of the missal, mandated by the Council of Trent, was left to Pope Pius V and carried out after the Council.
10. See above, note 2.
12. An area of pastoral concern in the United States has been the development of a lectionary for Masses and other celebrations with children. This lectionary was approved by the NCCB in November 1991 and confirmed, *ad experimentum*, on May 27, 1992, by the Congregation for Divine Worship and the Discipline of the Sacraments.
The Old News, the Daily News, and the Good News

BY M. D. RIDGE

War. Famine. Poverty. Homelessness. The morning headlines tell of doom and disaster, the toll of great storms, the savagery of the newest war, the bickering of politicians and, of course, the latest celebrity scandals. Whole nations may be starving in far-off lands, but that news will normally make only the inside pages—next to bland crime reports, environmental warnings, television listings, the advice columns, and the comics.

Morning and evening, television brings into our living rooms graphic footage of stunned refugees, emaciated children, and devastated cities. The horrors are packaged with neat sound bites and colorful, upbeat commercials.

We get the bad news a lot faster these days. From the comfort of our favorite chairs, we can watch people dying. The “rocket’s red glare” and “bombs bursting in air” appear on our television screens in “living” color.

Some years ago, my mother was doing some research in the New York Public Library. After a few days of looking at century-old newspapers, she telephoned: “It’s amazing! It’s all exactly the same stuff, wars, corruption, gangs in the streets, and the younger generation going to hell in a handbasket!”

We get the bad news a lot faster these days.

Bad news is old news. It comes crashing in on us daily, new waves from an ancient ocean, and some of the tides are higher than others. And it was old news at the time of the evangelist we know as Matthew.

Books, articles, and commentaries in abundance study in exhaustive, scholarly detail the Gospel of Matthew. The purpose of this article is simpler and more limited: to look at this gospel in the context of the lectionary for Cycle A and to explore the liturgical musical resources of OCP Publications as they relate to the gospel and the living community.

Personal Choices

It is not my intention to list here suggestions for every Sunday and feast: Jim McCormick does that already in Today’s Liturgy. The following suggestions are personal choices. Unless otherwise noted, they are assembly-oriented. (Only you know what your choir can, or should, attempt.) Some of the non-guitar selections can be adapted, and no Lawson says that a guitar ensemble can’t sing SATB a cappella. I have tried to avoid “one-time” use with the obvious exception of Christmas music. In each listing, the title is followed by the composer’s name and the OCP Octavo number.

ADVENT/CHRISTMAS

Litany of the Word (Advent Litany). Bernadette Farrell. #7162. This is a simple, mesmerizing, and powerful work, everything a litany should be. It may be used as a gathering song, preparation for the Word, and even as an unusual closing song for Advent Sundays.

God Beyond All Names. Bernadette Farrell. #7236. A work with poetic, evocative images; effective a cappella. Use this for a gathering song, communion, or reflection.


Magnificat. Peter Jones. #7223. The haunting ostinato draws the assembly into wondering praise. For Marian feasts; needs a good cantor.

All That Is Hidden. Bernadette Farrell. #7161. For Advent, Easter, or Ordinary Time. A challenge to believers.


M. D. Ridge is a freelance composer, writer, and pastoral musician who lives in Norfolk, VA.
More than any other text in Scripture, Matthew’s gospel is directed to the church.

Matthew in the Lectionary

The lectionary begins the new liturgical year with an eschatological passage from Matthew 24. This passage reminds Christians of “what happened in Noah’s time” and counsels vigilance: “You cannot know the day your Lord is coming.” The images of the sudden, devastating impact of great events on the dailiness of living are both the old news and the daily news. But plunging the listening church into the middle of the story sets up the expectation of the good news: the coming of the Lord, the intimate involvement of God in our world, and our need to respond to that involvement. From the flood of Noah’s time to the destructive blows of hurricane Andrew, from murderous Herod to “ethnic cleansing,” the good news

People, Look East. James Hansen. #9548. From The Advent of Our God, an Advent carol, bright and joyful.

A Christmas Gloria. Gibson. #3551. A joyful, easily learned and festive setting based on “Angels We Have Heard on High.”

Today is Born Our Savior. Paul Inwood. #7230. This splendid setting of Psalm 96 may be used at Christmas again and again.

Trust What You See. Bill Tamblyn. #7226. This haunting and challenging piece takes preparation, but the result is worth it. With very slight modification, this can serve Epiphany, Easter and/or the latter Sundays in Ordinary Time.

Son of God, Savior (Agnus Dei Round). Stephen Dean. #7238. Three part canon, with Christmas, Easter, Pentecost and general verses, for the breaking of the bread or communion.

Bethlehem Star. M. D. Ridge. #9278. A deceptively simple modern carol linking Christmas images to today’s needs.
speaks to each age’s chaos to announce Emmanuel: God is with us.

The lectionary does not present the Matthean gospel in straightforward serial form. The Jewish Christians of Matthew’s time knew the chronology as we do: the genealogy of Jesus, the infancy narrative, Christ’s adult ministry and teaching, his death and resurrection, and the commission of the twelve. It was not just news, but it was the good news. What Jesus said and did and what that means to believers is paramount.

Beginning with the baptism in the Jordan (Jan. 10), the lectionary focuses on Matthew’s account of Christ’s public ministry and the calling of the apostles. The Sermon on the Mount is proclaimed on the first Sunday of Lent. Who is blessed; who is important in the eyes of God? What are the disciples called to be? How are they (we) to act? The instructions are paradoxical; they go against “common sense,” as did the Messiah’s coming as a helpless infant. Ash Wednesday presents the section of the Sermon regarding almsgiving, prayer, and fasting. In the lectionary, Christ’s temptation in the desert and the transfiguration appear out of gospel sequence.

The remaining gospels for the Lenten Sundays—the Samaritan woman, the cure of the man born blind, the raising of Lazarus—do not come from Matthew. They come from John, as do the gospel selections for Holy Thursday, Good Friday, and Easter Sunday. Matthew is the source of Palm Sunday’s Passion narrative and the gospel for the Easter Vigil. From Easter to the feast of the Body and Blood of Christ, the gospels are taken from John with the exception of Matthew’s account of the Ascension. From the end of June to the end of November, the gospel texts for the long stretch of Sundays in Ordinary Time are from Matthew’s account. In narrative and discourse, prophecy and parable, the evangelist portrays the life and teaching of Jesus and the response of his followers.

More than any other text in Scripture, Matthew’s gospel is directed to the church, the community of believers, at once concrete and contentious, working out the meaning of the gospel message in that, and this, time and place. All faith communities are bound together in the one Lord, but each is different: We are rural, suburban, and inner city; we are formal and informal; we are firmly rooted in one place and yet mobile in our occupations and professions; we are resistant to change and yet eager for it. And since Vatican II we are, musically speaking, an eclectic lot. Not only new songs but new forms of music have become part of the assembly’s repertoire, inviting and empowering participation.

Renewable Resources

It would seem de rigueur for an article in Pastoral Music to decry the use of “disposable” worship aids, but I prefer the term “renewable” to describe these publications.

Lent / Easter

Psalm 51: Create in Me. Bob Hurd. #8792. A gospel-flavored setting, use for Ash Wednesday and as a seasonal psalm for Lent.

God, Our Fountain of Salvation. Christopher Walker. #7203. Vivid, powerful, affirming—a natural for RCIA. Has Lenten and general verses.

Let My Tongue Be Silenced. Michael Lynch. #9456. A simple setting of Psalm 137, the song of the exiles.

I Will Lift Up My Eyes. Tom Conry. #8806. Based on Psalm 63, a powerful, invigorating psalm for Lent and general use. High voltage closing song.

Song to Jesus Christ. Bernard Huijbers. #9052. Evocative, challenging text on a classic tune. For Palm Sunday, Good Friday, Transfiguration. Try it with guitar ensemble in a Renaissance style.

You Have Put on Christ. Donald Reagan. #9175. Subtitled “Acclamation for Baptism and Sprinkling Rite.” Useful for adult initiation and as a “theme song” for baptism.

Laudate Dominum. Robert Kreutz. #9177. A solid song of praise; verses are a short course in salvation history. For the Easter Vigil or general use.

Water of Life. Stephen Dean. #7125. Simple, attractive setting for adult initiation and all baptisms—another possible “theme song.”

Eastertide Gospel Acclamation. Bernadette Farrell. #7172. Solid gospel acclamation; assembly affirmation during the cantor’s verses increases involvement.


Exsultet. Christopher Walker. #7151. Easter Vigil. Assembly part is easy; cantor(s) and choir need good preparation.

This Day Was Made by the Lord. Christopher Walker. #9065. Lively, joyful setting of Psalm 118; very accessible, useful also for Sundays in Ordinary Time as a processional.

Pentecost

Jesus is Lord. James Walsh, OSB. #7205. Ostinato with cantors, powerful and affirming.

One Spirit, One Church. Kevin Keil. #9444. The refrain forms a counter-melody to the verses of “Come, Holy Ghost” putting a traditional classic in an exciting new framework. Also for the dedication or anniversary of a church.
New scriptural translations are rapidly appearing, reflecting among other things a continuing concern with the use of appropriate inclusive language. A new psalter is nearly ready; twenty-year-old rites are in revision. A renewable resource keeps pace with these developments and provides steady access to a continuing stream of strong, singable, scripturally-rooted music—a stream which shows no signs of dwindling.

OCP’s liturgical resources are designed to facilitate the assembly's prayerful participation; the linkage among liturgical and musical resources allows a wide variety of choices for pastoral musicians, planners, celebrants—all those involved in liturgical preparation in the parish. The missal program Today’s Missal, available in regular and large print editions, provides the Sunday and holy day readings, responses and prayers, and a selection of seasonal music. A bilingual edition is available as well as the completely Spanish Misal de Día. The Music Issue, also in regular and large print, complements the missal programs with hundreds of traditional and contemporary hymns, songs, and service music, updated yearly. The one-volume Breaking Bread, in regular and large print, contains the assembly’s responses for Sundays and holy days but omits the texts of the readings. Breaking Bread also contains the entire contents of the Music Issue. In support of these programs, although certainly useful by themselves, OCP offers organ and guitar accompaniment binders, changes, corrections, and new music available to subscribers.

Respond and Acclaim provides chant settings of responsorial psalms and gospel acclamations for Sundays and holy days, congruent with the assembly’s missal. Collected psalmody is also represented by the seasonal psalm settings of Robert Kreutz in Psalms. Contemporary settings are offered for the thirty-six psalms of volume one of the OCP Psalm Series; five volumes are planned. The psalms in this series are printed in a unique foldout format which allows guitar or keyboard versions to lie flat on a music stand or keyboard rack without any

**GENERAL USE**

**What Is This Place.** Bernard Huibers. #8738. Classic straightforward vigorous hymn with an eye-opening poetic text.

**Gather Your People/Lord Have Mercy.** Bob Hurd. #9699. Gospel-flavored gathering song/penitential rite; can be used separately or to integrate the opening rites.

**God of Abraham.** Bernadette Farrell. #6666. Conceived with RCIA in mind, this flexible, gospel-style litany can be used as a processional, or for a variety of uses. Keep it fresh by alternating verses between cantors.

**How Shall They Hear the Word of God.** Paul Inwood. #7204. Michael Terry’s text in this solid hymn asks piercing questions of Christians.

**Oh God, Hear Us.** Bob Hurd. #9341. Attractive, simple refrain that can be the sung response for intercessions; also useful for Marian feasts.

**Hear Our Prayer.** Ernest Sands. #7206. Simple, useful refrain for general intercessions, Litany of the Saints, or as a penitential litany, as well as for the Rite of Election and the Easter Vigil.

**Bread of Life.** Bernadette Farrell. #7152. Quiet, well-crafted simplicity. Learn it for communion during Ordinary Time; bring it back, fresh, for Christmas.

**Blessed Are They.** Stephen Dean. #7200. Ostinato setting of the Beatitudes; can be “stretched” for communion. A terrific start for a choir just “dipping a toe” into SATB.

**Restless Is the Heart.** Bernadette Farrell. #9283. Haunting setting of Psalm 90, with a verse from Psalm 22. Not for beginners, but exquisite.

**In Every Age.** M. D. Ridge. #9505. A simpler, three-part setting of Psalm 90.

**Oh How Blest.** John Schirvone. #9427. Communion song based on “O Sacrum Convivium,” simple but challenging.

**O Lord, I Will Sing.** Christopher Walker. #9233. Invigorating responsorial setting of Psalm 63; includes verses for ordinations and chrism Mass.

**Take Christ to the World.** Paul Inwood. #7199. Vigorous closing song with strong evangelization message.

**I Rejoiced.** Christopher Walker. #7185. Wonderful, upbeat, joyful, rhythmic setting of Psalm 122. Use also as a processional, dedication/anniversary of a church.

**Christ’s Peace.** M. D. Ridge. #9276. A hymn with an Irish flavor, this is a “marching song” for peace.
need to turn pages.

Liturgy and music planning is facilitated by Today's Liturgy with its thoughtful articles by various contributors, liturgical notes by Dr. Elaine Rendler, ritual suggestions by Paul Covino, and music suggestions by Jim McCormick. The latter are keyed to the numbering of selections in Music Issue/Breaking Bread. The Spanish language counterpart to Today's Liturgy is Liturgia y Canción. It contains bilingual articles, with liturgical notes by Fr. Rudy Vela, SM, and music suggestions by Sr. Andrea Johnson, CSJ, keyed to OCP's Spanish hymnals Flor y Canto and Canticos.

Cassette tapes of new musical selections from the Music Issue/Breaking Bread allow the time-stressed pastoral musician to review material efficiently, and the tapes can also serve as a teaching aid for choirs.

Prayers of the Faithful and the Spanish Oraciones de los Fieles appear this year in a new, one-volume format; each book presents examples of presider's introductions, petitions for the penitential rites, and general intercessions for Sundays, feasts, holidays, and other events such as a marriage, a funeral, or the dedication/anniversary of a church. Editor Jim Wilde's "Introduction" and Patrick Malloy's "How-to and Why-to Guide" are invaluable resources for those who prepare parish intercessions.

OCP's musical resources have an equally broad scope. New for choirs is Traditional Choral Praise, a stunning compendium of 162 traditional hymns arranged in SAB and SATB with vocal and instrumental descants. Texts match those in the missal programs. Arranged and edited by Dr. Randall DeBruyn, Traditional Choral Praise has a flexibility that makes it a superb and lasting resource for small ensembles as well as for larger choirs. Nearly a quarter of the contents are for use from Advent to Epiphany.

Hundreds of choral octavos are available—songs, psalm settings, and service music. Subscribers to the Choral Review service receive quarterly mailings of new octavos and seasonal selections, with a cassette recording of all the songs for easier review.

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Singing Matthew

Preparation for sung worship doesn't start at ground zero. Those making the musical choices for the community have to start with the community's existing repertoire, but that repertoire may contain selections that are theologically, liturgically, or linguistically unsound, or whose craftsmanship is weak, or selections whose overuse has caused them to become trite. (There's a fine line between "Oh good, here comes that song again!" and "Oh, heavens... here comes that song again!")

Additions to the basic repertoire must be made carefully and realistically: a community can only absorb a limited amount of new music. Careful choices will enrich the repertoire over the years. As a rule, a parish whose members are highly mobile will need more verse/refrain and cantor/response forms than one with a more stable population.

What is going on in the parish and community in the Matthean year? What should be celebrated and underscored in the light of the gospel? What music will speak to the church as Matthew does? To choose music with these questions in mind is not simply a matter of referencing catchwords from the readings but, rather, of finding music with poetic, evocative texts whose meaning expands and deepens with repetition.

Judge new music carefully. Is the melody strong and singable, or will it fall apart without instrumental resources not available to you? Is the text universal, or merely generic, or crushingly topical? What are the limitations of your worship space?

Like the servants in the parable for the Thirty-Third Sunday in Ordinary Time, we take the risk of investing in our community's future; and, like them, we hope to hear, "Come, share your master's joy."

We are the Servants. M. D. Ridge. #9506. Strong closing song for Ordinary Time and celebrations of mission and evangelization.

Song of Farewell. Ernest Sands. #9288. Tender and haunting; for funerals.

Come Bless the Lord. Bill Tamblyn. #7208. Unusual setting of Psalm 134, an evening song which also makes a strong invitation to gather in worship. Change one word for a haunting gathering song.

Star of the Sea. John Schiavo. #9162. Splendid Marian piece, with nonsentimental, theologically sound verses: "Mary, the Dawn; Christ, the Perfect Day." Optional multilingual verses.

Mary, Queen of the Poor. M. D. Ridge. #9274. Mary as the embodiment of the Beatitudes and the model of the Christian life.

We Have No Glory. Owen Alstott. #8971. Powerful statement of dependence on God.

How Lovely Is Your Dwelling Place. Randall DeBruyn. #8126. Tender, thoughtful setting of Psalm 84; also, for use at the dedication/anniversary of a church.

You Know Me, Lord. James Walsh, OSB. #9285. Lovely setting of Psalm 139 with a text to match; a welcome alternative to "You Are Near."

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Special Events

INDUSTRY EXPO DAY

QUARTETS
Q-1 and Q-5 Te Deum for Theophane Hytrek
Q-2 and Q-6 Agape: Marty Haugen
Q-3 and Q-7 Great Music for Great Spaces: John Romeri
Q-4 and Q-8 Rise Up and Shout: Grayson Warren Brown

NPM DANCE & NPM MEMBERS' BREAKFAST

VENI, SANCTE SPIRITUS
A new composition directed by William Ferris

CHOIR FESTIVAL

RITUAL DANCE, MIME,
& DRAMA PROGRAM

PERFORMANCES
Y-1 Rutter Requiem & I Will Lift Up My Eyes
(Oliver Douberly; Choir Institute Participants)
Y-2 Requiem and Remembrance
(Hansen & Brockington; Advanced Cantor Institute)
Y-3 Choir Festival Performance
Y-4 Dance Performance
Y-5 Luke Alive (Andrew Witchger; performed by local children’s choirs)
Y-6 Ever Ancient; Ever New (Tour & Performance at St. Mary’s Institute, O’Fallon)

INSTITUTES & ADVANCED STUDY PROGRAMS
DMMD Institute: Organ Technique with John Ferguson
NPM-ME Institute: Kodaly Approach with Lorna Zempke
Choral Institute: Advanced Study with James Jordan
Choir Directors: Advanced Study with Oliver Douberly
Cantors: Requiem and Remembrance with James Hansen, Frances Brockington, and Beatrice Fleo

Cervantes Convention Center • St. Louis, Missouri • June 15–19, 1993
1993 NPM National Convention St. Louis

Advanced Convention Registration Form

Please print. If registering more than one person, fill out another form.

Title (Rev./Ms)  First Name  Last Name  Name for Badge (e.g. Kate, F. Smith)

Address

City  State  Zip  Daytime Phone

**Full Conference Registration**

CUT OFF DATE: May 24

☐ NPM MEMBER ADVANCED REGISTRATION ($125) $_____

NPM Member# ________

(5 numbers, 1 letter, 1 number)

NEW Member ☐ Complete Membership Application on page 58.

☐ Non-Member Advanced Registration ($150) $_____

☐ Companion ☐ Child (under 12) ($65) $_____

**Single Day Registration**

☐ Tuesday Only (Mem $42 or Non $50) $_____

☐ Wednesday Only (Mem $42 or Non $50) $_____

☐ Thursday Only (Mem $42 or Non $50) $_____

☐ Friday Only (Mem $42 or Non $50) $_____

☐ Saturday Only (Mem $42 or Non $50) $_____

**Additional Activities**

☐ Monday Organ Crawl ($20) $_____

☐ Tuesday Liturgical Space Tour ($20) $_____

☐ Thursday Boat Trip ($38) $_____

☐ Saturday Members Breakfast ($11) $_____

**Buses**

☐ Shuttle Route 1 (Hotel Shuttles) ($15) $_____

☐ Shuttle Route 2 (Quartet Shuttles) ($5) $_____

**Total all fees, including registration** $_____

☐ Payment enclosed—Check # ________

(Make check payable to NPM—U.S. funds only)

☐ I authorize NPM to charge my ☐ VISA ☐ Mastercard

Card # __________ Exp. Date ________

Signature

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**Preferences**

(for scheduling and room assignment: only one choice per session—no charge. Note: if demand exceeds space, tickets will be issued.)

☐ Cantor Performance ☐ Choir Directing

☐ DMMC Institute ☐ Music Educator Institute

☐ Choral-Vocal Techniques ☐ Choral Festival

☐ Ritual Dance, Mime, & Drama Program

**SKILL SESSIONS**

Tuesday AM 5A# ________ PM 5P# ________

**WORKSHOPS**

Morning Afternoon

Wednesday A ________ B ________

Thursday C ________ D ________

Friday [No morning wshp] E ________

Saturday F ________

**WEDNESDAY QUARTET**

5:30 PM (choose 1-4) 8:30 PM (choose 5-8)

Q # ________ Q # ________

**FRIDAY AFTERNOON PERFORMANCES**

4:30-5:30 PM (choose 1-6)

Y # ________

Mail this form with your payment to:

NPM Conventions

225 Sheridan Street, NW

Washington, DC 20011-1492

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**Registration Information**

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<th>Registration fees:</th>
<th>NPM Members Advance Regular</th>
<th>Non-Members Advance Regular</th>
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<tbody>
<tr>
<td>Full Conference</td>
<td>$125 $140</td>
<td>$150 $165</td>
</tr>
<tr>
<td>One Day Only</td>
<td>$42 $52</td>
<td>$50 $56</td>
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Payment must accompany registration. Advanced registration must be postmarked by MAY 24, 1993. Registrations postmarked after this date will be computed at the Regular fee. Please register on site if you cannot meet this deadline.


Member discounts: For NPM Parish Members, registration discount fee is transferable to all parish clergy and musicians. 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 convention do receive member's discount.

Companion and child rates: Children under 12 or companions (provides entrance to General Sessions, Quarters, Performances, & Exhibits).

To assist in assigning rooms, make a preliminary choice by placing the number of the session in the area provided. (You may change your choice at the convention.)
**ST. LOUIS HOTELS**

Clarion Hotel St. Louis—NPM Headquarters Hotel—across from the Gateway Arch, 8 blocks from Convention Center. NPM shuttle will be available (SS #2—See shuttle information below). Self parking is currently $9.50 per day. Features indoor and outdoor pools, health club and jogging track. Children under 18 stay free in parent’s room. Room rates are good June 12-22.

Day’s Inn at the Arch—21/2 blocks from Convention Center. NPM shuttle will be available (SS #4—See shuttle information below). Self parking is currently $4.75 per day. Features indoor pool and sun deck. Room rates are good June 12-22. First night deposit required by May 22 to secure room reservation.

Dwinnie Convention Center—One block from Convention Center. Free self parking and local phone service. Complimentary quick start breakfast. Features indoor pool and jacuzzi. Children under 18 stay free in parent’s room. Room rates are good June 12-22. First night deposit or credit card guarantee required.

Holiday Inn Convention Center—Across the street from Convention Center. Self parking is currently $5 per day. Features indoor pool, fitness center, and game room. Children under 18 stay free in parent’s room. Room rates are good June 12-22.

Holiday Inn Riverfront—6 blocks from Convention Center. NPM Shuttle will be available (SS #3—See shuttle information below). Self parking is currently $6 per day. Features outdoor pool. Children under 18 stay free in parent’s room. Room rates are good June 12-22.

Marriott Pavilion Downtown—6 blocks from Convention Center. NPM Shuttle will be available (SS #1—See shuttle information below). Self parking is currently $9 per day. Features indoor pool, whirlpool, saunas, and health club. Children under 18 stay free in parent’s room. Room rates are good June 13-22.

**SHUTTLE TRANSPORTATION**

FROM THE AIRPORT TO THE HOTELS

Airport Express services all hotels. Buses leave Lambert-St. Louis International Airport every half-hour. One-way ticket is $8; $14 roundtrip. Tickets may be purchased at the Airport Express counters in the baggage claim areas at Exit 7, Exit 13, and the East Terminal.

FROM THE HOTELS TO CONVENTION CENTER AND CHURCHES

Because not all participants will need to use the shuttles, a separate fee is charged to those using the shuttles. Please check the schedule carefully to determine if you will need a shuttle or not. The events and hotels marked with Shuttle Service will be served (and require) shuttle service.

Route 1: Hotel Shuttles. Runs daily from 7 AM - 10:30 PM; every 20 minutes from Marriott, Clarion, Holiday Inn Riverfront, Days Inn at the Arch to the Convention Center and back. This includes Friday performances and noon day recitals. Hotel Bus Route 1 DOES NOT include Airport transportation, Tours, Quartet, or DMMD Bus. Cost for 5-day (Tue-Sat) Shuttle: $15.

Route 2: Quartet Shuttles. While the Quartets are free, transportation to and from the various Quartet sites will be required. Cost: $6.

**COLLEGE CREDIT**

Mount Saint Mary’s College of L.A. is offering one unit of graduate or undergraduate credit ($105) or one Continuing Education Unit ($10) to FULL CONFERENCE registrations. Registration is on-site; for further information call Sr. Teresita Espinosa (310) 471-9536.

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**Housing Reservation Form**

<table>
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<td>Days Inn at the Arch</td>
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<td>Drury Inn Conv. Ctr.</td>
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<tr>
<td>Marriott Pavilion</td>
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All rooms subject to 9.47% tax, plus $2 per night, city occupancy tax.

**CUT OFF DATE: May 14, 1993**

Arrival Date ______ Time ______ Departure Date ______

Reserve space for (name) ______

Sharing room with (name/s) ______

Confirm to (name) ______

Address ______

City/State/Zip ______

Phone (_____) ______

Guaranteed by Credit Card Q Yes Q No

Credit Card: Q American Express Q Diner’s Club

Q Master Card Q VISA

Card # ______ Exp. Date ______

Signature ______

All hotel room requests must be submitted on this official form to qualify for the convention rate. A form must be sent for each hotel room. If additional forms are needed, photocopy this form. Telephone reservations will not be accepted.

An acknowledgement of your reservation will be sent from the Housing Bureau. This will be followed by the confirmation from the hotel.

All requests, changes and cancellations must be received by May 14, 1993. After this date, please deal directly with the hotel.

Rooms will not be held after 6 P.M. of arrival day unless credit card information is included, or unless one night’s deposit is received by the hotel after your reservation has been confirmed by the hotel. DO NOT SEND DEPOSIT CHECKS TO THE HOUSING BUREAU.
How Will Cycle A Be Different . . . and the Same?

BY JOHN ROMERI

Just what will be different this time around? Every three years, as we prepare to plow through the readings of Cycle A once more, we scramble to find those lists of music that we used three years ago. What did the assembly sing; what choir anthems did we use? Perhaps as we approach Cycle A this year, we might examine a few different concerns than we did last time and investigate a slightly different approach than the one we used three years ago.

First, let’s look to our guide, Matthew. Except for a few weeks in Lent and the Sundays of Easter, Matthew will direct our journey of faith for the coming year. Although we know very little about Matthew, we do know that he was a Greek-speaking Jewish Christian, and his work was used by the Jewish Christian churches around 80 C.E. And even in English translation, the clarity and simplicity of his prose style stand out.

What did the assembly sing; what choir anthems did we use?

The Gospels by their very nature are not meant to be historical or even biographical, but they are meant to be a real witness for a particular community of faith. We know that the early Christians were far more intent on who Jesus was and on the meaning of what he did than they were on the exact details of time and place. Just as the early church freely selected from available collections which of the Lord’s words and stories to retain for proclamation, so the church’s scholars have carefully selected biblical texts for us and arranged them in these liturgical cycles.

So what is it that we seek to show our communities in the selections we proclaim from the Gospel of Matthew? How aptly does Matthew’s account express the faith in Jesus Christ shared by our community? Are we prepared to take our communities upward on a spiral journey of

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John Romer is director of music ministries at St. Louis Cathedral, St. Louis, MO. This article is based on his presentation at this year’s NPM Convention in The Bahamas.

Pastoral Music • December-January 1993

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**Psalms and Anthems**

Here is a list of the psalm settings and some anthems I have used for Cycle A Sundays and major feasts. The psalm settings all involve the congregation in the repeated antiphon; the anthems (most are SATB) are for the choir to sing as a prelude, postlude, or during the preparation of gifts. Some of the anthems have a code after them to identify their connection with the day’s psalm (ps) or one of the three readings (1, 2, or 3), whereas others are more general, related more to the season or the general “feel” of the day.

I have no special preference for the psalm setting for some Sundays; for those days you might consult some of the general resources given at the end of this list.

One source I use as a spark for choosing congregational hymnody is the “Hymns for the Church Year” index in the third edition of *Worship*.

**ADVENT - CHRISTMAS - EPIPHANY**

**November 29, 1992: First Sunday of Advent**
- Ps 122: I rejoiced when I heard. PC III.
- Anthem: “O Pray for the Peace of Jerusalem.” T. Tomkins. BB. (ps)
- “Salvation Is Created.” P. Tchesnokoff. HL. (2)
- “Keep Your Lamps.” Arr. Andrea Thomas. HIN.
- “Rejoice, Rejoice, Believers.” Adam Gumpelzheimer. BH.

**December 6, 1992: Second Sunday of Advent**
- Ps 72: Justice shall flourish. PC II or Howard Hughes, *Psalms for Advent* (GLA).
- Anthem: “E’en So, Lord Jesus, Quickly Come.” Paul Manz. CON. (3)
- “Comfort, Comfort.” Arr. John Ferguson. AUG.

**December 13, 1992: Third Sunday of Advent**
- Ps 146: Lord, come and save us. PC III or Hughes.
- Anthem: “And the Glory of the Lord.” Handel, *Messiah.* (1)
- “Say to Them That Are of a Fearful Heart.” Titcomb, Everett. CF. (1)
faith? Or will we merely lead them once again through some familiar stories? Just what role do we, as makers of music, play in making this journey? We may approach an answer by tracing some of the key points of Matthew’s story.

It is apparent that Matthew’s first listeners were a community of Jewish converts to Christianity. Early in Matthew’s Gospel (3:1) we hear John the Baptist cry: “Repent, for the kingdom of heaven has come near.” And Jesus (4:17) quickly echoes the words of John. The interesting thing to note is that the Baptizer’s cry uses the word “heaven.” This expression avoids the divine name, “God,” as used in the “kingdom of God”—a formulation that appears in other gospels. This is an outward sign of reverence to the customs of the Jewish community.

The first two chapters of Matthew describe the coming of the “promised one.” The presence of this “God with us” makes way for the near approach of the kingdom. Entrance into this kingdom for the early Jewish Christian was through conversion, faith, and commitment. Matthew’s parables give a rich display of just what conversion and faith entail. The teaching of Jesus becomes the “new law” as the power of Jesus establishes the new and true Israel.

In many ways preparing for the seasons is easier than

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**ORDINARY TIME**

January 17: Second Sunday in Ordinary Time

Ps 40: 

Here am I, O Lord. James Chepponis, GIA.

Anthem: “Behold the Lamb of God.” Händel, Messiah. Also set by Bouman (CON) and Willan (CON). (3)

January 24: Third Sunday in Ordinary Time

Ps 27: 

The Lord is my light. Haas (G #23) or W #871

Anthem: “Let There Be Light.” G. Martin, ECS. (ps)

January 31: Fourth Sunday in Ordinary Time

Ps 146: 

Happy the poor in spirit.


February 7: Fifth Sunday in Ordinary Time

Ps 112: 

The just man is a light in darkness.

Anthem: “And Then Shall Your Light.” Mendelssohn, Elijah. HL. (1,3)

February 14: Sixth Sunday in Ordinary Time

Ps 119: 

Happy are they who follow the law of the Lord.

Anthem: “If Ye Love Me.” Tallis.OX.Also Tallis, arr. Proulx. GIA: (1, ps, 3)

February 21: Seventh Sunday in Ordinary Time

Ps 103: 

The Lord is kind and merciful.

Anthem: “Bless the Lord, O My Soul.” Ippolitoff/Ivanov. GIA. (ps)

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**LENT-EASTER-PENTECOST**

February 24: Ash Wednesday

Ps 51: 

Be merciful, O Lord, for we have sinned. (This is also the responsorial psalm for Ash Wednesday.)

Anthem: “Wash Me Thoroughly.” Handel, arr.

Pastoral Music • December-January 1993
preparing for Ordinary Time. The seasons have begun to find their proper repertoire, although nothing has become as established as the repertoire we have for the Christmas season. Looking through the Gospel and finding its natural breaks and flows can offer great insight for our musical preparation. The implications for seeing the “bigger picture” can lead us to building a repertoire through a natural repetition formed by the themes of the gospel itself. The uses of seasonal psalmody and seasonal acclamations then begin to make sense. These opportunities for building a repertoire of quality material will lead our people away from the weekly struggle of learning the week’s new piece to authentic sung prayer.

Advent to Lent

The Advent gospels are filled with the symbolic names by which Matthew describes Jesus: “Seed of Abraham,” “Stock of Jesse,” “Promised David,” and “Light of Nations.” These titles would suggest to Jewish Christians that the Hebrew Scriptures culminate in Jesus.

And just as Advent’s time of preparation culminates in our celebration of the birth of the Savior, so music in Advent should be simple, building in anticipation to the great celebration of Christmas. Consider using one Alleluia for the season, one set of acclamations. Use settings that belong particularly, or exclusively, to Advent. A new Advent setting of the acclamations in is Missa Emmanuel (GIA) by Richard Proulx. Find ways to incorporate the richness of the Gospel into the hymns and sung parts of the liturgy. John Schiavone’s Advent Wreath Service (OCP) is an excellent example of weaving the threads of the Gospel into the penitential rite.

The Sundays in Ordinary Time that follow Advent-Christmas-Epiphany explore chapters three through nine of Matthew’s Gospel. These chapters introduce us to the “new law” and wisdom established for the new Israel. The “new kingdom” is predominant throughout this section. The words “kingdom” and “justice” can be seen as keys to these first Sundays. Matt 3 announces that a “great light has shone”; Matt 4 presents the beatitudes, and Matt 7 tells us to “love our enemies.” Some wonderful hymns (in Worship) to introduce for this season might be “The Kingdom of God” (#615), “I Want to Walk as a Child of the Light” (#510), or “Lord of Nations, Grant Me Grace” (#602). Use music to show the unity of the gospel stories.

Lent to Pentecost

Lent, Easter, and Pentecost should be seen (and prepared for) as one interconnected series; look for ways to connect the seasons. Jim Chepponis’s “Good News Acclamation” (GIA) offers a wonderful example of such a connection, as it uses both the “Praise and Honor to You” and the “Alleluia” texts set to one tune. One might do it
Music in Advent should be simple, building in anticipation to the great celebration of Christmas.

very simply during Lent, saving the brass bells and descants for the Easter season. If you don't use this piece at any other time of the year, it will soon become associated with Lent and Easter. The other acclamations might be treated the same way.

We should search for material that highlights the richness of the readings in these seasons. In Lent, try using a Greek Kyrie or Latin Agnus Dei. Whether in a Gregorian chant setting or in Michael Joncas’s newest composition, the use of the Greek or Latin will call to mind, in this season, the rich history of the church and its music. The Lenten readings take on an even greater importance when proclaimed in the context of adult initiation. A hymn like “Tree of Life” (GIA) has additional verses especially written for the five Sundays of Lent. Each week’s verse makes reference to the appropriate gospel story.

The very special liturgies of Holy Week and the Pas-

Tallis—“If Ye Love Me” (OX). (3)
“I Will Not Leave You Comfortless.”
Byrd (ECS) or Titcomb (CP).

May 20: Ascension
Ps 47: God mounts his throne to shouts of joy.
Anthem: [See below, May 23]

May 23: Seventh Sunday of Easter
Ps 27: I believe that I shall see.
Anthem: “God Is Gone Up with a Merry Noise.”
A. Hutchings. TP.

May 30: Pentecost
Ps 104: Lord, send out your spirit.
C. Walker (OCP), M. Joncas (GIA), or R. Kreutz (WLP).
Anthem: “Let Thy Holy Spirit.” P. Tschesnokoff/Lyall. HL.

TRINITY - 14TH O.T.

June 6: Trinity Sunday
Ps: (Dan 3) Glory and praise forever!
“God So Loved the World.” J. Goss

Pastoral Music • December-January 1993
chal Triduum cry out for quality musical settings that can stand the test of time, year after year. While very little of our contemporary literature has had the time to prove itself, some likely candidates for endurance might include the following: "No Greater Love," Michael Joncas (GIA); "Faith, Hope and Love" (the Mandatum text), Christopher Walker (OCP); "We Believe," Christopher Walker (OCP). "We Believe" might be used for the renewal of baptismal promises at the Easter Vigil and during the day on Easter and as the profession of faith throughout the Sundays of Easter. Another interesting piece is "Exodus" by Robert Schaeffer (published by the Orlando Composers Project; available from the Diocese of Orlando, FL). This is a musical setting of the third reading and the psalm for the Paschal Vigil.

"Green Time"

The Sundays of Ordinary Time pick up the gospel of Matthew once more, after the predominance of John during the Easter season, omitting very few chapters. Matthew's clear divisions can help us understand the structure of his writing, and they have clear implications for us concerning seasonal hymnody and psalmody. Ordinary Time Sundays Eleven through Twenty-Five contain the section of the Gospel called the "Galilee to Jerusalem Journey" (Matt 9:20). Here Jesus chooses and instructs the leaders of the new Israel, explaining its mysteries and revealing a communal way of life. Further subdivisions as identified in The Catholic Study Bible (Oxford University Press) are as follows:

Eleventh through Thirteenth Sunday in Ordinary Time:
Matt 9:36—11:1
The Mission Discourse: Jesus gathers his twelve apostles and commissions them to proclaim the Kingdom of God and to heal.

Fourteenth Sunday in Ordinary Time:
Mt 11:2—12:50
Mounting hostility to Jesus and his mission

Fifteenth through Seventeenth Sundays in Ordinary Time:
Matt 13:1-50
The Parable Discourse: Jesus reveals the mysteries of this new kingdom.

Eighteenth through Twenty-Sixth Sundays in Ordinary Time:
Matt 13:51—16:12
The Kingdom and the Disciples: Jesus' ministry continues beyond the confines of Galilee.

Twenty-First through Twenty-Fifth Sundays in Ordinary Time:
Matt 16:13—20:34
The Way to Jerusalem

Building a strong repertoire of worthy congregational music should be the long-range goal of all pastoral musicians.

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<thead>
<tr>
<th>Date</th>
<th>Ps 147:</th>
<th>Anthem:</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>&quot;He Lives&quot; (HL) or J. Stainer (LOR). (3)</td>
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<th>Anthem:</th>
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<tr>
<td>June 20:</td>
<td>Twelfth Sunday in Ordinary Time</td>
<td>Lord, in your great love, answer me.</td>
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<td>[Since the choir is off for the summer, we do not use anthems until they return. See September 5.]</td>
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<td>June 27:</td>
<td>Thirteenth Sunday in Ordinary Time</td>
<td>Forever I will sing. Hughes. C/C.</td>
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<th>Anthem:</th>
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<tr>
<td>July 4:</td>
<td>Fourteenth Sunday in O.T.</td>
<td>I will praise your name forever. Hughes. C/C.</td>
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<td>July 11:</td>
<td>Fifteenth Sunday in O.T.</td>
<td>The seed that falls on good ground. Hughes. GIA. Or Common Ps 145.</td>
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<td>Lord, you are good and forgiving. Haugen. GIA. Or Common Ps 130.</td>
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<td>July 25:</td>
<td>Seventeenth Sunday in O.T.</td>
<td>Lord, I love your commandments. Or Common Ps 19: You, Lord, have the message. Inwood. OCP.</td>
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<tr>
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<th>Anthem:</th>
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<tr>
<td>August 1:</td>
<td>Eighteenth Sunday in O.T.</td>
<td>The hand of the Lord feeds us. Hughes. C/C.</td>
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<td>August 8:</td>
<td>Nineteenth Sunday in O.T.</td>
<td>Lord, let us see your kindness. PC VI.</td>
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<td>August 15:</td>
<td>Solemnity of the Assumption</td>
<td>The queen stands at your right hand. Hughes. GIA.</td>
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<td>&quot;The Queen Song.&quot; Kreutz. WLP. (May be used as a hymn, if there is no choir.)</td>
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<tr>
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<th>Anthem:</th>
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<tr>
<td>September 5:</td>
<td>Twenty-Third Sunday in O.T.</td>
<td>If today you hear his voice. Isele. GIA.</td>
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<td>&quot;Draw Us in the Spirit's Tether.&quot; H. Friedell. B-M. (3)</td>
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<th>Anthem:</th>
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<tr>
<td>September 12:</td>
<td>Twenty-Fourth Sunday in O.T.</td>
<td>The Lord is kind and merciful. Haugen (GIA) or Kreutz (OCP).</td>
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<td>&quot;Bless the Lord, O My Soul.&quot; Ippolitoff/Ivanov. GIA. (ps)</td>
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Pastoral Music • December-January 1993
Twenty-Sixth Sunday in Ordinary Time through Solemnity of Christ the King: Matt 21—25

The Final Teaching in Jerusalem, leading us to the vision of the final age and judgment.

Building a strong repertoire of worthy congregational music should be the long-range goal of all pastoral musicians. A clear picture of the overview of the coming year, particularly its assigned gospel texts, and its mission should give the guidance we need to establish it. Avoid the trap of week-by-week preparation and give the time necessary to study the Scriptures, catch the flow, and assist our assemblies musically in their faith journey. Their response and participation will make your extra efforts all worth it!

Notes

1. Editor’s Note. The designations C.E. (Common Era) and B.C.E. (Before the Common Era) are used by many contemporary scholars to replace A.D. and B.C. in order to respect the various ways of interpreting the meaning of the present calendar in general use in the West.

Where to Look

When looking for appropriate settings for psalms, hymns, acclamations, and choral anthems, you might consult the following reference works and journals in addition to the liturgical or seasonal index in your hymnal.

REFERENCE WORKS


JOURNALS

Celebration. Edited by Bill Freburger; music suggestions edited by J. Michael McMahon. PO Box 419493, Kansas City, MO 64141.

GIA Quarterly. Edited by Fred Moleck. GIA Publications, 7404 South Mason Avenue, Chicago, IL 60638.


October 3: Twenty-Seventh Sunday in O.T.
Ps 80: The vineyard of the Lord. Kreutz, WLP.
Anthem: “A Gaelic Blessing.” Rutter, RSC. (ps)
“And I Saw a New Heaven.” E. Bainton. TP. (1)

October 10: Twenty-Eighth Sunday in O.T.
“Jubilate Deo.” H. Howells. TP. (ps,3)

October 17: Twenty-Ninth Sunday in O.T.
Ps 96: Give the Lord glory and honor. PC IV or W #949.

October 24: Thirtieth Sunday in O.T.
Ps 18: I love you, Lord, my strength. PC IV.
Anthem: “Teach Me, O Lord.” T. Attwood. HL. (3)
“Locus Iste a Deo.” A. Bruckner. CFP.

October 31: Thirty-First Sunday in O.T.
Ps 131: In you, Lord, I have found my peace.
Anthem: “As Truly As God Is My Father.” W. Mathias. OX. (1,3)

November 1: All Saints
Ps 24: Lord, this is the people. W #1053.
Anthem: “See What Love.” F. Mendelssohn. AUG. (2)

November 7: Thirty-Second Sunday in O.T.
Ps 63: My soul is thirsting for you. PC I or W #958.
Anthem: “My Eyes for Beauty Pined.” H. Howells. OX. (ps)

26TH O.T. - CHRIST THE KING

September 19: Twenty-Fifth Sunday in O.T.
Ps 145: The Lord is near to all who call. Hughes. C/C.
Anthem: “Great and Glorious.” Haydn, B-W. (ps)
“Lord, For Thy Tender Mercies’ Sake.” Farrant. B-M. (1,ps)

September 26: Twenty-Sixth Sunday in O.T.
Ps 25: Remember your mercies, O Lord. Kreutz (PC) or Inwood (OCP).
Anthem: “Laudate Dominum.” Mozart, HL. (2)
“Call to Remembrance.” Farrant, OX. (ps)

October 3: Twenty-Seventh Sunday in O.T.
Ps 80: The vineyard of the Lord. Kreutz, WLP.
Anthem: “A Gaelic Blessing.” Rutter, RSC. (2)
“Thou wilt Keep Him in Perfect Peace.” S. Wesley. TP or HIN. (2)

October 10: Twenty-Eighth Sunday in O.T.
“Jubilate Deo.” H. Howells. TP. (ps,3)
“And I Saw a New Heaven.” E. Bainton. TP. (1)

October 17: Twenty-Ninth Sunday in O.T.
Ps 96: Give the Lord glory and honor. PC IV or W #949.

October 24: Thirtieth Sunday in O.T.
Ps 18: I love you, Lord, my strength. PC IV.
Anthem: “Teach Me, O Lord.” T. Attwood. HL. (3)
“Locus Iste a Deo.” A. Bruckner. CFP.

October 31: Thirty-First Sunday in O.T.
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Anthem: “As Truly As God Is My Father.” W. Mathias. OX. (1,3)

November 1: All Saints
Ps 24: Lord, this is the people. W #1053.
Anthem: “See What Love.” F. Mendelssohn. AUG. (2)
“O Fear the Lord, Ye His Saints.” D. Wood. AUG.

November 7: Thirty-Second Sunday in O.T.
Ps 63: My soul is thirsting for you. PC I or W #958.
Anthem: “My Eyes for Beauty Pined.” H. Howells. OX. (ps)
“Sleepers, Awake!” Bach. B-M. (3)
### November 14: Thirty-Third Sunday in O.T.

**Ps 128:** Happy are those who fear the Lord.
Chepponis. GIA.

**Anthem:** "Psalm 128." R. Wetzler. AUG. (ps)
"I Want to Walk as a Child of the Light." Kathleen Thomerson. GIA. (2)
"Behold the Tabernacle." W. Harris. OX. (2)
"The Eyes of All Wait Upon Thee."
Jean Berger (AUG) or W. Harris (OX). (2)

**Ps 23:** The Lord is my shepherd. Kreutz. OCP.

**Anthem:** "O Be Joyful." Rutter. OX. (ps,3)

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<td>AUG</td>
<td>Augsburg Publishing Company, 426 South Fifth Street, Minneapolis, MN 55440.</td>
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<td>BB</td>
<td>Broude Brothers, Ltd., 141 White Oaks Road, Williamstown, MA 01267.</td>
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<td>BH</td>
<td>Boosey &amp; Hawkes [publishers and distributors], 200 Smith Street, Farmingdale, NY 11752.</td>
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<td>Belwin-Mills Publishing Corp. [publishers and distributors], 15800 NW 48th Avenue, Miami, FL 33014.</td>
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<td>BP</td>
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<td>Carl Fischer, Inc., 62 Cooper Square, New York, NY 10003.</td>
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<td>C. F. Peters Corp., 373 Park Avenue South, New York, NY 10016.</td>
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<td>CON</td>
<td>Concordia Publishing House, 3558 S.</td>
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<td>ECS</td>
<td>E. C. Schirmer Music Co. [publishers and distributors], 138 Ipswich Street, Boston, MA 02215.</td>
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<td>G</td>
<td>Gather. GIA Publications.</td>
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<td>GIA</td>
<td>GIA Publications, Inc. 7404 South Mason Avenue, Chicago, IL 60638.</td>
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<td>H</td>
<td>The Hymnal 1982.</td>
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<td>HIN</td>
<td>Hinshaw Music, Box 470, Chapel Hill, NC 27514.</td>
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<td>Hal Leonard Publishing Co. [publishers and distributors], 8112 West Bluemound Road, Milwaukee, WI 53213.</td>
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<td>Josef Weinberger Ltd., 12-14 Mortimer Street, London WIN 7RD, UK.</td>
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<td>LOR</td>
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<td>OCP</td>
<td>Oregon Catholic Press, 5536 NE Hassalo, Portland, OR 97213.</td>
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<tr>
<td>OX</td>
<td>Oxford University Press, Music Department, 200 Madison Avenue, New York, NY 10016.</td>
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<tr>
<td>PC</td>
<td>Psalms for the Cantor. 8 volumes. World Library Publications.</td>
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<tr>
<td>RSC</td>
<td>Royal School of Church Music, Addington Palace, Croydon, Surrey, UK.</td>
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<tr>
<td>S-B</td>
<td>Summy-Birchard, Box 2072, Princeton, NJ 08540.</td>
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<td>Theodore Presser Company [publishers and distributors], Presser Place, Bryn Mawr, PA 1906.</td>
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<tr>
<td>WLP</td>
<td>World Library Publications, 3815 N. Willow Road, PO Box 2701, Schiller Park, IL 60176-0701.</td>
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Pastoral Music • December-January 1993
Selecting Music for the Year of Matthew

BY ROBERT J. BATASTINI

I've been asked to address music choices for lectionary Cycle A, from the perspective of the GIA repertoire. As I approached this task, it occurred to me that it would be a good idea to refresh my own memory by looking again at the word “cycle” as it might appear in a standard dictionary. I found the following definition provided:

Cycle: (1) an interval of time during which a sequence or recurring succession of events or phenomena is completed; and (2) a course or series of events or operations that recur regularly and usually lead back to the starting point.

A few key words from this definition—time, sequence, recurring, events, return—will give us a perspective for our discussion of “cycle.” And they will provide an important perspective for approaching the specific task at hand. The very letters “A,” “B,” and “C” suggest differences, but they also suggest sequence. And the word “cycle” suggests that each year, Cycle A, B, and C have more in common, more that is the same, than they have differences. “Cycle” means that we have come full circle and that we are starting over again.

We’ve Been Here Before

One danger in planning Cycle A (or B, or C, for that matter) lies in our adopting an approach which asks what can we do musically this year that is different from what we did last year. Such an approach has us behaving as though we have never been here before. A better approach might be to ask ourselves “what works?”; “what has worked?”; and to remind ourselves firmly that if something works or has worked, it is probably best to leave it alone. It is the nature of our liturgical cycles, indeed, the nature of a “liturgical year,” that each year is

Highlights of Year A

A Sunday-by-Sunday set of recommendations for Year A can be gleaned from the GIA Quarterly (which is sent free to every Catholic parish in the country). Here I will call attention to highlights, focusing on especially noteworthy items available from GIA, including some which may have escaped the attention of many pastoral musicians. These recommendations are generally based on the gospel text for the day.

ADVENT - CHRISTMAS - EPIPHANY

Two strong Advent titles come from the pen of Michael Joncas. His setting of Psalm 122, “Let Us Go rejoicing” and his “Advent Alleluia” both have a captivating middle-Eastern flavor. To focus on John the Baptist’s role as herald of the Messiah, the GIA catalogue offers two recent editions of special note: the Early Music Series offers the classic “On Jordan’s Bank” set to the music of a Monteverdi madrigal for SAB voices and two instruments; in the second offering contemporary poet Brian Wren teams up with composer Sue Mitchell-Wallace for a wonderful new hymn setting, “The Advent Herald.” To echo the Hebrew Scripture for the Second Sunday of Advent, consider a delightful new anthem by Harold Owen, “May Lion and Lamb.”

Christmas in Cycle A is, of course, the same as Christmas in the other cycles, but each of the Christmas Masses—beginning with the Vigil and running through midnight, dawn, and the Mass during the day—has its unique character. This is an ancient plan, and it is placed before us so that we may celebrate more fully the incarnation event. Study the texts for each Mass on Christmas Day and for each day in the Christmas season; select from the vast repertoire of Christmas music according to the unique emphasis of the particular liturgy. Some gospels speak of the shepherds, others do not. Some gospels speak of the angels, others do not. Some gospels speak specifically about the infant in the manger, others do not. Also, January 1 is a feast: the Solemnity of Mary, Mother of God; and Epiphany, of course, has its own treasury of literature. Incidentally, for use on this day look at “A Star” by Gary Alan Smith: It incorporates the “We Three Kings” carol into an anthem in a very creative way.

The feast of the Baptism of the Lord as well as those Sundays in Ordinary Time before Ash Wednesday are

Robert J. Bastastini is the senior editor of GIA Publications, Inc., director of music at St. Joseph Parish in Downers Grove, IL, and past-president of the Hymn Society in the United States and Canada. This article is based on Mr. Bastastini’s presentation during the 1992 NPM Convention in the Bahamas.
a return to where we’ve been before, a place from where we once again commence our journey. The way we celebrated in past years, the songs we sang, the rites we observed—all are part of our story—and this story bears repeating.

Liturgy by its very nature is repetitious. We do this in remembrance, over and over again. And there is value in the repetition, just as there is value in the daily kiss we give our spouse, or our parent, or our child. We tell those we love that we love them: and we love them every day. Thus it is that we celebrate birthdays, holidays, other anniversaries, other significant events in our lives through a repetitious ritual.

So I would suggest that in planning any year, we begin with an overview. Perhaps we should first consider those things which are not particular to one calendar cycle, or, to put it another way, consider those things that all the cycles have in common.

really extensions of Epiphany. In the narratives for these Sundays, Jesus begins the work of building the kingdom. This stretch might begin with the classic hymn “Songs of Thankfulness and Praise” (Worship #410). On the Second Sunday in Ordinary Time, John the Baptist seeing the Spirit descend on Jesus knows “This is the One.” Sing about it with David Herman’s new setting: “When Jesus Went to Jordan’s Stream.” On the following Sunday the gospel tells how Jesus recruits the fishermen Peter and Andrew, and we sing “Two Fishermen” (Worship #633). To accord with the Sermon on the Mount narrative, which is read on the Fourth Sunday, besides David Haas’s masterpiece “Blest Are They,” try “The People of God,” a new setting of the Beatitudes by David’s friend, Francis Patrick O’Brien. In the gospel of the Fifth Sunday Jesus says “You are salt of the earth/ You are light of the world.” GIA is happy to announce that Marty Haugen’s “Bring Forth the Kingdom,” which echoes this text, is finally coming out in an individual octavo.

For the Sixth Sunday in Ordinary Time, look at the wonderful hymn, “The Stars Declare His Glory” by hymn-writer Timothy Dudley-Smith. David Haas has written a tune for this (Gather #201), as has Richard Proulx (Worship #506). And there just is no text that develops the “love your enemy” message of the gospel for the last Sunday before Lent as well as does the hymn “Lord of All Nations, Grant Me Grace” (Worship #602).
In my own liturgical practice, I begin by planning the service music for the entire year. And yes, the music and the plans are very similar to what was done the year before. But the definition of cycle speaks of a “sequence” of “events,” and our planning needs to reflect a clear understanding of that sequence, or better yet a feel for it. Why? Because as ministers of the liturgy in our communities, we are stewards over their liturgical celebrations. We do not make it up as we go along. We don’t reinvent the rites of the church. As Catholics, we buy into the life of the church, so the liturgical cycle of the church year is something we need to live. And as stewards of the liturgy in our parishes, we need to enable those we serve to do likewise—to live the church year. Thus our music making needs to set the tone and feel for the various seasons.

Seasons in Context

We need to program music in a way that will (a) contextualize each season within the year, and (b) relate each season to its counterpart in previous years. Such music, if selected and programmed year after year, will instantly recall the feel of Advent, Lent, Easter, or Ordinary Time.

Allow me to discuss a few brief examples: During Ordinary Time the music should be rather customary and familiar. Omit the SATB harmonies, the descants, the codas, and, where applicable, the repeated sections. However, by design, on the festivals we can often use the same music and add the timpani and brass. Richard Proulx’s new “Mass for the City” is a work which fits this design: It can be sung by the assembly with organ, and it can be augmented with choir parts, one of two different brass scorings, and timpani. During Ordinary Time, sing simple settings of the Gloria (for example, Worship #254 and #278. Both take about the same amount of time as recitation, yet both retain the identity of this text as a hymn.) Another chant, the simple chant “Lamb of God” (Worship #245) is good for Ordinary Time, especially as an unaccompanied dialogue between cantor and assembly, while something like the popular David Isele setting (Worship #339) might be used for festive seasons.

A personal anecdote: I served as a pastoral musician for nearly twenty-five years. In my parish, year after year, we sang a chant “Holy” during Advent and Lent (one similar to Worship #302). It was usually accompanied in Advent, but it was sung a cappella in Lent. This recurrent practice announced the season to the assembly in a way that mere words could never accomplish.

Such sustained associations of music and season are important. The so-called G-major chant “Alleluia” (Worship #237) is an Easter melody, taken originally from the chants of the Paschal Vigil. There is integrity in that association of this music with the Vigil and the Easter season; we should sustain it, even if it means, perhaps, that we should not use this chant outside the Easter

LENT - EASTER

The Scriptures for the central three Sundays in Lent Cycle A are recommended for use every year if there are candidates for adult initiation. There are familiar stories in these texts (the gift of water from the rock and the woman at the well, Samuel’s anointing of David and Jesus’ healing of the man born blind, Ezekiel’s vision of the dry bones and the raising of Lazarus), and much useful material related to these texts is available in David Haas’s two collections Who Calls You By Name I & II.

For the beginning of Lent—Ash Wednesday and the First Sunday of Lent—you cannot improve on James Chepponis’s “Lenten Proclamation: Sound the Trumpet in Zion.” Also, from David Haas’s Who Calls You II, there is “Now Is the Time.” Of course, the gospel narrative for the First Sunday of Lent is always the story of Jesus’ forty days of fasting in the desert, inviting us into our own special time of fasting and prayer. I suggest you look at the hymn “Again We Keep This Solemn Fast” by Peter Scagnelli (Worship #420).

For the Transfiguration gospel read on the Second Sunday of Lent check out a new title by Kathy Powell, “This Is My Son, My Beloved.” For the gospel narrative of the woman at the well (Third Sunday of Lent) sing the hymn “I Heard the Voice of Jesus Say” to KINGSFOLD (Martha Haugen has an arrangement) or to Michael Joncas’s original tune, also published separately. Leading hymn-writer Fred Pratt Green wrote “He Healed the Darkness of My Mind” (Worship #749) to accompany the gospel about the man born blind. For the raising of Lazarus on the Fifth Sunday of Lent examine the settings of “Awake, O Sleeper” (Worship #586 and Gather #630), or consider singing Suzanne Toolan’s famous hymn “I am the Bread of Life” as the opening song rather than singing it on this day at communion time.

Holy Week and the Triduum are subjects that need to be treated separately; they would require nearly the amount of space I have devoted here to the remainder of the year. So, on to some highlights for the Easter season.

On the Third Sunday of Easter, for the gospel account of the road to Emmaus, Bob Hudr’s popular “In the Breaking” (Gather #340) is an obvious choice, but David Hudr’s (no relation) “Processional for Easter” is a little known festive setting for assembly, SATB voices, and two brass quartets, or brass & organ) that is well worth getting to know!

When Jesus tells us that he is the way, the truth, and the life (Fifth Sunday of Easter), nothing comes to mind quicker than George Herbert’s classic text, set to music by many composers (see Worship #569 for a setting by Vaughan Williams). Recent efforts include a wonderful two part choral setting, “The Call,” by John Leavitt, and an SATB interpretation by Don Muro.

ORDINARY TIME

Some Ordinary Time highlights worth noting. First, Jesus’ call to “come after me” on the Fourteenth Sunday (July 4!). Consider Michael Joncas’s “Come to Me” for that day, then “Sow the Word” by Steve Janco, and “Almighty God, Your Word is Cast” by Roy Johnson for the next two Sundays. Take the time to learn the hymn “When Jesus Came Preaching the Kingdom of God” (Worship #614). It is
We are challenged with the need to make festivals more festive, to make our quieter times quieter and less festive, and to make our ordinary time more ordinary.

season.

As I suggested earlier, liturgy is repetitious, and we do not reinvent the rites of the church every year. Even so, one of the problems with our celebrations is sameness. We are challenged with the need to make festivals more festive, to make our quieter times quieter and less festive, and to make our ordinary time more ordinary.

Music is our means of reaffirming the power of the repeated event, and at the same time setting the various tones of the seasons. With music we can say this is ordinary time, and with music we can say this is one of the great feasts of the church year. This ability to set a tone is not only determined by “how many notes” we perform, or how loud or how soft our renditions might be, but it is also determined by what we sing. For example, singing a song of praise after communion on major feasts makes a lot of sense if we observe silence at this place on most other Sundays. Using a hymn we often sing, but using it in a concertato setting, says something special about the day. To use two cantors on a special occasion, if our common practice is to use just one for the typical Sunday, says that this is a special day. Getting the presider to chant some of his texts, even if he just chants on one note the beginning sign of the cross and greeting, is an act that says “this is a special day.” And get the presider to chant the preface. Record it for him in his key.

All at Once

My recommendation, then, is that we plan all of this at one time, and that we plan it for the entire year. The life-cycle rhythms of inhale and exhale, day and night, sunrise and sunset, tension and release, question and answer, death and resurrection, all bespeak the nature of the human condition. This sort of rhythm must be incorporated into our liturgical cycle, or our celebrations will run the risk of being foreign to those who experience them. And when a good rhythm is developed to take us through the entire year, then set that same rhythm again next year!

a wonderful text on the subject of building the kingdom that is useful on the Seventeenth Sunday (July 25), and again on many other Sundays of the year.

Another hymn worth investing some time in learning is “Take Up Your Cross” (Worship #634). This theme of denying oneself as the price of discipleship recurs numerous times in the Sunday gospels, making this hymn a valuable repertoire addition. Next to this call to reevaluation, the most common Ordinary Time theme is probably a reflection on God’s ways (see, for example, the texts of the Twenty-Sixth Sunday on September 26), also identified as God’s law. For this theme, two really fine settings of the text “Teach Me, O Lord, The Ways of Your Statutes” are recommended: One is by the eighteenth-century composer, Thomas Attwood, and the other is a contemporary setting by David Hurst. David’s setting ends with an arioso phrase that fades away as the choir members sing at their own speeds using randomly selected scale notes for a real amorphous “otherworldly” effect.

The gospels for several Sundays near the end of Ordinary Time raise the question of what God expects of us. Think, for instance, about the challenge on the Twenty-Ninth Sunday (October 17), to “give to Caesar the things that belong to Caesar, but give to God what belongs to God.” On this and numerous other Sundays, a challenging hymn—spiritually rather than musically challenging—is “What Does the Lord Require” (Worship #624). For the very last Sundays of the year, consider “Now the Day of the Lord is At Hand” (Worship #687). Its folk-song-like character is captivating.

Every one in a while one encounters a piece of music that seems to characterize a feast in the same way “Silent Night” characterizes Christmas Midnight Mass. Just such a piece for the last Sunday of the year (November 21) is Hamilton Smith’s “Choral Fanfare for Christ the King.” Once your choir learns this one, you will probably never celebrate the feast again without it.

BALANCING ACT

Clearly there is no shortage of published music available to the pastoral musician. The challenge, I believe, is to bring into balance a number of demands and variables while still considering the entire year as a unit, not in itself, but as a unit in context with previous years and the years that will follow. These demands and variables include the demand of liturgy itself, the musical ability and learning capacity of one’s performing ensembles—including the assembly, the amount of available rehearsal time, and the available repertoire. This, then, is the challenge facing pastoral musicians—finding balance and unity in the recurring events of a cycle.

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Recitative

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He is Risen, Alleluia! Eugene Englert. Two equal or mixed voices and organ. G-1969. 90¢. The text is adapted from Scripture by the composer. After a two-measure introduction, the accompaniment continues over which a speaker tells the story of Easter morning at the tomb. The choir enters to conclude the story. It is a gentle piece despite its loud ending, a nice contrast to the usual high energy Alleluia pieces.

A Thanksgiving Carol. Carolyn Johnson. SATB. Keyboard. G-3463. 90¢. Although much of the singing is in unison, the middle a cappella section will take some rehearsal. A seasonal work for a season without an overabundance of literature.

Concertato on the Advent Herald. Sue Mitchell-Wallace. SATB, congregation, organ, oboe. G-3393. $1.00. The text by Brian Wren is based on a variety of scriptural sources. A generally successful attempt at going beyond completely traditional harmonic practices to a richer harmonic vocabulary. Idiomatically composed and essentially easy to learn.

Hail to the Lord’s Anointed. David Teimpidis. SATB, organ. G-3182. 90¢. If you have a choir that reads quite well and you need a text based on the tune FREUT EUCH, IHR LIEBEN, is one you should consider.

Child of Mercy. David Haas. Two-part voices, congregation, guitar, keyboard. G-3658. 90¢. When rehearsal time is at a minimum, here is a work that can be added to your Christmas repertoire. It incorporates the “Gloria” section of “Angels We Have Heard on High.”


Come to the Feast. Marty Haugen. Choir, cantor, C instrument, guitar, keyboard, optional brass quartet, handbells. G-3543. $1.00. The alternation of solo and choir or organ and assembly in a short, two-measure, statement-response style is a refreshing change from the inevitable verse-refrain structure usually used for psalm texts. This text is based on Isaiah 55.

I Lift Up My Soul. Dan Kantor. Unison voice and piano, optional SATB, C instrument, organ. Kantor Publications, #1100 S. 90¢. Both the refrain and verse of this work based on Psalm 25 are sung to the same chord progression. Its deliberate simplicity is attractive and permits a variety of realization.

For the Pilgrims’ Journey. Steven Janco. Unison voices, descant, congregation, organ, optional brass quartet, timpani. G-3347. $1.00. Instrumental parts available. The text is derived from various sources. This work is to be used with a large procession; it accumulates power and ends grandly. It is easy for the congregation to sing; although the refrain could be more original, it is effective.

James Callahan

Hymnal

A New Hymnal for Colleges and Schools


This is a first-rate hymnal. Interdenominational and ecumenical, it contains a diverse collection of more than four hundred hymns and one hundred psalm settings. Although intended primarily for academic communities, it could also serve as a church hymnal as well as a source reference in libraries. Published by the Yale Institute of Sacred Music, it was edited by Jeffery Rowthorn, suffragan bishop of the Episcopal Diocese of Connecticut, and Russell Schulz-Widmar, director of music at the University United Methodist Church and professor of church music at the Episcopal Theological Seminary of the Southwest in Austin, TX.

The editors have made a conscious effort to incorporate gender-inclusive language, and this attempt has made possible the inclusion of some enlightening but provocative compositions and lyrics. One really outstanding example is “For the Fruit of All Creation” by Emma Lou Diemer. And in the text of Jane Marshall’s “Who Is She,” “gender-inclusive” language becomes “She, who is She, neither male nor female.”

Hymns and spiritual songs are drawn from a variety of countries, traditions,
and heritages. The use of original languages as well as English translations adds a nice sense of authenticity to this multicultural collection. Included in this diverse section one can find a Native American (Dakota) melody, the official NAACP song, a Taiwanese melody, Latino songs, melodies from the synagogue, as well as music and texts from Ireland, Wales, England, Canada, and a long list of other countries. College students are well aware of the diversity in their social, educational, and, indeed, spiritual heritage and the current manifestations of those inheritances. Many parishes are not that far removed from such an awareness. The desire to reflect this diversity is signalled at the beginning of the hymnal, where the Old Hundredth offers texts in French, German, Italian, Spanish, Swahili, Indonesian, and Japanese.

Although many traditional melodies and texts are to be found here, the editors tried to capture a contemporary sound. There are stunning tunes and harmonizations by Vincent Persichetti, Calvin Hampton, Eric Routley, Austin Lovelace, Daniel Pinkham, Richard Proulx, Carl Schalk, and William Albright—to name a few.

This is not a "folk" hymnal with guitar chord symbols, but traditional folk music (not the contemporary composed folk style) as well as historic American hymnody may be found in these pages. These selections include Aaron Copland's setting of "Shall We Gather by the River," tunes from the Southern Harmony, and also several pieces that have not traditionally been considered "spiritual," but are for many people indeed an extension of faith. The Randall Thompson setting of Robert Frost's poem, "Two Roads Diverged in a Yellow Wood," is one such prophetic inclusion.

The section of psalmody contains about one hundred psalm texts that fit five psalm tones; eight antiphons are also included. Hebrew script is used for the titles of the psalms. While welcoming the inclusion of these psalms, one wonders why the aesthetic and widely known Gregorian psalm tone formulas were not used.

There are some complaints to make about the selection and presentation of the music. The absence of time signatures is strange. What harm could their inclusion have done? Several well-known Gregorian chants are included, but only with English texts. With all the diversity of languages found in this book, with chants or hymns offered with the original language available as an option to the English text, why not make more of the Latin originals available (e.g., "Adeste Fidelis").

Despite these small concerns, this is an outstanding hymnal. There are fine credits given with each hymn, as well as a helpful index. This work is highly recommended. It should be on every choir director's shelf, not to collect dust, but to be used.

William Tortolano

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Organ

Suite in C Major


These five movements (Trumpet Tune, Aria, Rondeau, Minuet, March) are drawnPastoral Music • December-January 1993
from Lully's vast corpus of opera overtures. While these pieces were not originally composed for the organ, they might make ideal wedding offerings. Life here is bright, cheery, and well ordered.

**Hymn Preludes for the Church Year.**


Just when one vows never to buy another collection of contemporary American chorale preludes (they seem to multiply in the file drawers!), a collection such as this one makes the task of collecting such volumes a supreme pleasure.

Here Mr. Leavitt elevates the contemporary chorale prelude to more than mere background music. These artfully constructed miniatures are inventive, witty when appropriate, lyrical and employ counterpoint that seems to leap off the page and dance. The tunes range from the very familiar (EIN FESTE BURG, IN BABILONA, ANTIQIO) to those less so (TEMPESTUS ADEST FLORIDUM, NARODIL SE KRISTUS PÁN). Highly recommended.

Craig Cramer

**Choral**

*All of the publications reviewed in this section are available from GIA Publications.*

**A Choir Book for Advent**


This is the first in a series of five volumes of basic choral repertory organized around the liturgical year. (The second volume is reviewed below; additional volumes are devoted to Lent, Easter/Pentecost, and General use.) As is typical of each of the titles in this series, *A Choir Book for Advent* includes many of the best known and more liturgically useful texts for the season to which it is devoted.

Perhaps the most innovative aspect of the series is the inclusion of multiple arrangements of individual titles to accommodate choirs of varying size and composition. For instance, the ancient "Creator Alme Siderum" is given in five settings: accompanied unison (or solo) chant, a faubourdon SATB setting by Thomas Morely, a metrical SATB harmonization by Michael Praetorius, and an SATB setting using a familiar alternate tune by Thomas Tallis (TALLIS'S CANON; the melody line may also be sung as a four-part canon).

Other texts included in the Advent volume are the "Ave Maria" from seventeenth century German sources—this particular version of the text includes the Annunciation narrative and the Magnificat canticle, "O Come, O Come Emmanuel," "Wake, Awake" ("Wachet Auf"), "Drop Down Dew" (the "Rotate caeli" introit text), and "O Savior, Open Heaven's Height" ("O Heiland, reiss die Himmel auf"). The English translations used exclusively throughout the collection are both careful and singable. Many of these are by Ladd himself and show him to be capable of wearing a variety of editorial hats. More recent selections include four arrangements of "The King Shall Come" (KINGSFOLD) or the American Spiritual "My Lord, What a Morning."

The engraving and typography are clear and spacious throughout, using mostly a two-stave closed-score format. Most selections seem intended for a cappella performance, with some indications for optional guitar accompaniment. The final setting of "Wake, Awake" is a keyboard adaptation of the chorale prelude setting by Bach found in Cantata 140 and the Schubler chorales. The volume is skillfully collected from eclectic and ecumenical sources and is at once balanced and well-rounded. With fifteen titles and a total of thirty-six arrangements, it should prove to be a useful and very economical addition to any choral library.

**A Choir Book for Christmas**


This collection of Christmas chorals music features some of the season's best-loved texts and tunes in a variety of different voicings and arrangements. Ladd has captured the international spirit of the feast with the inclusion of many national treasures (for instance, "W'zrod nocenje ciszy" from Poland; Italy's "Quando nascette ninno"; or the French "Il est né, le devin enfant"). For several titles, as many as four or five alternate arrangements are given, ranging from two equal voices, to unison voices with descant, to three- or four-part mixed voices.

Familiar carols ("Lo, How a Rose" or "The First Noel") as well as American spirituals or folksongs ("Mary Had a Baby" or "Joseph Was a Walkin'") are represented in well-crafted arrangements by composers such as Michael Praetorius, J. S. Bach, Helmut Walcha, and Healey Willan. Smaller groups will especially welcome and enjoy the two-and three-part settings that Ladd has created himself, though he has not totally escaped the contrapuntal and harmonic pitfalls that are endemic in these leaner textures. A majority of the settings are intended for a cappella performance; the prevalent closed score format will easily facilitate keyboard doubling for rehearsal or performance if necessary. Also noteworthy are a number of arrangements in which solo melodic instruments can substitute for designated vocal lines, and a few settings that include a guitar part (especially Gruber's original accompaniment for "Silent Night").

Like its companion volumes, this affordable collection can provide alternate arrangements of titles already in a library or it can be used as a foundation in the initial stages of developing a basic choral library.

**Fifty-Nine Liturgical Rounds**


Many vocal and choral pedagogues—including, most notably, Zoltán Kodály—have long maintained that one of the most crucial tools for developing accurate and consistent intonation is independent part singing. Yet part singing is often made impossible for smaller amateur choirs because of the limited number of singers and the lack of music scored for two and three parts. William Tortolano has assembled a collection of sturdy and attractive rounds which provides a wealth of opportunity for independent part singing with as few as two singers.

These pieces will immediately provide a new and challenging repertoire to those groups previously limited to uni-
Books

Anyone who has ever leafed through the lectionary has come to realize how firmly rooted this book is in the liturgical year and its cycle of seasons and feasts. The liturgical year gives the lectionary its form, and the lectionary, in turn, forms our experience of the liturgical year. With this relationship in mind, we turn our attention to the lectionary and to three recent books that add to the liturgical year. Our guest reviewer is Tom Poelker from St. Louis.

Paul Covino

The Christian Year

Origins of the Liturgical Year

The Story of the Christian Year

Two certain signs that an active scholarly interest exists in a particular area of study appear when several recently published books on a particular topic both reference each other and are the subject of reviews by each other's authors. Such is the present case with the study of the liturgical year. Origins of the Liturgical Year is an emended second edition of an earlier (1966) and obviously scholarly work by Thomas Talley. Robert Nardone reviewed Talley's first edition and cited it in his own work The Story of the Christian Year. References to Talley's first edition appear in J. C. J. Metford's The Christian Year. Obviously, then, Talley's work is of some scholarly importance in a consideration of the origins of the liturgical year.

The most fascinating of the three works reviewed here is Nardone's summary history of the liturgical year. He takes his readers rapidly through the centuries and explores the development of the celebrations and seasons which the church observes today. This complex history is reported in only 131 pages of summa-

ized and digested accounts. This is a book of conclusions about our knowledge of the liturgical year; it has few explanations and limited footnotes. But it is a book full of historic details about both retained and discarded feasts.

A final and reflective chapter of five pages titled "Unfinished Business" offers something of a short contrast to the previous chapters of facts and conclusions. Here the author offers some of his opinions on the subject matter. The Story of the Christian Year offers two appendices: One appendix uses facing pages to compare the Roman calendars of 1954 (before a simplification process began) and the post-Vatican II calendar of 1969. A second appendix gives the particular celebrations of the Catholic Church in seven English-speaking nations. A bibliography and an index of saints' names complete the book. However, there is no topical index.

Our understanding of the early development of the liturgical year depends heavily on a fourth century source which describes the Jerusalem observances in the years after Constantine made Christianity the established religion of the Roman Empire. Nardone provides two illustrations which are useful in following the description of the events in Jerusalem and, in his first two chapters, he liberally cites Talley's work and does an excellent job of compression and simplification.

It will be difficult for any author in the near future to avoid consideration of Thomas Talley's scholarship. Talley's book will undoubtedly be cited in any serious presentation of the early sources of the Christian calendar. According to Nardone, the aim of Talley's book is to show that the liturgical year is rooted in the gospel tradition and not grafted on to the tradition of the pagan festivals. Indeed, Talley's work exhibits all the academic qualities of being a potential source of active scholarly discussion about the sources of the Christian observances.

Talley rejects, for example, the conventional position that Christmas was created as a counterweight to the Roman festival of the unconquered sun at the winter solstice. More radically, Talley posits and provides strong indications that the forty days of Lent did not develop as a lengthening of the pre-Easter fast; rather, they began as a separate fast earlier in the year which was amalgamated at a later date with the Triduum. An understanding of Talley's thesis could be of great help in explaining to our parishes why the Triduum is its own distinct...
time unit and is separate from the forty days of Lent. According to Talley, the forty days were originally in strict imitation of the Lord's time in the wilderness and occurred in the church year, in imitation of the biblical account of Christ's ordeal, immediately after the liturgical celebration of Jesus' baptism by John. Thus this forty-day fast tended to overlap the beginning of the Lenten preparation for the Paschal Triduum. When Roman authorities tried to bring greater uniformity to church practices, new explanations were provided for the conjoined Paschal and forty-day fasts.

Talley's development of his arguments is closely reasoned and referenced. The careful reader might respond, “This really makes sense, and there really are some holes in the old explanations.” One cannot go through this book without gaining a renewed sense of appreciation for the rich life of the local churches during the early centuries and an appreciation of how much we still do not understand or know.

It is particularly enjoyable to see a basis for an internal consistency in our observances, even if such a consistency is based on an ancient but no longer commonly felt sense of logic. As Talley points out, if one believes that there is a cyclical order to the universe and that this order is reflected in annual events and personal histories, then it is somehow logical that the date of the death of the Savior Lord (at the time of the spring equinox) should also be the anniversary of the conception-incarnation of God (that is, the feast of the Annunciation to Mary, celebrated on March 25). If the conception of the Son of Man happened near Passover, at the time of the spring equinox, as early Christian tradition held, that would put the nativity of the Savior nine months later, only coincidentally at the winter solstice. And given Luke's account that Elizabeth was “in her sixth month” at the time of the Annunciation and Visitation, John's birthday would have occurred at the summer solstice (it is celebrated on June 24). John's conception, therefore, would have been at the fall equinox, so that the events of conception and birth of the forerunner and the Savior would neatly accord with the major solar events of the year, all celebrated within an unbroken annual cycle of the incarnation and sacrifice of Christ.

Compared to the concentrated scholarly richness of Talley's work and the broad historical continuity of Nardone's approach, Metford's *The Christian Year* is more a collection of interesting details. The author provides many etymologies and historical tidbits. For instance, concerning the feast of Our Lady of the Rosary, Metford tells the reader of the root meaning of the "rosarium" as "rose garden" and that some commentators associate the origins of the rosary with Lady Godiva. Metford organizes the second half of his book by categories of observances, making certain connections easier to perceive. The book, as a whole, seems intended to inform the Anglican community both about their own heritage and about developments in the Roman Catholic Church concerning feasts and seasons. The tables and glossary at the back of the book, however, are not accurate for Roman Catholic practice.

The books by Nardone and Metford can each be a pleasure to read for those looking for the origins and deletions of specific celebrations (Nardone) or significant details concerning them (Metford). Talley is for the dedicated adventurer willing to be challenged by new interpretations of available information.

All three of the books reviewed here cite a current and standard text which is still in print: the four-volume edition of *The Church at Prayer*, edited by A. G. Martimort (Liturigical Press). Slightly over one-half of the 275 pages of volume IV, titled *The Liturgy and Time*, provide an excellent introduction both to the form of the church year as we have it now and to the established view of its development. To anyone needing an explanation of the liturgical year, I would recommend this source first, followed by a perusal of the three works reviewed here.

A B O U T  R E V I E W E R S

Dr. James Callahan is professor of music at the University of St. Thomas, St. Paul, MN.

Dr. Craig Cramer is associate professor of music at the University of Notre Dame. His concerts are under the auspices of Phyllis Stringham Concert Management.

Mr. Rudy T. Marcozzi is assistant professor of music theory at the Chicago Musical College of Roosevelt University; he also works as a musician for University Music Ministry at Loyola University, Chicago.

Mr. Tom Poelker is finishing his graduate work in liturgy at the Aquinas Institute in St. Louis, MO, and is beginning a second career as a liturgical consultant.

Dr. William Tortolano is professor of fine arts and music at St. Michael's College, Colchester, VT.

P U B L I S H E R S

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NPM Chapters

Congratulations to the Buffalo Chapter, which received the Outstanding Chapter Award for 1992! The award was presented at the Philadelphia Convention this past August, and it was accepted by Sr. Judith Marie Kubicki, CSSF, President.

Below you will find a brief description of some of the exciting events that occur in NPM Chapters every month of the year. And in the January 1993 issue of Notebook, you'll find the latest listing of our Chapters and their directors or presidents.

If you would like some information about forming a Chapter in your diocese, write, phone, or fax the National Office.

Rick Gibala
National Chapter Coordinator

Arlington, Virginia

On Friday, September 5, Chapter members gathered to celebrate their fifth anniversary with a Mass and banquet. Rev. Virgil C. Funk presided at the Mass, held at Blessed Sacrament Church in Alexandria. The banquet followed at the Steak and Ale Restaurant. The Chapter's annual Liturgy Day took place on Saturday, October 17, at St. James Church in Falls Church. The keynote speaker was Sr. Linda Gaupin, C.D.P. There were workshops for cantors, lectors, eucharistic ministers, music directors, and art/environment coordinators.

Patti Pulju
Chapter Director

Belleville, Illinois

A presentation on the place of music in the rites of adult initiation was held at Blessed Sacrament Church on September 8. On October 13, members gathered at St. Bruno’s Church in Pinckneyville for a discussion on music for the new funeral rite.

Doug Boyer
Chapter Director

Boise, Idaho

The Diocesan Fall Conference combined with the Annual NPM Meeting and Workshop on September 18-20 at Bishop Kelly High School. Paul Inwood served as guest clinician, and Father Eugene LaVerdiere was the keynote speaker. Bishop Brown wrote to all pastors, asking their support.

Jody Hosely
Chapter Director

Charleston, South Carolina

In August, we held a two-day children’s choir workshop that gathered seventy-five children along with twenty-four music educators and chaperons from twelve parishes. The focus of the meeting held at Our Lady of the Hills, Columbia, on September 19 was the seasons of Lent/Triduum/Easter (Cycle A). In October, a conference with guest presenter Brian Wren was held at St. John the Beloved Church, Summerville.

Sr. Evelyn Brokiah, OSF
Chapter Director

Dubuque, Iowa

On September 14, Chapter members met at St. Nicholas, Evansdale. Advent planning was the discussion topic. The host parish prepared prayer and snacks for all present.

Renne Parsons
Chapter Director

Erie, Pennsylvania

Parish music conferences were held on September 12 at Villa Maria Academy in Erie and on September 19 at St. Mary's.

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July 12 - July 30 (MTThF: 9 - 11:30 am)
History of Western Christian Spirituality • Elizabeth Carr, Ph.D.
Sacraments of Forgiveness and Healing • Catherine Dooley, O.P.
Theology of Ministry for Peace and Justice • Jon Sibrano, S.J.

June 21 - July 30 (T & Th: 7 - 9:30 pm)
Celebration: Symbol, Ritual and Life • Rita Claire Dorner, O.P.
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Dr. Fred Moleck was the presenter at Worship Celebration '92, held October 9-10 at St. Mark Catholic Center.

Susan Grettler
Chapter Director

Jefferson City, Missouri

We held a day-long workshop (9:00 a.m. to 3:00 p.m.) on September 12 at Our Lady of Lourdes Church, Columbia. Kevin Faulkner presented "Music from Non-Catholic Traditions," and Rev. Hanna Toomey presented "African American Music/Spirituals." Rev. Toomey's choir led a "spiritual singalong."

Mary Seidl
Chapter Director

Pittsburgh, Pennsylvania

Paul Inwood's presentation on September 21 at Duquesne University Chapel, "Music for the Church Year," was preceded by a dinner in the Student Union. October meetings at Presentation, Midland, and St. Germaine, Bethel Park, focused on the Order of Christian Initiation of Adults. Presenters were Pat Morgan and Fr. Eric Diskin.

Terry Lindsay
Chapter Director

Portland, Maine

A session on repertoire and technique for guitar groups was held on Monday, September 14, at St. Michael Church, South Berwick.

Bill Picher
Chapter Director

Providence, Rhode Island

Friday evening, August 28, brought Chapter members together for a cookout at Holy Name Rectory. Evening Prayer for Pastoral Musicians was held on Sunday, September 20, at St. Pius Church. Frank Brownstead was the guest choral director, and Roc O'Connor, SJ, was the guest homilist.

Bill O'Neill
Chapter Director

St. Louis, Missouri

Multiple sessions at St. Gerard Majella Parish on September 21 included 1) Handbells for All Ages, 2) Sound Enhancement, and 3) Celebrating Children's Liturgies. On Sunday, October 18, Marty Haugen led a workshop on "Instrumentation in a Liturgical Ensemble" at St. Clement Church.

David Kowalczyk
Chapter Director

San Antonio, Texas

NPM-CASA sponsored a morning workshop on Saturday, August 22, at Blessed Sacrament Church, during which Gail Haas led the program on choir recruiting and management. Chapter members met at St. Paul Church on Saturday, September 26, for a workshop on Advent/Christmas music.

Cecilia Felix
Chapter Director

Scranton, Pennsylvania

On Tuesday, September 22, NPM members gathered at Gate of Heaven Church for a program on evaluating your music/liturgy. A new look at the liturgical books was offered on Monday, October 19, at St. John Church (East) and St. Lawrence Church (West).

Paul Ziegler
Chapter Director

Sioux Falls, South Dakota

On Sunday, September 27, a special program on the use of instruments in the liturgy, featuring Advent/Christmas music, was held at the Newman Center of the USD Campus. This is our fifth year as a permanent NPM Chapter.

Kim Conlin
Chapter Director

Rapid City, South Dakota

Chapter members met on August 1 at the Cathedral of Our Lady of Perpetual Help. Fr. Don Hickerson gave an energetic talk on "Striving for Excellence." Those in attendance rehearsed music which was sung at the 5:30 p.m. liturgy that day. On October 3 a liturgical music workshop was held at St. Martin's Priory.

Jacqueline Schnitgrund
Chapter Director

Trenton, New Jersey

September cantor workshops were held at St. David the King Church (September 12) and at the Cathedral of the Air (September 26). On Sunday, October 4, musicians gathered at St. Rose of Lima Church for evening prayer and koinonia.

Donna Clancy
Chapter Director

Washington, DC

Our newly forming Chapter is now forty members strong. On Tuesday, October 13, at Our Lady of Sorrows Church, Takoma Park, MD, Michael Gribshaw led a workshop on "The Art of Psalmody."

Mary Ann Evan
Chapter Director

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SUMMER RELEASES

THE RITES OF PEOPLE
Exploring the Ritual Character of Human Experience, Revised Edition
Gerard A. Pottebaum
Explore the crucial issue of ritual activity, and “whether church-related rituals communicate a sense of God with us . . .” Honest and uncluttered, this publication unearths the sacred character of rituals people share. It raises the question of how people do or do not control church-related rituals. It challenges both individuals and institutions to examine human experience in search of ritual expressions that make tangible the sense of God’s action in human life. $7.95

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William Belford
100 questions and answers with practical advice, understandable theory, and time-tested suggestions for a variety of liturgical roles and practices. Topics include: priorities in Lenten planning; girls as altar servers; revising Sunday Mass schedules; principles for bilingual celebrations; women and the Holy Thursday footwashing; Christmas Eve pageants. Easy, quick reference ... a book to be read and re-read by every member of the parish liturgy committee, by every parish staff member. $9.95

CHANT, LITURGY, AND CULTURE
Peter Jeffery
When the church prays, the church sings. Investigate areas of major importance in understanding the church’s sung prayer. Among topics addressed are: the link between synagogue and church; the introduction of psalmody into the Roman Mass; popular culture and medieval liturgy; renewing the tradition of chant. Jeffery makes an important contribution to the development of sung prayer through his research of its history. $12.95

SHAPING THE EASTER FEAST
Anscar J. Chupungco, O.S.B.
Explore how Easter is a celebration intrinsically linked to nature, linked to the ebb and flow of time, the cycles of earth, moon, and sun. Travel with the author as he studies this bonding between nature and the celebration of new life in the resurrection of Jesus. This is a call to a new nature-centered awareness of what it means to celebrate Easter. $9.95

MUSIC AND LITURGY
The UL Document and Commentary
Claude Duchesneau and Michel Veuthey; translated by Paul Inwood
Key issues facing pastoral music today are addressed comprehensively, seriously, and creatively. Universa Laus is an international group of liturgical musicians whose common purpose is to understand how liturgy works, and how music works within liturgy. This volume presents the thoughts of the group. A commentary further develops these statements. A Glossary contains valuable information on the liturgical, historical, and aesthetic dimensions of musical liturgy. $9.95

HISTORY OF THE MASS
Robert Cabié; translated by Laurence J. Johnson
Relive the early days of the church as Fr. Cabié shows how celebration of the eucharist has been shaped by various cultures and languages, spiritualities and theologies. Selections from historical texts illustrate points in the journey through the ages. Ideal for students, liturgical ministers, members of the Sunday assembly. $9.95

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This service is provided by the membership department at the National Office. The Hotline phone number is (202) 723–5800 and the fax number is (202) 723–2262. Please ask for Joyce Kister; if she is unavailable, leave your name and phone number and she will return your call. Mail your ad (include payment, please) to: Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20011–1492.

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Full-Time Associate Musician/Liturgist. Large (3,000-household) Orlando area parish seeks creative musician/liturgist to share tasks with recently hired full-time liturgist/musician. Candidate must have strong, versatile, keyboard skills and Catholic liturgical grounding. Send résumé and letters of recommendation to: Search Committee, St. Mary Magdalene Catholic Church, 861 Maitland Avenue, Altamonte Springs, FL 32701. HLP–4234.

Director of Liturgy and Christian Initiation. 190-year-old Mission Santa Ines parish of 1,000 families located in the beautiful Danish town of Solvang, CA, is seeking a minister of liturgy and Christian initiation who will work in collaboration with pastoral team. Experience and degree preferred. Send résumé immediately to Rev. Don Burke, PO Box 408, Solvang, CA 93464. HLP–4235.

Director of Music Ministry. Full-time position for a parish in a university community with 1,900 families. Prefer person with organ/keyboard skills who is comfortable with contemporary and traditional music; commitment to sound principles of Catholic worship. Parish has a Moeller 20-rank pipe organ. Salary $15,000 to $20,000. Send résumé to Search Committee, Holy Faith Parish, 700 NW 39th Road, Gainesville, FL 32607. HLP–4237.

Musician Available

Organist. Ten years experience. Currently responsible for two weekend Masses, one choir rehearsal, weddings, funerals, and additional Masses as needed. Would like to relocate back to Massachusetts. Interested in full-time or part-time position in any area but would prefer suburbs of Boston or Cape Cod area. HLP–4236.

Musician and/or Liturgist. Twenty years experience in large urban, suburban and cathedral parishes. Deeply committed to an imaginative, creative blend of liturgical music that is intergenerational, multicultural and stylistically diversified. Masters degree in music—expert at all keyboard instruments, choral music and achieving spirited congregational animation. Open availability. HLP–4240.

Miscellaneous

Bells. Pre-owned cast bells bought and sold. Pre-owned bells at half the cost of new. All sizes in stock. Will ship or pick up. If you are in need of a bell or have one to sell give us a call. Brosamer’s Bells, 207 Irwin Street, Brooklyn, MI 49230. (517) 592–6885. HLP–4225.

Pastoral Music • December-January 1993
The DMMD Board of Directors met on Tuesday, August 4, in Philadelphia. This brief synopsis of its work this year was presented to those DMMD members attending the NPM Convention in Philadelphia.

John Romeri

Board Member Changes

John Romeri, president and Region II representative, has accepted the position of director of music at the St. Louis Cathedral in St. Louis, MO. He will finish his term as Region IV representative, replacing Jeffrey Honoré, who has moved to Arizona.

John J. Miller, Education Committee member from Region II, has become the Region II representative to the Board. He will finish out John Romeri’s term.

Professional Concerns

A Code of Ethics is the next project for this committee, with a first draft scheduled for February 1993. The AGO and the Professional Concerns Committees from other denominations will be contacted for suggestions. The DMMD will share its policy statement on “Just Compensation” with those groups and, in return, will seek collaboration on a code of ethics and a procedure for grievances.

Liaison Committee

Ann Labounsky has been named the DMMD liaison to the American Guild of Organists. She serves the Guild as National Education Councilor and chairs the music department at Duquesne University in Pittsburgh.
New from the American Catholic Press:

Already the experts are singing its praises:

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Robert Prestiano, Ph.D.
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Alverno College, Milwaukee, WI

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Father Joseph Gélineau, S.J.

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Father John Dreese, S.S.L.
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For group memberships of more than two people, please include additional names and addresses on a separate sheet of paper. Thank you.

Please DO NOT send cash. Checks should be made payable to NPM. Remit in U.S. currency only. Thank you.

Indicate amount enclosed ________________________

Credit Card: Please indicate ☐ Visa ☐ MasterCard

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Mail this form to: NPM Membership Director, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800. Fax: (202) 723-2262.

Need Information?

The Director of Music Ministries Division is NPM's division for full-time pastoral musicians. If you want information about the Division and the requirements for membership, contact the National Office for a brochure. The DMMD Board will meet on February 16, 1993, at Blessed Sacrament Parish in Alexandria, VA.
CALEIFORNIA

ANAHEIM
February 19–21
Workshop featuring Bob Hurd, Elaine Rendler, and Christopher Walker.
Place: Convention Center, Anaheim, CA. Contact: Adrian Whitaker. (213) 251-3332.

MODESTO
January 9–10
Workshop featuring Gregory Norbert.
Place: Catholic Central High School, Modesto. Contact: Jim Pecchenino. (209) 524-9611.

DISTRICT OF COLUMBIA

WASHINGTON
January 8
Opening of Vatican Library Exhibit—"Rome Reborn: The Vatican Library and Renaissance Culture." Exhibit includes 200 of the Vatican Library's manuscripts, books, and maps.

January 8–9

FLORIDA

ORLANDO
April 22–25
VI Conferencia Nacional de Liturgia y Música: Herencia Liturgica para el
Pastoral Music • December-January 1993

Illinois

ROSEMONT
March 12–14
The Great Lakes Pastoral Ministry Gathering. Theme: Nurturing the Spirit: Renewing the People of God.
Purpose: to provide personal growth and professional enrichment for ministers. Planned by a board of pastoral ministers from various dioceses. Contact: Loretta Reif, The Gathering, PO Box 5226, Rockford, IL 61125. (815) 399-2140.

CEDAR RAPIDS
February 3
Workshop featuring Gregory Norbert.
Place: St. Pius X Church. Contact: Julie Johnson. (319) 362-0894.

LOUISIANA

NEW ORLEANS
January 8–9
Place: Hyatt Regency, New Orleans. Contact: Loretta Reif Conference Services, PO Box 5226, Rockford, IL 61125.
MARYLAND
FREDERICK
January 30
Workshop featuring Elaine Rendler. Place: St. John the Evangelist Church. Contact: Joe Swiss. (301) 662-8495.

HYATTSVILLE
January 23

January 30

OCEAN CITY
January 22-24

SILVER SPRING
March 3
Evening workshop with Christopher Walker. Topic: Music for Holy Week. Rites and pertinent music to be discussed. Place: St. John the Baptist Church. Sponsor and contact: The Georgetown Center for Liturgy, Music and the Arts, 3513 N Street, NW, Washington, DC 20007. (202) 687-4420.

MASSACHUSETTS
ARLINGTON
March 4
Evening workshop with Christopher Walker. Topic: Music for Holy Week.

N E W  M E X I C O
ALBUQUERQUE
January 20-23

N E W  Y O R K
NEW YORK
January 25-29
Workshop: Music and Worship: Rap, Rock and Bach. Presenter: Janet Walton. What could music sound like in our worship? What would happen if we heard ourselves sing, or if we invited our teenagers to “rap” our sacred texts? Site: Auburn Theological Seminary. Contact: Auburn-Union Continuing Education Programs, Auburn Theological Seminary, 3041 Broadway at 121st Street, New York, NY 10027. (212) 662-4315.

PENNSYLVANIA
PHILADELPHIA
March 6

Please send information for Calendar to: Rev. Lawrence Heiman, C.P.P.S., Director; Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, PO Box 815, Rensselaer, IN 47978.

Pastoral Music • December-January 1993
"I have come to bring you life and to bring it abundantly."

John 10:10

Fifth International Congress
World Youth Day
DENVER, COLORADO
AUGUST 11-15, 1993

A time for young people to:
- attend catechetical sessions in various language groups
- participate in round table discussions and forums
- attend concerts and prayer vigils
- participate in the closing papal Mass with Pope John Paul II, who will be present for two days of the gathering

A time for NPM to:
- identify our younger members
- participate in the year-long preparation
- share in the event itself

Please help us identify our younger NPM members (ages 13-22) so that we can share information about the Fifth International World Youth Day Congress with them. Please fill out this form—or give it to the young people you work with in music ministry. Feel free to make as many copies as you need for the music ministers in your community.

Please return completed form to:
NPM/World Youth Day, 225 Sheridan Street, NW, Washington, DC 20011-1492.

Name

Address

City

State/Province

Zip/Postal Code

Name/location of your parish:

Are you or your parish a member of NPM? □ Yes □ No □ Don't Know

What form of music ministry do you perform?
□ Vocal (circle one) S A T B
□ Choir □ Contemporary Ensemble □ Cantor

□ Instrumental (name of instrument)

□ Other (specify)

Would you like information about the 1993 World Youth Day Congress? □ Yes □ No

Would you like information about the preparation programs for the Congress? (Check those that interest you)
□ Evangelization □ Outreach □ Catechesis □ Prayer
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