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We return to the basics . . . in music, liturgy, and taking care of ourselves.
As an avid downhill skier, I read SKI magazine. The section I turn to first in each issue is the visual illustrations on ski instruction: tips on how to do it better.
Golf magazines are also full of these illustrations. These are the basics.

Music making requires a skill: "If you can't play the notes, you can't make the music!" Most musicians must learn the visual skill of reading notes in order to make music, but a number of musicians have learned to play by ear. From my seminary days, I remember Jack Hanlon, who was our most gifted sing-along musician, able to play everything he heard. But most are not so gifted. Use this issue to review your musical skills.

In addition to musical skills, liturgical music making requires a knowledge of and, more importantly, a commitment to our art form—assembly song as prayer. Our experiences (both successes and failures) at working at congregational song provide an opportunity to reflect again on what makes our work as Pastoral Musicians so unique.

It is at the moment when congregational singing sounds repetitious, or terrible, or unredeemable that we face the real dilemmas of our ministry. "Am I going to stay at the task or not?" is the question such experiences force upon me.

It's the conversion point. If I choose to stay at making the effort for assembly song, it is not because such song is beautiful; it is not because we are almost there . . . but it is because I believe that congregational song is prayer and my task is to lead the assembly in prayer through song. This is a ministerial decision. This is what ordains you for the work of ritual music in Catholic worship.

"To love the sound of a singing congregation above all other sounds" is really not a slogan, but a challenge. It's definitional for what our art form is; and with this issue you are asked to claim that art.

So "back to the basics" means stripping away the musical pretense that there is some type of elitism that allows us to bypass congregational music. Assembly music making is our art. Claim your art.

And that brings us to the ultimate basic: taking care of ourselves. In our individualistic society, the fundamental truth of our religion that God reveals himself/herself/itself in community is often jeopardized. Our society pays too much attention to narcissistic self-indulgences; but that is not the same as taking care of ourselves. Musicians, especially church musicians, are characterized as too giving, too dedicated, too generous. So use this issue to think about your own needs, too.

Developing strong and authentic congregational song takes a long time, and we make lots of mistakes. In skiing, during the learning period it is necessary to take risks in gaining your balance, and one of the learning skier's mottos is: "If you're not falling down, you're not learning." In congregational song, we should take heart from how much we've learned.
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We Believe, Urgently

For the past several months, various papers and magazines have invited people to sign the *We Believe* statement in support of a fully renewed liturgy.

I am writing this letter to stress the urgency of having every NPM member not only sign this *We Believe* public statement, but also of helping to gather many more signatures from parishioners.

Perhaps you might have some information to share with us concerning the number of signatures at this time and the goal toward which we are striving. Perhaps we need to be reminded that the current progress in liturgical renewal cannot be taken for granted. I believe that it is very important for all of us to be counted among the signers of *We Believe*.

Evelyn Brokish, OSF
Highland, IN

According to John Wright of Liturgy Training Publications, who is coordinating the collection of signatures on the *We Believe* statement, there were nearly 7,000 signers as of the end of October 1994. For more information about the future plans of *We Believe*, or to add your name to the list of signers, write: *We Believe*, PO Box 5647, River Forest, IL 60305-5647.

Confusing Ads

There is some confusion in the ads placed by churches in the Hotline section of your magazine. The following ad is typical: “Full-time music director-organist for suburban Catholic parish of 1,800 families. Must have strong liturgical, musical, and interpersonal skills with proficiency in organ, keyboard, and choral music.”

I was actually called to an interview for the church which placed that ad in your magazine. The church also placed that ad in several other publications. However, that was not the type of musician the church was seeking.

A better ad would have been this: “Full-time singer-pianist, who will sing into a microphone while accompanying self on the piano. The church also owns a synthesizer. The singer-pianist should be very familiar with contemporary Christian pop/rock music, particularly the music of Marty Haugen and Amy Grant.”

If churches could be clearer in expressing their musical needs in your magazine, they would save themselves and the musicians seeking employment a lot of trouble.

Wayne Dieterich
Babylon, NY

Only the Beginning

The issue of the use of technology—music retrieval systems and their like—during the liturgy is worrisome. Regrettably, the recent business addressed by the DMMD in its statement on pre-recorded music seems to have been only the beginning, and not the end. I fear the continuing quest for the “perfectly executed sound,” as in the statement “The machine plays better than I do, and doesn’t make any mistakes, so they’d rather use it.” (This is a direct quote from a letter sent to me by a struggling pastoral musician.) I hope that I’m retired by the time we have to deal with virtual reality liturgies!

Kathy Powell
Fort Walton Beach, FL

Letters Welcome

We appreciate letters from our readers, though all letters are subject to editing. Address your reflections to: Editor, Pastoral Music, 225 Sheridan Street, NW, Washington, DC 20011-1492. Or fax the editor at (202) 723-2262.
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1995 Convention

As a Story Handed Down...

The 1995 National Convention (July 24-28) in Cincinnati, Ohio, will be one of the largest conventions ever held by NPM. “As a Story Handed Down...” reflects the desire to hand on what we as pastoral musicians in the Catholic Church have learned in the last thirty years. First, we hand on the Great Story of Redemption and, indeed, our own redemption stories... the stories of our encounter with God in our time and place. Two great storytellers, Graz Marcheschi and Rev. Michael Sparrough, SJ, tell our story... in story.

On Tuesday, July 25, we explore ways to hand on the important (and the importance of) music skills and music theory. All day our gathering explores the gifts of children, with a presentation by Sr. Lorna Zempke, noted music educator, and a wonderful performance by the children’s choirs of the Cincinnati Catholic School music education program.

On Wednesday, July 26, it is the great songs of our ancestors—the psalms—that we hand on. Rev. Lucien Deiss, C.S.S.P., who participated in selecting the psalms we use today as the responsorial psalms in our eucharistic liturgy of the word, will present a delightful session on the psalms, especially the challenge of increasing their power in the Sunday assembly. And there’s more. Throughout the week, there will be advanced sessions on the psalms that bring together an American group (Peter Finn of ICEL and Rev. Ron Krisman, formerly of the BCL) with the French (Lucien Deiss and Joseph Gelineau, S.J.) and the Dutch (Kees Waaiajman and Chris Ficqto) to explore various ways in which the psalms are used internationally. Two sessions at daily prayer reflect new ways to bring the psalms to life. And there are over 25 additional workshops on the psalms throughout the week. We simply must learn to pray the holy Word of God.

On Thursday, we return to what we have learned in the last thirty years about congregational song: How do we keep them singing? Dr. Michael McMahon, of Alexandria, VA, and Ms Mary Beth Kunde-Anderson, of the Archdiocese of Chicago, will present their experiences; the famed Alice Parker will demonstrate her wonderful technique with the entire assembly. It should be quite an experience.

On Friday, we reach the climax of what we want to hand on to the next generation with a stirring presentation on justice today with the world-renowned speaker, Sr. Joan Chittister, O.S.B. An appeal will be made for the Sisters in Song fund-raising effort for SOAR (Support our Aging Religious).

Music. Delegates to previous Conventions will recognize that we have added a musical piece as part of the plenum session with each major speaker (as we did in the Friday plenum at the last National Convention, in St. Louis). This is just one effort to increase the number of musical activities in this year’s Convention. The Convention will open with a Choral Festival Performance by those choirs participating and competing in the 1995 NPM Choir Festival, conducted by Oliver Douberly.

The Quartets on the Tuesday night will feature a Singer’s Songfest: A Vocal Celebration with Michael Connelly and seven other singers: “Chant and Spirituality” featuring a musical journey with the Schola Cantorum of St. Peter in the Loop of Chicago, conducted by Michael Thompson; an exciting presentation of new music titled “Wake Your Power,” featuring compositions from the Dutch with Bernard Huijbers, Antoine Oomen, and Tom Conry; and The Gospel of Mark composed by Marty Haugen. Each of these sessions will repeat once.

And there’s more. A new feature this year will be a second set of Quartets on Wednesday night. The famed Ferris Chorale from Chicago will celebrate the psalms in choral arrangement; the Choral Arts Society of Cincinnati will celebrate Great Music for Great Spaces in the St. Peter in Chains Cathedral; Bobby Fisher, Jeanne Cotter, Donna Anderle, Mark Friedman, Scott Soper, and the dance troupe InnerActions will join forces to celebrate the gifts of Instrumentalists at Ritual; and John Bell will preside at a session on Music and Prayer for a Global Community.

And that’s not all. On Thursday, there will be six performances, three in the morning and three in the afternoon. In the morning, there will be a tribute to Sr. Thea Bowman entitled “This Little Light of Mine”; Richard Proulx conducting the Chamber Singers in a Proulx Retrospective; and Christopher Walker and Sr. Paule Freeburg celebrating “Stories and Songs of Jesus,” a program for musicians, religious educators, and all who work with children. In the afternoon, the internationally renowned choral conductor Paul Salamunovich will conduct a delegate choir in works of chant, Palestrina, Tallis, Matthias, Cherubini, Roman, Piautsch, Mendelsohn, and a spiritual. Grayson Warren Brown will “Rejoice.” Youth Sing Praise, a group of over 100 youth conducted by Dr. Joe Koestner, will perform the premiere of Joe Mattingly’s “Vision and Voices,” a work based on the story of Jonah and the whale.

Advanced Sessions. And in addition to Paul Salamunovich’s advanced institute for DMM members and Choir Director Institute graduates, there is an advanced track for handbell ringers and conductors, led by Jean McLaughlin; eight full hours of instruction! And for music educators, Edwin Gordon, the internationally renowned theorist on music education theory, will provide twelve hours of practical sessions on implementing his definitional theory on music education. Every Catholic Music Educator should attend this institute!

Dr. Rosann Kasayka, a leading specialist in music therapy, together with Tria Thompson, an active member of NPM, will present a three hour session on music therapy and its application to a parish setting. And there will be an Institute of Liturgical Dance, Drama, and Mime, bringing together the leading
Liturgical Organists Consortium

Mary Beth Bennett  
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Washington, DC

Robert Gallagher  
Cathedral of St. Matthew, Apostle  
Washington, DC

James Kosnik  
Old Dominion University  
Norfolk, Virginia

Alison Luedecke  
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Lynn Trapp  
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The Liturgical Organists Consortium seeks to promote the use and appreciation of the organ and its vast repertoire in the liturgical church, and specializes in the musical traditions of the Roman Catholic Church. Members may be engaged for workshops dealing with the many facets of church music, as well as for hymn festivals and solo recitals. Consortium members may be contacted through . . .

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Workshops. And there's more. Past National Conventions have offered about 80 workshops; but this year's Convention in Cincinnati will have over 240 workshops to choose from! That means that there will be plenty of sessions for clergy, professional musicians, organists, cantors, choir directors, choir members, instrumentalists of all kinds, music educators and music specialists, as well as special programs for liturgists, pastoral coordinators, artists, environmentalists, and liturgy planners. There is a special emphasis in welcoming and attracting young musicians. There are special programs for those who work in small, rural parishes (so just because NPM is big doesn't mean that we have forgotten you), Hispanic parishes, and African American parishes, and there is a workshop track for those working with the latest technology. With so many sessions, we can offer sessions for those just starting out as well as for those who are professional, full-time, musician-liturgists who have attended all of our past Conventions, and everyone in between.

Late Night. And there's more. Late evening sessions with the sacrament of the sick; CHURCH: The African American Experience with Wylie Howell, Leon Roberts, and a special guest from Jamaica, Rev. Richard HoLung; a late night sing-a-long.

Showcases, Etc. And there's even more: three plenum showcases from GIA, WLP, and OCP for the entire Convention, over 40 repertoire sessions from other publishers, eight special sessions for the clergy, a celebration of Gregorian chant, the choir of St. Joseph's College Summer Program in Music and Liturgy from Rensselaer, a Hildegard von Bingen musical performance, a harpsichord recital, a special concert with Assumption Cathedral Choir, and an organ recital by the Liturgical Organists Consortium, featuring a solo recital by Dr. Allison Luedecke. Literally, there is something for everyone. If fact, there are many things for everyone.

Now! If you are a church musician responsible for leading your assembly in worship, you cannot afford to miss this Convention. So plan now to attend. Most parishes provide financial assistance to their parish musicians and clergy to attend this professional in-service training. Musicians, ask your parish priest to attend with you: there is a DISCOUNT if you attend together. Clergy, insist that your musician(s) attend. This is a once-every-two-year event which you can't afford to miss.

If the Story is going to be handed down, you have to be there to hear it! Cincinnati, July 24-28, 1995. Brochures will be sent in January with the full program. It is the best, ever.

Special Opportunities at the Convention

Some events require advanced registration because NPM needs the additional time to make advanced plans. Members will want to consider these special opportunities which come with the upcoming National Convention, July 24-28, 1995, in Cincinnati.

Choir Festival. There will be an NPM Choir Festival on Sunday and Monday, July 23 and 24th, 1995. There are five different categories: Parish Choir, Cathedral/Diocesan Choir, Contemporary Choir, Gospel Choir, Children/Youth Choir, and appropriate repertoire for each. The special feature of this Festival is that the massed choirs will sing at the Opening Event before the entire Convention, with the winning choirs singing alone! Make plans to have your choir participate and attend. The festival application deadline is January 30, 1995, so send for registration information now. Write to: NPM Choir Festival 1995, 225 Sheridan Street, NW, Washington, DC 20011-1492.

DMMD Members and NPM Choir Director Institute Graduates. A special three-day program to sing and learn with Paul Salamunovich is offered at this year's Convention. Beginning Monday afternoon, three rehearsals will lead to a concert on Thursday afternoon. Repertoire includes practical pieces you can use yourself. This is a limited session and requires advanced registration. Contact NPM National for further information.

African American Composers. A special session to demonstrate your compositions is planned for the Convention. Please contact Wylie Howell, c/o NPM, 225 Sheridan Street, NW, Washington, DC 20011-1492 for more information and registration information.

African American Choirs. In addition to the Choir Festival, three opportunities to sing throughout the Convention are provided to choirs in African American Churches. For more information, contact Wylie Howell, c/o NPM, 225 Sheridan Street, NW, Washington, DC 20011-1492.

Music Educators. A special program with Dr. Edwin Gordon is included in this year's Convention. While there is no extra fee for this extraordinary session, the fee is included in your Convention registration, a special registration process is suggested. Please contact the National Office for registration information. And watch for more information on special Convention offerings for music educators in upcoming issues of Catholic Music Educator.

Young Musicians' Awards

In association with NPM, World Library Publications is offering three musicians of high school age the opportunity to attend the 1995 National Convention in Cincinnati. All registration fees will be waived by NPM: all transportation and lodging fees will be provided by World Library Publications. The three musicians who are selected will also have an opportunity to perform during World Library’s plenum music showcase at the Convention. The awards are open to young singers, instrumentalists, and organists. Write for details to Alan J. Hommerding, Young Musicians’ Award Information, World Library Publications, 3815 N. Willow Road, Schiller Park, IL 60176. Phone: (800) 621-5197; fax: (708) 671-5715.

NPM Schools

January Program

Forming the Liturgical Ensemble is the focus for NPM's upcoming program (January 9-13) at the Simpsonwood Retreat Center just outside Atlanta, GA. Presenters include Bobby Fisher, Jeanne Cotter, and Rob Glover. The emphasis for this exciting program is on skill development and working together as an ensemble. Hurry: The registration deadline is December 13, 1994. For further information contact Jon Mumford at the National Office. Phone: (202) 723-5800; fax: (202) 723-2262.

Summer Schools & Institutes 1995

Plans are well underway for another summer of NPM Schools and Institutes! The thirteenth annual Cantor program will hold week-long sessions in Richmond, VA, Sacramento, CA, and Newport, RI. The Choir Director Institute
will observe their tenth year with programs in Burlingame, CA and Atlanta, GA.

Chicago will host two NPM programs this summer with the NPM Gregorian Chant School and the Plano School. The Guitar Schools will take place in Holyoke, MA, and Belleville, IL. The NPM Composition School will again travel to St. Paul, MN, for its third consecutive year in the Twin Cities.

The NPM Liturgy Institutes are back for the second time after completing a very successful first year. The Marriage Institute will take place in Saginaw, MI, and the Pastoral Liturgy Institute will go to Boston, MA. The NPM Triduum Institute is fortunate to have landed a program in Annapolis, MD, for 1995!

The joint School for Organists and Choir Directors will take place in Oklahoma City, OK, after a very successful first year.

The NPM School for Organists will change its format for this summer, as signaled by a change in its name. Now called the NPM School for Leading the Assembly from the Organ, this program will take place in Buffalo, NY, and the week will offer performance opportunities for its participants as well as an organ crawl, in addition to master classes that emphasize skills in getting your congregation to sing.

The Weekend Cantor program will take place later in the summer in Louisville, KY. This model has worked so well that similar programs will be appearing this year for Choir Directors and Guitarists.

For a listing of dates for the NPM Summer Schools and Institutes see the ad in this issue on page 39. And for further information and a brochure please contact Jon Mumford in the NPM National Office.

Hosting a School or Institute

If your Chapter or diocese is interested in hosting an NPM School or Institute for 1996, please contact Jon Mumford at the NPM National Office. Phone: (202) 723-5800. Fax: (202) 723-2262. We would love to hear from you.

Members Update

New Committee Chairs

Rev. Ron Krisman of the Diocese of Lubbock, TX, has agreed to chair the new NPM Standing Committee for the Clergy. And Dr. Marie Kremer has taken over as chair for the Standing Committee for Organists.

Farewell, Kathleen

For many people, Kathleen Schaner has been the "face" of NPM Publications and The Pastoral Press for the last six years. Staffing the booth for The Pastoral Press at NPM Conventions, working with our authors to supply their books for various sites on their speaking tours, providing promotional copies of Pastoral Music and Catholic Music Educator for Chapter meetings and other gatherings: all this was the "public" part of her work.

Behind the scenes Kathleen worked on preparing advertising for The Pastoral Press and for the Association. With the arrival of electronic prepress at NPM's offices (typescripting and layout programs), Kathleen also became involved as a typesetter and layout specialist.

Now Kathleen has moved on to other projects. Her presence and her talents will be sorely missed at The Pastoral Press and "across the street" at the National Office.

Keep in Mind

Richard P. DeLong, an NPM member with outstanding accomplishments as a choral conductor, composer, organist, and harpsichordist, died in Dallas, TX, at the age of 42 of an AIDS-related illness on September 9, 1994. Since 1981 he had been the director of music and organist for St. Mark the Evangelist Roman Catholic Church in Plano; before that he had served the community of East Dallas Christian Church. Mr. DeLong founded the Dallas Pro Musica, served as the dean of the local AGO Chapter, and was active in the American Choral Directors Association and the Music Educators National Conference. The funeral eucharist was celebrated on September 13 at St. Matthew Episcopal Church in Dallas, and a memorial Mass was celebrated that evening at St. Mark the Evangelist. We pray with his family and friends: O God, we praise you for the life of our brother and bless your mercy that has brought his suffering to an end. Now we beg that same endless mercy to raise him to new life. Nourished by the food and drink of heaven, may he rest for ever in the joy of Christ our Lord.

Meetings & Reports

Liturgy Center at St. Louis U.

The Center for Liturgy at St. Louis University was established at the invitation of the University's president, Rev. Lawrence A. Biondi, S.J., in the fall of 1993. Its purpose is to serve as a focus for research, training, networking, and liturgical renewal, especially in the central part of the United States. So far, the Center has sponsored or co-sponsored cantor schools in the St. Louis area for more than 150 cantors, inaugurated a series of evening gatherings for prayer and fellowship, and conducted symposia on the spirituality of liturgy and music at several sites throughout the country. The Center's founder and director is Rev. John Foley, S.J., Sr. Carol Marie Hemish, S.S.N.D., is the Center Coordinator. For more information, write: The Center for Liturgy at Saint Louis University, O'Brien House PO Box 56907, 3745 W. Pine Mall, St. Louis, MO 63156-0907. Phone: (314) 535-2712.

Southwest Study Week

The thirty-third annual Southwest Liturgical Conference Study Week (January 18-21, 1995) is being hosted by the Diocese of Austin, TX, at the Wyndham Austin Hotel at Southpark. Major presenters include Fr. J-Glenn Murray, S.J., Sr. Kathleen Hughes, R.S.C.J., Dr. Nathan Mitchell, Mrs. Melissa Nussbaum and Fr. Andrew Ciferri, O.Praem., and others. A complete Spanish track will be available on Saturday. Contact the Diocese of Austin Worship Office, 800 Centre Park Drive, Suite 160, Austin, TX 78754-5135. Phone: (512) 873-7771; fax: (512) 873-8338.

Psalmody Competition

The Roman Catholic Diocese of Raleigh, NC, is conducting a psalmody composition contest that coincides with the diocesan-wide celebration of "The Year of the Eucharist." The winning composer will receive $500, and the composition will be published by Carolina Catholic Music. Deadline for entries is February 15, 1995. For complete rules of the contest, including an application form and selected texts, please write: Composition Contest, Diocesan Liturgical Commission, 300 Cardinal Gibbons Drive, Raleigh, NC 27606-2198.

Pastoral Music • December-January 1995
In my work as a parish and diocesan music director over the past twenty-four years, I have become convinced of the crucial role of music for the effective celebration of the eucharistic prayer. In parishes where little attention is given even to singing strong acclamations, this prayer which the General Instruction of the Roman Missal calls the “center and summit of the entire celebration” is experienced rather as “that long prayer that the priest says before we get on with the communion.” It is no wonder that some people express preference for the liturgy of the word with communion service (“Sister’s Mass”). It is shorter, and they do not sense that they have missed anything of real significance.

In many parishes, some progress is being made in recognizing the crucial role of music in effective celebration. Many are beginning to realize the importance of using acclamations that are musically related, and composers have begun to provide good, unified settings. But often these acclamations are experienced more as interruptions or “decorations” than as integral parts of the prayer. Obviously, the ideal is to use music throughout the prayer so that it is experienced as a single great “song” of praise and thanksgiving. But what is the best way to achieve this? How can music be used most effectively to help the entire assembly experience the eucharistic prayer as the most important thing they do when they gather to hear the word and break the bread of life?

I do not believe the answer is simply to ask the priest to sing more of the text without much regard for precisely what or how well he sings. This often results in a “patchwork” of musically unrelated a cappella chants and accompanied acclamations that further fragment the prayer.

Let us examine three different models of celebrating the eucharistic prayer in a musically integrated fashion.

Model One: Fully Integrated and Accompanied

Perhaps the best-known example of this first model is the Mass of Creation by Marty Haugen (Chicago: GIA Publications). Its very singable and flexible acclamations are widely used, and many priests have learned to sing the presider’s parts. This type of setting certainly has much to recommend it. By using related themes, it gives the prayer a strong musical unity. By providing instrumental accompaniment that can be embellished for special occasions, it lends “weight” and “importance” to the eucharistic prayer when compared with other portions of the liturgy.

But on the practical side, this model also has some weaknesses. Even though the presider’s parts are not particularly difficult, they still demand a priest whose voice is comparable to that of a good cantor. In my opinion, only about half the presiders I have heard sing Mass of Creation have really been able to render it effectively. Perhaps the others just needed to practice more, but I question whether the ability to sing such settings should be our normal expectation of presiders.

Another weakness of this model concerns the relative amount of singing by the presider to that of the assembly. I have dealt with some priests who have learned such settings and who insist on singing them without regard to the appropriateness of the corresponding acclamations to the occasion or to the season, or even to whether the assembly knows them. When the entire prayer is sung, especially if the priest is only marginally skilled and no additional acclamations are added, the overall effect is to make the prayer seem even longer and to
emphasize even more the disproportionate amount of activity on the part of the presider.

Model Two: Fully Integrated and A Cappella

An example of this second model is the music that is being proposed for the revision of the Sacramentary. A setting of Eucharistic Prayer III appeared this past year in Pastoral Music (18:3 [February-March 1994] 43). The tones used for the presider’s chants are simpler and more accessible than in the settings described as Model One, and since they are intended to be sung a cappella, the priest need not match an exact pitch. Variable invitations to the memorial acclamation are proposed which “cure” the assembly as to which text is to be sung, and additional acclamations for the assembly are also included. There is no question that this model places an appropriate emphasis on the text of the prayer, using very simple and unadorned music for both presider and assembly.

The main drawback of this model is that the acclamations are weak and unengaging especially when contrasted with the strong rhythmic settings that many assemblies have come to know. According to Music in Catholic Worship (#53), it is “of their nature” that acclamations be “rhythmically strong, melodically appealing and affirmative.” Even though they integrate well with the simple presider’s chants, I do not believe that the proposed acclamations can “carry the weight” of praise and thanksgiving for most assemblies.

A cappella singing is certainly not lacking value, but there is a risk involved especially if accompaniment is used for the other parts of the Mass. For example, if the music for the liturgy of the word uses strong accompaniment to engage the assembly in song, but is followed by a eucharistic prayer that uses this austere, less engaging style, what musical “statement” does this make about the importance of the “center and summit of the entire celebration”?

Model Three: Integrated and Flexible

Even though there are a number of occasions when the first two models may work well, it is my contention that they have limited usefulness in the ordinary experience of most Sunday assemblies. The third model is based on the following six principles that may be applied to a variety of situations.

In the musical celebration of the eucharistic prayer, the singing of the assembly is primary. I believe that the primary function of music is to unify the eucharistic prayer by providing rhythmically strong, musically-related acclamations that enable the vocal participation of the entire assembly. These provide the musical “envelope” for the prayer. An important but secondary function of music is to provide a vehicle for the proclamation of the presider. Of course, the ideal is a single, musically unified prayer. But while it is possible for a presider to proclaim the text effectively without singing, it is much more difficult if not impossible for assemblies to acclaim without singing. When choosing “sets” of acclamations, preference should be given to those that would normally have instrumental accompaniment and that could be embellished for special occasions but that could also “stand alone” and be sung a cappella if necessary.

During the eucharistic prayer, the primary role of the presider is to proclaim the prayer to the best of his ability. For some presiders, this will mean a lot of singing. For others it will mean no singing at all, and for most, it will involve a combination. Here, it is important to distinguish between “reciting” and “proclaiming.” In a real sense, spoken pitch proclamation is a rudimentary form of singing since it makes use of the various pitch ranges of the voice and is more attentive to the rhythmic flow of the language than mere recitation of a text. There are some presiders who will never feel comfortable singing in a public setting, but they must still be challenged to find the “music” in their several voices thus enabling each to proclaim the prayers with spirit and vitality.

The unity of the eucharistic prayer requires that its music be either all accompanied or all unaccompanied. We would never dream of singing the verses to a song in one key and then switching to an unrelated key for the refrain. And yet Sunday after Sunday presiders sing a cappella invocations and doxologies followed by...
accompanied acclamations that have no musical relationship to each other. Thus the acclamations are experienced as abrupt intrusions rather than integral parts of the prayer's very "fabric." If the Great Amen is to be accompanied, then a simple, accompanied doxology for the presider should also be employed. I contend that the great majority of priests should be able to "match pitch" well enough to do this, although it might demand some practice. But if a particular presider is unable or unwilling, then the solution simply is not to sing whatever comes into his head. Instead, he should use "spoken proclamation" for the doxology with instrumental accompaniment so that the Great Amen can be experienced by all as the real culmination of the eucharistic prayer (see below).

The careful use of instrumental accompaniment for selected spoken texts can enhance the unity of the eucharistic prayer. This principle is somewhat controversial. The

While it is possible for a presider to proclaim the text effectively without singing, it is much more difficult if not impossible for assemblies to acclaim without singing.

General Instruction (#12) states that "the nature of the presidential prayers demands that they be spoken in a loud and clear voice and that everyone present listen with attention. While the priest is reciting them, there should be no other prayer and the organ or other instruments should not be played."

This paragraph must be placed in its proper historical context. Some will recall the pre-Vatican II practice of singing portions of the Sanctus or playing organ solos at the same time the priest was quietly reciting the eucharistic prayer. I believe that the intent of this paragraph is to rule out this older practice, not to prohibit completely the use of instruments to accompany the spoken or sung proclamation, but to insure that the words of the presidential prayers be clearly heard.

Of course, the use of instruments during the prayer must be done carefully so that it does not degenerate into idle "background music." The music used should normally function either as an accompaniment to a spoken text that leads directly

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Pastoral Music • December-January 1995
into an acclamation or as a “musical bridge” between two acclamations. The musical material used should be closely related to the acclamations themselves, and of course the words of the prayer must be clearly audible. Most importantly, the priest and musician must take time to practice together so that they work as a team in communicating and celebrating the prayer.

A good example of this approach may be found in Mass of Creation where the instrumentalist accompanies the spoken text of the presider following the memorial acclamation. I have found this practice most useful when additional acclamations are added to the eucharistic prayer (see the next principle). By playing softly “underneath” the proclamation of the section of the prayer that comes between the acclamation and its repetition, the music helps to unify the prayer.

Finally, this practice can be quite helpful in situations in which the presider does not sing the preface or the doxology. The musical “introduction” can begin softly during the spoken text, building slightly toward the conclusion so that the acclamation can begin immediately. Father Gene Walsh used to recommend this practice in his workshops and publications.

The careful addition or repetition of eucharistic acclamations promotes the “full, conscious, and active participation” of all in the eucharistic prayer. Such additional acclamations are already a part of the Eucharistic Prayers for Masses with Children, and they are proposed for the revision of the Sacramentary. Ralph Keifer recommended this practice in his book To Give Thanks and Praise (The Pastoral Press, page 149):

One of the serious difficulties with our present Eucharistic Prayers is that there is a disproportion between the quantity of words spoken by the priest and the acclamations. Three acclamations, two of them very brief...are probably too few for truly effective celebration of the Eucharistic Prayer. Attention wanders during the long flow of priestly words, and the acclamations are experienced as breaks or appendices rather than as integral parts of the prayer...Priests who do not frequently worship in the pew may have difficulty appreciating this point. It is possible to say a very long text prayerfully and attentively. It is well-nigh impossible to listen to one with the same kind of attention. There is a simple solution to the problem, and I am surprised that it has not been tried more frequently. There is nothing at all to forbid it and everything in the world to recommend it. Interperse the prayer with more acclamations.

Of course, these insertions must be done very carefully. A simple procedure that I have found very effective is simply to repeat several of the acclamations rather than add completely new ones. For example, during the opening section of Eucharistic Prayer III, the words, “Blessed is He who comes in the name of the name of the Lord,” can be sung again after the presider’s words, “a perfect offering may be made to the glory of your name.” In the same prayer, the memorial acclamation can be repeated after the words, “and become one body, one spirit in Christ.”

Presiders who are able and willing to sing the entire eucharistic prayer should be taught to make use of simple, accompanied “psalm tone” formulas that can be matched with eucharistic prayer acclamations already known by the assembly. This approach provides a “middle ground” between the more complex music of Model One and the austere chant of Model Two. At the top of this page is an example from Eucharistic Prayer III using a simple chant from St. Meinrad Archabbey. It could be used with eucharistic acclamations in the keys of F or G such as the well-known People’s Mass by Jan Vermuelen.

Model Three recognizes that eucharistic assemblies and their leaders have a wide variety of musical gifts that can be used for the celebration of the eucharistic prayer.

Eucharistic assemblies and their leaders have a wide variety of musical gifts that can be used for the celebration of the eucharistic prayer.

I believe that such dedication to the revitalization of the eucharistic prayer is ultimately related to our very existence as a vital, sacramental Church. For just as the eucharistic celebration is the heart of the Church’s life, so the eucharistic prayer is the heart of the Mass, “the center and summit of the entire celebration.”

Pastoral Music • December-January 1995
My goal in this series of articles is to offer fresh language for describing a new vision of the role of the cantor in the liturgical assembly. I begin in this article with a description of who the cantor is. In the next article I will describe how a cantor functions in the liturgy, and in the third article I will describe how the cantor serves as a transmitter of sacred texts.

To attain the objectives of this series, I need your help; I ask that, for a while, you put aside all that you know about the cantor and the role as it has evolved during the thirty years since the Second Vatican Council. Put aside everything that you have learned at workshops and put aside all the skills that you have acquired. Put aside any model for the cantor that you have embraced: cantor as “psalmist,” as “congregational music director,” or as “animateur of the assembly.”

As you read, you may recognize elements from the past. You may also find some language that disturbs you, or some concepts that you think, upon first hearing, would "never work in my parish." But please continue reading as I invite you to put aside every preconceived notion that you have about the cantor and then to "come and see." Two disciples of John the Baptist received this invitation from Jesus. They heard and saw, were moved to action, to a change of heart, to conversion.² In the semantics of today, this change is called a paradigm shift. Stephen Covey, who has thought about and commented on the meaning of such basic changes, says that "paradigm shifts move us from one way of seeing the world to another. And those shifts create powerful change." He describes the effect of one of his own shifts in thinking: "Suddenly I saw things differently, and because I saw differently, I thought differently, I felt differently, I behaved differently."² I ask that you "come and see." And as you discover the paradigm shift that is occurring in the role of the cantor, then see, think, feel, and behave differently.

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Who Is the Cantor?

Where do we see the paradigm shift that is affecting cantors? What does it look like? To find the answer, we need to ask: Who is the cantor, and what is the cantor’s role?

Who is the cantor? Above all, the cantor is a true and active member of the assembly. This seems so obvious that it may be difficult to recognize that a shift of paradigms is occurring when we say this. The Constitution on the Sacred Liturgy (§14) calls all of the faithful to “full, conscious, and active participation.” This is our “right and duty by reason of baptism.” We are familiar with this text and may have used it to chastise the community when “they” do not sing, but have we ever applied it to ourselves? We participate, of course, but when we describe the assembly in terms of we and they, that has the faint odor of separation. Consider how often we use this language when we evaluate our “success” in worship (e.g., “I got them to sing!”) We are concentrating primarily on us, our role when we speak this way.

The principle was that every individual had the right to pray and, if chosen, to lead the prayer as a member of the community, that is, from within and not from above as a mediator.

If we can “come out” from behind our Western notion of the autonomous self, we may begin to shift the paradigm to a sense of ourselves as members of the assembly. Such a change in our self-understanding yields powerful results. It allows us to see that we serve as cantors because of the needs of the community. We function in our role because we are baptized. As cantors, we rely on the people who gather. The assembly’s faith nourishes us and enables us to lead the prayer. As members of the assembly, we worship as one among many. We participate, take part, we do not take the whole. Who is the cantor? The cantor is a member of the assembly. This is a foundational principle.

The second great shift of vision occurs if we re-examine the title “cantor.” While the church did not recognize the role of the cantor as a canonical ministry until the mid-fourth century, there seems to be evidence of the earlier use of a volunteer prayer leader, a role that emerged parallel to and possibly preceding the role of the shliach tzibbur, the “messenger of the people” in Jewish worship. The principle behind the prayer leader role in both communities was that every individual had the right to pray and, if chosen, to lead the prayer as a member of the community, that is, from within and not from above as a mediator. The “messenger of the people” in the synagogue was chosen because of a knowledge of the Scriptures and an ability to lead the prayers and benediction by heart. Because of the rhythmic and melodic features of the prayer, there was little distinction between what was spoken and what was sung. In both Jewish and Christian worship, musical ability was secondary; prayer leadership was the more important requirement.

As worship became more complex, the role of cantor evolved. As cantors became more complex, the role of the cantor diminished and eventually disappeared, being gradually replaced by the choir.

The reform following the Second Vatican Council restored the liturgical function of the cantor but, as we shall see, this decision did not re-establish the “performer” role that had developed in the fourth century. In the reformed liturgy, the cantor is again to be the “messenger of the people,” the leader of prayer, as was the cantor in our early Christian tradition.

What Does a Cantor Do?

How does the cantor serve in the liturgical assembly? Music in Catholic Worship (§35) tells us that “while there is no place in the liturgy for display of virtuosity for its own sake, artistry is valued and an individual singer can effectively lead the assembly, attractively proclaim the Word of God in the psalm song between the readings, and take his or her part in other responsorial singing.” Later this same paragraph reminds us that the singer “can lead and support the faithful as far as is needed” (emphasis added). Further, it refers to the singer as “cantor.”

But do you remember the days following the Council? As was the case with many of the postconciliar documents, we did not get much beyond the first few words! We read “lead the assembly” and assumed that this could only mean “lead the song.” We did not use the word “cantor.” Instead, we called ourselves “songleaders.” Yet, the documents consistently use the term “cantor,” and they charge us with “leading the congregation.” This truly grafted us to our ancient roots. Cantors are leaders of the congregation whose ministry centers on leadership “in common sacred song and in responsorial singing.” To “come and see” this truly requires a shift of paradigms.

As the cantor in the older Jewish and Christian faith was called to lead the prayer of the community, so too is the contemporary cantor in the Roman Catholic Church. James Hansen writes about this in Cantor Basics: “If those who wear the name cantor in our parishes today ever become really serious about their vocation as baptized persons who lead prayer, their study of this craft will take a decided turn... The real purpose and vocation of the cantor is in a direct line from the earliest times. The cantor is a leader of sung prayer... And the only way to lead prayer is to pray.”

The leader of the song is the organist or instrumentalist(s). The leader of sung prayer is the cantor. What a paradigm shift! But many of us may resist giving up the designation “songleader” because the role is easier to fill and is so comfortable in its fit. Allowing oneself to get wrapped up in the music and its performance may seem less threatening than leading the assembly in its prayer. Prayer has to do with God, not with music. Practicing prayer and being vulnerable to God and to what God is asking of the “cantor” may be more intense than just learning a new song. The cantor: from leader of song to leader of prayer—a paradigm shift indeed!

What Prayer Does the Cantor Lead?

The prayer of the cantor is the psalms. A cantor holds them in memory and treasures them in the heart. As the psalms are sung in the assembly, God is revealed. Thus the cantor is the keeper and transmitter of the psalms. Walter Brueggemann writes, “Psalms have what power they have for us because we know...”
life to be like that." But do we? Have we spent enough time with the psalms to even know what they contain? Do we appreciate them—their form, structure, variety—or do we consider them archaic? Do we regularly sing them in their entirety or do we contentedly use only the portion given to us on Sunday? Do we realize that the verses given in the Lectionary often do not convey the intent of the psalm as a whole? Do we find these songs the hopes and fears, joys and sorrows, of those who have gone before us and of those who will come after us? What prayer comes to our mind at the birth of a child or at the deathbed of a parent? Is it the familiar words of Psalm 23 and Psalm 121, or is it some formulaic utterance that we learned in childhood? We know what life is like, but what about its connections to the psalms?

As cantors, we may need to ask ourselves whether we allow the psalms to have any power over us or for us. The church recognizes the power of the psalms. A responsorial psalm is required between the other Scripture readings, and psalms are suggested for use at other times throughout the eucharistic liturgy. They are part of all sacramental celebrations and are the primary prayer form in the liturgy of the hours. Psalms are integral to worship.

We have seen that the role of today's cantor has beenrafted once again to its ancient roots. For us, then, as for our ancestors, an understanding of the psalms is crucial for valid ministry. This will require work and reading and study and prayer. This will take spending time with the psalms, allowing God to continue to speak through them. The cantor is the one who knows the psalms and brings them to the assembly as it gathers to pray. It is the cantor's responsibility to know the particular psalm the community needs for its authentic worship at a given time, for any specific occasion, for each liturgical celebration.

If this seems like a monumental task, it may be begun simply with the common psalms provided in the Lectionary. This is a good starting place for the cantor's work. Both the General Instruction of the Roman Missal and the Lectionary for Mass: Introduction remind us of how important it is to use those and other seasonal psalms. Their use gives the assembly an opportunity to experience one psalm repeatedly, until it becomes part of the fabric of the community's prayer. As the cantor sings the text of the psalm over a period of weeks, the people come to know it in their hearts. Only then can psalms exert their power; they exert their power when they become familiar, spontaneous and from the heart, as familiar to us as the prayers we learned as children.

The cantor is the keeper and transmitter of the psalms. What a paradigm shift is involved in moving from "songleader" to "cantor"—the one who enables the assembly to sing the deepest prayer of our Jewish and Christian tradition. Who is the cantor and what is the role? In the assembly, a true cantor is a leader of prayer and the keeper and transmitter of the psalms.

Notes

4. The liturgical documents are many. Certain ones are available from a number of sources and these sources are (perhaps) widely known. However, for specific references to the General Instruction of the Roman Missal, and for subsequent references in this essay to Music in Catholic Worship, and the Lectionary for Mass: Introduction, see the applicable chapters in The Liturgy Documents: A Parish Resource, 3rd ed., ed. Elizabeth Hoffman (Chicago: Liturgy Training Publications, 1991).
5. Brother David Steindl-Rast, Gratefulness, the Heart of Prayer: An Approach to Life in Fullness (New York: Paulist Press, 1984) 56. Cantors may find this book to be a helpful guide in the ways of prayer from the heart. The reflections on participation in communal prayer are particularly interesting.
For Clergy & Musicians: Documentation

"A Major Shift in Understanding Musical Liturgy"

BY THE SECRETARIAT, NCCB COMMITTEE ON THE LITURGY

One of the most important components of the liturgy is its music. And perhaps no element of the liturgy was more affected by the post-conciliar liturgical reforms than was sacred music. Chapter VI of the Constitution on the Liturgy (CSL) presents a major shift in the Church's understanding of musical liturgy; it marks the movement from a purely technical consideration of sacred music to an emphasis on its pastoral-liturgical dimensions. It establishes the integral place of music in liturgical celebration, affirms its ministerial function, and fosters the active participation of the liturgical assembly through communal singing. But the change from Latin to the vernacular, the emphasis on the ministerial function of music in the liturgy, and the emphasis given to the participation of the assembly in song during liturgical celebrations sparked resistance on the part of some musicians and raised a number of liturgical and pastoral problems.

Consequently, the direction given by the CSL was supplemented by subsequent documentation issued during the period immediately following the Council in an effort to integrate more fully the distinctive role of music in Catholic worship and to promote the active participation of the assembly in song. The most noteworthy of these documents was the instruction Musicam sacram (MS) issued on March 5, 1967, by the Congregation of Rites, to address "some problems about music and its ministerial function" in the hope that the relevant principles of the CSL could be brought out more clearly. It is a seminal document, and its principles find their application in the role that music plays in all the revised liturgical books.

U.S. Implementation

In the United States preparations were begun at once to implement the decrees found in articles 112-121 of the CSL. In January 1965 a Music Advisory Board made up of a subcommittee of priests and lay people was established to prepare ministerial chants for use at sung celebrations of the eucharistic liturgy in the vernacular. At the request of the Bishops' Commission on the Liturgical Apostolate, the subcommittee also prepared a formal statement which addressed the need for music to be used in the vernacular liturgy. The statement, "Music in the Renewal of the Liturgy," was issued on May 5, 1965. It urged the composition of good music suitable for the celebration of the liturgy that respects the different liturgical roles (including that of the community) and gives due regard to the liturgical action and the texts being used.

In 1966 the Bishops' Commission on the Liturgical Apostolate approved three additional statements on the role of music in the liturgy. The first, entitled The Role of the Choir, called for a re-examination of the role of the choir in the restored liturgy since "it is evident that the choir will have more varied roles than in the past." The second, The Use of Music for Special Groups, addressed the "need for musical compositions in idioms that can be sung by the congregation and thus further communal participation." And the third, The Salaries of Church Musicians, requested that parishes employ well-trained and competent musicians to promote the sung liturgy and that these musicians be compensated with fair and just salaries.

The most significant statement on the role of music in the liturgy was issued by the Bishops' Committee on the Liturgy (BCL) in November 1967 and was entitled The Place of Music in Eucharistic Celebrations. After undergoing an extensive review several years later, the statement was reissued in 1972 as Music in Catholic Worship (MCW). It provides basic principles for understanding the role of music in the liturgy and highlights its ministerial function when it points out that "[music] must serve and never dominate" (MCW 23). It provides norms for evaluating the selection of music and, more importantly, sets priorities for leading every assembly in singing the acclamations, litanies, psalms, and songs of the liturgy in conformity with the norms set forth in the CSL. Perhaps its most significant contribution is its opening paragraphs, which set forth a theology of celebration, thereby providing an appropriate context for considering music in worship.

Ten years later the NCCB Liturgy Committee issued a supplementary statement to MCW, entitled Liturgical Music Today (LMT). It addresses some issues not covered in MCW while it also reflects on the growth and development which had occurred during the previous decade. It provides general principles that govern music in the liturgy, addresses the issue of progressive solemnity in liturgical celebrations, and provides norms for music in the celebration of the sacraments and rites (Christian initiation, reconciliation, marriage, burial, the Liturgy of the Hours, and the liturgical year).

A Long Way to Go

Despite these attempts to promote the preeminence of music in the liturgy, in...
dictions abound that the Church still has a long way to go before the principles set forth in the conciliar and post-conciliar documents on music have been fully appropriated. The Constitution on the Liturgy gives preeminence to music in the liturgy because “a sacred song closely bound to the text, it forms a necessary or integral part of the solemn liturgy” (CSL 112). One of the hallmarks of the conciliar reform was the emphasis given to the relationship between music and ritual text. Music is not merely an adornment or an embellishment to the liturgy, and the CSL points out that sacred music “will be more holy the more closely it is joined to the liturgical rite” (CSL 112).

Thus the CSL stresses the importance of singing the Mass, and not merely singing during Mass. The distinction is an important one. Already in 1967 Musicam sacram gives first priority to singing the entrance rites (the priest’s greeting and the congregation’s response and the opening prayer); the liturgy of the word (the gospel acclamation); and the liturgy of the eucharist (the prayer over the gifts, the preface with its opening dialogue and the Sanctus, the Lord’s Prayer with its invitation and blessing, the singing of the peace of the Lord, the prayer after communion, and the final dismissal). Music in Catholic Worship reaffirms the principles of the CSL and states that music “should heighten the texts so that they speak more fully and more effectively” (MCW 23).

In spite of these efforts to promote the sung liturgy, preference continues to be given to singing during the Mass instead of singing the Mass. In fact many of the faithful interpret singing the liturgy to mean singing hymns or songs. Thus those involved in liturgical preparation oftentimes confine themselves to the selection of hymns as their first priority and neglect the singing of ritual texts. Likewise many composers give preference to the composition of hymns and other sacred songs rather than to the ritual texts of the liturgy.

MCW 52 provides some historical background to this development and points out that “two patterns formerly served as the basis for creating and planning liturgy. One was the ‘High Mass’ with its five movements, sung Ordinary and fourfold sung Proper. The other was the four-hymn ‘Low Mass’ format that grew out of the Instruction on Sacred Music in 1958. The four-hymn pattern developed in the context of a Latin Mass which could accommodate songs in the vernacular only at certain points. It is now outdated, and the Mass has more than a dozen parts that may be sung, as well as numerous options for the celebrant.”

In 1969 the Sacred Congregation of Rites responded to an inquiry on whether the instruction of September 3, 1958, which allowed for the singing of four vernacular hymns during a recited Mass, still applied. The response, published in Notitiae, stated: “That rule has been superseded. What must be sung is the Mass, its Ordinary and Proper, not ‘something’ no matter how consistent, that is imposed on the Mass. Because the liturgical service is one, it has only one countenance, one motif, one voice, the voice of the Church. To continue to replace the texts of the Mass being celebrated with motets that are reverent and devout, yet out of keeping with the Mass of the day, amounts to continuing an unacceptable ambiguity: it is to cheat the people. Liturgical song involves not merely melody, but words, text, thought and the sentiments that the poetry and music contain. Thus texts must be those of the Mass, not others, and singing means singing the Mass not just singing during Mass” (Notitiae 5 [1969] 406).

The General Instruction of the Roman Missal (GIRM) also develops the principle that music is integral to the ritual action of the reformed liturgy and states that “in choosing the parts actually to be sung, however, preference should be given to those that are more significant and especially to those to be sung by the priest or ministers with the congregation responding or by the priest and people together” (GIRM 19). Some progress has been made in this area. Most understand the importance of the liturgical assembly’s participation through the singing of the eucharistic acclamations. The responsorial psalm is often sung, and the gospel acclamation is rarely recited. Yet the GIRM cites other instances where music is a central component of the ritual action, i.e., music for the entrance and communion processions. Unlike song which accompanies the ritual movement of the presentation of gifts or the recessional, music for the entrance and communion processions is constitutive of the ritual act itself. Thus these sung elements of the liturgy require more than a random selection of hymns familiar to the assembly.

**Achieving a Balance**

CSL 114 guards against any miscon-derstanding that the musical tradition of the Church should be discarded. “The treasure of sacred music is to be preserved and fostered with great care” insofar as it is consonant with the spirit of the reformed liturgy (CSL 114). Church choirs are to be promoted, and the cathedral church is to be a model for liturgical celebration. Yet all of this is conditioned on the fact that “whenever a liturgical service is to be celebrated with song, the whole assembly of the faithful is enabled, in keeping with art. 28 and 30, to contribute to the active participation that rightly belongs to it” (CSL 114).

Achieving a proper balance between the role of the choir and the right of the assembly to participate actively in song has sometimes been difficult. Immediately after the Council some persons resisted the principle that the faithful have an integral role in liturgical music. Others felt that the role of the choir needed to be denigrated. But the CSL promotes both the role of the choir and the active participation of the faithful in song based on the norm in CSL 28 that “in liturgical celebrations each one, minister or layperson, who has an office to perform, should do all of, but only, those parts which pertain to that office by the nature of the rite and the principles of liturgy.”

Musicam sacram further clarifies the norms set forth in CSL 114. It explains that the active participation of the assembly is manifested by singing “especially the acclamations, responses to the greetings of the priest and the ministers and responses in litanies, the antiphons and psalms, the verses of the responsorial psalm, and other similar verses, hymns, and canticles” (MS 16a). Furthermore, it calls for catechesis that “should lead the people gradually to a more extensive and indeed complete participation in all the parts proper to them” (MS 16b), and directs that “the practice of assigning the singing of the entire Proper and Ordinary of the Mass to the choir alone without the rest of the congregation is not to be permitted” (MS 16c). In keeping with CSL 114 it also promotes the development of choirs, especially in cathedrals, other major churches, seminaries, and religious houses of study as well as in smaller churches (MS 19a-b), but advises that “choir directors and pastors or rectors of churches are to ensure that the congregation always joins in the singing of at least the more simple parts belonging to them” (MS 20).

The 1966 statement of the Bishops’ Commission on the Liturgical Apostolate,
The Role of the Choir, acknowledges the growing dissatisfaction on the part of some musicians and choirs with the introduction of the reformed liturgy in the vernacular. In accord with the directives of CSL 114, the statement carefully delineates the role of the choir in relationship to the entire worshipping community. A more fully developed exposition of the diversity of liturgical ministries, however, is found in Music in Catholic Worship, which promotes the musical roles of the congregation, the cantor, the choir, and the instrumentalists.

Finally, the revised Ceremonial of Bishops (CB) integrates the principles and norms of CSL 114 in its second chapter, which treats of the Offices and Ministries in the Liturgy of Bishops. CB 40 directs that musicians keep in mind those norms that especially “regard the participation of the people in singing.” It promotes the diversity of liturgical ministries, stating that “all who have a special part in the singing and music for the liturgy—choir directors, cantors, organists, and others—should be careful to follow the provisions concerning their functions that are found in the liturgical books and other documents published by the Apostolic See” (CB 39). And it fosters the role of the psalmist or cantor of the psalm and encourages their participation at celebrations presided over by the bishop so that the faithful may be assisted “to join in the singing and to reflect on the meaning of the texts” (CB 33).

Training for Musical Worship

Since music plays an integral and normative role in the liturgy, it is not surprising that the CSL devotes a special article to the “teaching and practice of music in seminars, in the novitiates and houses of study of religious of both sexes, and also in other Catholic institutions and schools” (CSL 115). This article goes hand-in-hand with CSL 16, which states that “the study of liturgy is to be ranked among the compulsory and major courses in seminars and religious houses of studies; in theological faculties it is to be ranked among the principal courses.” But the lack of musical formation in seminars and houses of religious studies has long been a source of concern in the United States. Oftentimes formation in liturgical music is the first practicum to succumb to the effects of budget constraints. Yet MCW 21 points out that “no other single factor affects the liturgy as much as the attitude, style, and bearing of the celebrant” and thus “the style and pattern of song ought to increase the effectiveness of a good celebrant” (MCW 22). Priests, and indeed other ministers, need to be more aware of their responsibility to sing appropriate liturgical texts. For this reason music for ministerial chants is found in the Sacramentary.

The Foreword to the present U.S. edition of the Sacramentary explains that music is included for chants of all the prefaces of the eucharistic prayer; chants of the priest and people together (such as the Sanctus and the Lord’s Prayer); alternate settings of the Lord’s Prayer and additional chants proper to the priest, including the body of the four eucharistic prayers; and seasonal ministerial chants, such as the Easter proclamation of the deacon.

CSL 115 also calls for the genuine liturgical training of musicians and singers. Beyond basic musical skills, musicians should have an adequate grasp of the liturgy and know ritual thoroughly. LMT 65 states that “colleges and universities offering courses of studies in liturgical music, as well as a growing number of regional and diocesan centers for the formation of liturgical ministers, are encouraged to initiate or to continue programs which develop musical skills and impart a thorough understanding of the liturgy of the Church.” The teaching and practice of music in Catholic schools devoted to the formation of children should not limit their repertoire to songs seldom heard outside liturgies especially prepared for children. Children need to be formed in liturgical music that is both traditional and consistent with what is sung in the Sunday assembly. This formation should incorporate them as singing members of the assembly and encourage them to assume other ministerial roles that pertain to music ministry, such as cantor or choir member. Lastly, more attention needs to be given to the musical formation of the assembly so that they come to believe that their song is essential to the liturgical celebration.

A Music for Singing

CSL 116 acknowledges the distinctive role of Gregorian chant in the Roman liturgy but adds that “other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, provided they accord with the spirit of the liturgical service, in the way laid down in art. 30.” In consonance with this principle, CSL 119 recognizes the importance of the musical traditions of people of different cultures in all parts of the world and directs that due importance “be attached to their music and a suitable place given to it, not only in forming their attitude towards religion, but also in adapting worship to their native genius.” Thus the 1966 statement of the Bishops’ Commission on the Liturgical Apostolate on The Use of Music for Special Groups states that “in modern times the Church has consistently recognized and freely admitted the use of various styles of music as an aid to liturgical worship.”

The years following the promulgation of the CSL showed signs of extensive creativity in the area of liturgical music in the United States. But opinions remain divided as to the quality and value of much of this music. In addressing this deficiency MCW provides specific principles for determining “the value of a given musical element in a liturgical celebration” (MCW 25). In fact the core of Music in Catholic Worship is its explanation of the three-fold critical judgment to be used in determining the value of a given musical element in the liturgy: the musical-liturgical-pastoral judgment.

In spite of this important criterion for judgment, the quality of contemporary liturgical music is still the subject of much debate. The Milwaukee Symposia for Church Composers address the issue in their ten-year report, which is an “observation, study, reflection and dialogue concerning the nature and quality of liturgical music in the United States, especially within the Roman Catholic tradition” [The Milwaukee Symposia for Church Composers: A Ten-Year Report (Washington, DC: The Pastoral Press, 1992)]. The report identifies several areas where broader reflection is needed. These include “more collaboration among composers, liturgists and text writers; a better understanding of the role of art in the liturgy; the need to develop a solid repertoire of liturgical music; a fuller understanding of Christian ritual action; and an ongoing commitment to the active participation of every Christian in the liturgy.”

CSL 117 calls for the completion of the typical edition of the books of Gregorian chant and expresses the desire that “an edition be prepared containing the simpler melodies for use in small churches.” The Graduale simplex in usum minorum ecclesiarum (Simple Gradual for the Use of Small Churches) was published by decree...
of the Congregation of Rites on September 1, 1967. It is intended for those churches which find it difficult to perform the more ornate melodies of the Roman Gradual correctly in order to foster sacred song and the active participation of the faithful in sacred celebrations. The vernacular translation was prepared by the International Commission on English in the Liturgy (ICEL). But in order to provide a wider choice of music for congregational singing at Mass the National Conference of Catholic Bishops (NCCB) approved the use of other collections of psalms and antiphons in English "as supplements to the Simple Gradual, including psalms arranged in responsorial form, metrical and similar versions of psalms, provided they are used in accordance with the principles of the Simple Gradual and are selected in harmony with the liturgical season, feast or occasion." This action was confirmed by the Consilium for the Implementation of the Constitution on the Liturgy, December 17, 1968. And in 1969 the NCCB approved the use of other sacred songs chosen in accord with the criteria stated above for the entrance, offertory, and communion songs (see Appendix to the General Instruction of the Roman Missal for the Dioceses of the United States, nos. 26, 50, and 56).

The decisions approved by the NCCB were made to foster the active participation of the assembly in song. Yet it is unfortunate that the fourth option, which permits "the use of other sacred songs," has developed as the normative practice in the United States to the neglect of the first three options provided in the Appendix. On the other hand the composers of liturgical music need to bear in mind the directives of CSL 121, which counsel them that "the texts intended to be sung must always be consistent with Catholic teaching; indeed they should be drawn chiefly from Holy Scripture and from liturgical sources."

**Instruments of Worship**

CSL 120 decrees that the pipe organ is to be held in high esteem in the Latin Church but allows that "other instruments also may be admitted for use in divine worship, with the knowledge and consent of the competent territorial authority and in conformity with art. 22.2., art. 37, and art. 40. This applies, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use, are in accord with the dignity of the place of worship, and truly contribute to the uplifting of the faithful." In November 1967 the NCCB approved the use of musical instruments other than the organ, provided they are played in a manner suitable to public worship (see Appendix, no. 275). The use of the organ and other instruments was affirmed in MCW 37, which also provides practical information on the proper placement of the organ and choir and encourages their placement near the front pews in order to facilitate congregational singing and so that the choir "appear(s) to be part of the worshipping community."

Since the promulgation of the CSL and the publication of MCW numerous issues have arisen that pertain to the role of instrumental music in the liturgy. LMT acknowledges that instrumental accompaniment is a great support to an assembly and can "assist the assembly in preparing for worship, in meditating on the mysteries, and in joyfully progressing in its passage from liturgy to life," but it should never replace song, times of silence in the liturgy, nor ever "degenerate into idle background music" (LMT 59). Furthermore, recorded music, as a general norm, should "never be used within the liturgy to replace the congregation, the choir, the organist or other instrumentalists" (LMT 60). Although LMT admits of some exceptions to this principle, it endeavors to preserve the integrity of the community's participation in song.

In many cases the advancements made in technology enhance the environment for worship. Proper sound reinforcement systems help to create a better auditory environment and can promote flexibility in worship. At times, however, technology threatens to replace both musicians and the assembly. Digital recording, for example, is now widely available; it makes it possible for musicians to prerecord music that can be played back during liturgical celebrations. For some persons this technological development appears to eliminate the need to provide for competent musicians at the liturgy. Yet removing the human element from worship violates the very principle articulated in LMT 60; i.e., that prerecorded music should never replace the congregation, the choir, the organist. When the human element is removed from worship the very nature of ritual is threatened and authentic worship is diminished. As advances in technology progress, new directives may need to be established which will preserve the integrity of the Church's celebrations.

**Continuing Renewal**

As the liturgical renewal in the Church continues in the United States, the conciliar and post-conciliar norms dealing with music need to be more fully integrated into the revised liturgical books. For example, ICEL is already focusing on music for the revised Missal. In 1985 and 1986 a consultation took place on the current musical settings for the Order of Mass and the music subcommittee's proposed revisions of this music. The consultation involved one hundred musicians from English-speaking countries. In order to foster the active participation of the assembly in song, the style of music composed for the revised Missal is simple, unaccompanied chant. The revised corpus of chants contains a mixture of settings adapted from the chant formulas provided in the Latin Missale Romanum as well as newly composed chant settings. ICEL also is in the process of preparing new translations of the entrance and communion antiphons and, as in the case of the Simple Gradual, appropriate psalm verses will be indicated for each of the antiphons as an option.

The provision of ritual music in the celebration of the other sacraments and in the Liturgy of the Hours continues to challenge the Church. LMT states that what is treated in MCW "is applicable to all other liturgical celebrations which include a liturgy of the word" (LMT 7). We still have a long way to go before the assembly's responses in song become the normal pastoral practice in many of these celebrations. This is particularly true in celebrations of weddings and funerals. Liturgical formation is necessary to enable composers as well as the assembly to understand the structure of the rites and their need for music.

The development and appropriation of liturgical music for all of the revised liturgical rites remains one of the most important tasks of the Church in the United States as the liturgical renewal progresses.
What Is a Pastoral Musician?

BY CAROL DORAN

When it comes to describing what a pastoral musician is or does, most of us are reduced at first to a fumbling response often found in discussions about pastoral music. There, people end arguments by affirming, “Well, I know it when I hear it.” A similar comment often ends discussions about the pastoral musician’s ministry: “I know it when I see it.” Perhaps the place to seek a fuller—and more rational—description of this ministry and its music is in an exploration of the adjective pastoral, which specifies the use of the noun musician.

Musical Skills First

The listening, the patience and the creative piecing-together of everything one knows about music—all are useful in the pastoral musician’s task of helping people “to know” more than is available through their daily existence. Our work as pastoral musicians regularly invites people into mind-expanding experiences of sound, prayer, and thought. As John Ferguson has so aptly stated: “A pastoral musician is one who assists others to encounter God, the Holy One, through the art of music.”

This “art of music” is the summation of our musical study—from the child’s yearning to be plunged into the extravagant delight of music making, to the sometimes tentative and uncertain resolves during our years of growing and changing and, eventually, to music experienced as the warp and woof of ourselves in which we began to see the secrets of the universe refracted through the prism of our art. And it is a small and almost involuntary further step which takes us to our appointed place as a pastoral musician. In this place we consort with others to learn, teach, and experience through music the One who so beautifully made that universe and our art.

Through this ministry the breadth of our art expands. But there should be no misunderstanding that “people” skills are a suitable substitute for musical excellence. The important and often invisible challenge inherent in the ministry of pastoral music requires not less but more musical repertoire. It requires the finest skills intentionally gathered in all those years of practicing and the deepest studying of the greatest variety of music of which we are capable. Like the painter who uses all available talent and effort to capture the subtle shades of a fleeting twilight, we need every color and shade of skill to be available on a large palette ready for use at a moment’s notice, and we need the imagination to use them in the proper combination and order. And always the present moment must be advanced, but future needs must be considered and harmonized with today’s needs.

For example, while it is certainly possible to choose music for children’s voices by consulting the “junior choir” section of the choral catalogue and coordinating the text with the service’s bible readings and general theme, the pastoral musician looks to the future, for compositions which will serve in additional ways to “build up” the singers and their hearers. Excellent quality in music and text (available in every style) will bring to young people a glimpse of the Holy through the beautiful—a rare and delectable experience for anyone. Consciously choosing music and texts which will have meaning for children when they have come to adulthood will furnish sustaining memories throughout life. Whatever is chosen, it must be something which a particular group of children, at a particular age, and with a particular set of abilities is able to sing well.

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This article is edited from a fuller presentation that appeared in the Fall 1994 issue of Reformed Liturgy and Music, the quarterly journal of the Presbyterian Association of Musicians. For subscription information, contact: RL & M Administration Office, Theology & Worship, Congregational Ministries Division, 100 Witherspoon Street, Louisville, KY 40202-1396. (502) 569-1396. For information on the Presbyterian Association of Musicians contact the PAM National Office, 100 Witherspoon Street, Louisville, KY 40202-1396. (502) 569-5288.

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Skills beyond Music

Churches experiencing renewal need the leadership of musicians who can contribute to that renewal. And it is clear that the range of abilities needed for re-formed music ministries include arts and skills which were not taught in the course of music study. We know, for example, that conducting a choir, a contemporary ensemble, or an ensemble of handbell ringers requires musical skills and conducting ability. Organizational and promotional competence as well is essential in persuading people to commit themselves to rehearsals and musical leadership of the congregation’s worship services. But people will not join unless they perceive the pastoral musician as a capable and gifted leader.

Encouraging participation in music-making which praises God and expresses our understanding of the Holy One is, after all, one of the pastoral musician’s primary tasks, and teaching skills of conflict management, respect for others, and cooperation, along with music, can be done effectively during rehearsals. An ability to function in a healthy collegial relationship allows the musician to collaborate with the congregation’s pastor in preparation for each stage in the development of the program of sung worship.

In looking back, it is difficult to know when this list of additional skills factored into our conscious thinking about musical leadership in churches. If one reviews the “Positions Available” listing in a recent issue of one of our major journals, it is apparent that the majority of the positions require applicants to have skills not specially related to musical skills: stylistic flexibility (probably an attitude), Christian faith, administrative skills, people skills, worship planning, and program development skills are a few requirements identified.

By contrast, a comparable issue of that journal in 1988 listed eleven positions, and less than half of these made a special note of skills other than the traditional musical skills. One requested a knowledge of liturgy planning. If one goes back even earlier and peruses these traditional marketplaces for musicians it becomes apparent that over time a change has occurred. Certainly traditional music skills are still required, but much more is specified.

A Work in Progress

Thus it is: There has been a growing awareness of the desirability of hiring musicians with a wide range of musical, administrative, and pastoral skills, but no corresponding awareness of the term “pastoral musician” as a useful description for this new position which encompasses so much. Like all useful terms, “pastoral musician” is finding definition even as it is being lived out in practice.

Many of us first heard these two words in combination in 1976 when Father Virgil Funk organized the National Association of Pastoral Musicians and deliberately chose that term to describe those who practice the art of “music committed to the work of pastoring.” From that same year, Pastoral Music magazine has continued to be a leading forum for the challenging questions which inevitably arise as the concept of “pastoral music” is explored. The NPM catalogue of publications in this emerging field is a vital source of information for worship leaders.

While the name is new, the concept is not. Father Funk’s inspired choice of that term really named the model of music making which has been a vision for faithful musicians in many times and places. Martin Luther was fond of referring to the Hebrew Bible when

Like all useful terms, “pastoral musician” is finding definition even as it is being lived out in practice.

praising music as a means of shepherding the congregation: “It is the function of music to arouse the sad, sluggish, and dull spirit. Thus Elijah summoned a minstrel so that he might be stirred to prophesy (2 Kings 3:15) ... The listless mind is sharpened and kindled, so that it may be alert and vigorous as it proceeds to the task.”

Prayerful people have written, as did Martin Luther, about the capacity of music to draw people to pray, to
Teaching by Example

Transformation is never an easy matter. People tend to see much more worth in retaining the familiar than in the values of emerging possibilities. Perhaps we still have to apply to the term “pastoral musician” the old (but valuable) cliche, “You know it when you see it.” And seeing it is often required before one can be moved to aspire to or emulate it. Here, my point is that the lived-out vocation of the pastoral musician is most often the best example of the definition for others. In the meantime, the most difficult insight for us, the musicians, to lay aside is the security we feel in the way we’ve always done things, the way our teachers did things, and to open ourselves up to change, the values of emerging possibilities. Simply knowing the term “pastoral musician” does not automatically change our approach, and two examples will illustrate that point.

Several months ago I was discussing the art of service playing with a very fine organist, who had prepared a list of selections about which she had some questions. She asked about the appropriate tempo, organ registration, and articulation for each hymn, but I had to explain that I needed more information before I could give appropriate responses. I had to know, I told her, about whether or not this was a new hymn for the congregation, and about whether it would be taught before the service began. I wondered if a choir would be present to add their supporting voices as the congregation learned the new

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music. Finally I told her: There is no longer one unchanging “right way” to play a specific selection, because the range of questions has changed.

Another example, I believe, shows that the “pastoral” part of this ministry means that we may have to abandon even long-held principles, and we have to be flexible enough to bend others. Many years ago a respected and well-known church musician spoke to me of his deep aversion to vocal solos sung during and as a part of the liturgy. Such music had not been sung, apparently, even once in his tenure. At the time I was influenced by his thoughts on the matter. I recalled in my own experience the times that the dreaded performance ego had soured potentially prayerful occasions. I thought, at that past time, that the principle of avoiding solos as part of the liturgy would be one that I would embrace.

But I have discovered that few matters are either so simple or so clear that they can be decided on the basis of a single reason. It is true that avoiding solos eliminates the need to monitor the spiritual health of the singer. But is that reason enough to justify turning away from the magnificent literature of church music which has its intended fullest expression only as solo presentation?

And what about the singers? Are we to dismiss them as unteachable and unreachable simply because they may not have experienced or imagined the possibility of music making in a new mode? When the pastoral musician is willing to coach attitudes as well as vocal techniques, soloists can be encouraged to embrace the new experience of singing as a grateful response for the gift of music which was freely bestowed on them at their birth.

When our seminary choir studies a Bach cantata the culminating activity of that study is its presentation with the liturgy of the word as an integral part of an “all school” worship service. Students sing the choral and all the solo sections, and we employ instrumentalists from the nearby Eastman School of Music to aid in bringing to the fullest possible realization the power of that inspired music to communicate the wonder of the Gospel message.

Many seminary students have never been with musicians who are in the process of singing and playing a Bach cantata. Their response is always one of surprise, delight, and awe at the experience. If the decision were made to avoid the singing of solos in order to minimize drawing attention to the singer, we would never experience the high moments of that music or of the beauty that draws one’s total being into presentation, whether one be seminarian-singer or seminarian-listener. These are precious moments in the life of a congregation when people witness the transformation of souls kindled by being part of artistic excellence.

Of equal interest is the response of the employed instrumentalists from the Eastman School. Surely they are not strangers to the music of Bach, and I can only suppose that their studies at a leading conservatory have given them exposure to what approaches the “ideal” singing of this musical literature: an exposure of far more sophistication than can be provided by seminary students rehearsing for a single hour each week. These sophisticated young professionals are often moved by a worship service of prayers, hymns, and preaching surrounding the cantata. Most had expected just another “church gig” but had encountered much more.

Ministry Means Discipleship

Most pastoral musicians will freely express agreement with the basic aspects of the profession and, yet, still be challenged by the inherent call for personal integrity—the having of agreement within oneself—as to what one’s response should be in the face of difficult choices. It is not a daily test, but inevitably the pastoral musician must face the choice between building up the church of God and building up one’s own professional reputation. This choice marks the place where we acknowledge what is most dear to us. It is, perhaps, possible to excel in many things and to do so simultaneously. Some musicians have achieved these excellences. I confess to wanting to be such a musician: I confess also to having to confront my own desires and the limits of the seminary’s music budget.

At this juncture of conflict, I am reminded that the ministry of pastoral musician is a calling which requires a response. And the response may require a denial of self in order to build up the Body of Christ. “Discipling” is a popular word these days: “apprenticeship” conveys some-
thing of the same meaning. But to use the patterns implied by these words we must make certain assumptions about the availability of mentors, and the extent and seriousness of the present shortage of musicians working in churches negates easy assumptions. Hopeful possibilities exist in the musicians who presently carry forth and practice the vision described in the term “pastoral musician” and in the clergy who work with them and who support and share in the vision of the emerging possibilities of the vocation of pastoral musician. Further hope lies in the educational programs based on an understanding that the program is engaged in the formation of musicians and clergy to develop and use their pastoral skills in fresh new ways.

Clergy Support Needed

Where charity and professional respect are normative behavior, a clergyperson who values and understands music’s potential to serve the congregation can be an effective mentor for a musician’s growth in the skills of pastoral musicianship.

To say that the church as a whole needs clerical awareness and support of the ministry of pastoral music is not to overstate the case. Imagine what would happen if the pastor held as clear an idea of the job description of pastoral musician as a part of the staff as might be held of

The support of the clergy goes far to form a sense of collegial community for all who work to build up the Body of Christ.

Erik Routley, writing in 1977, described church musicians as people who “are likely to spend their working lives very close to theology.” Pastoral musicians, without necessarily intending to do so, have found themselves knocking at the door of theology, asking questions about ways to sing theologically and, while visiting, have invited conversations about “Divine Word, pattern, proportion, precision—all of these are the aspects of the charity which theology should constantly celebrate.”

By intentionally building bridges between music and other disciplines engaged in serving the church, the art of music has taken on an appropriate ministry of reconciliation. This was not the path we set out to follow when first we reached up to the piano keyboard so long ago in an attempt to find the tune someone had sung or played for us. But the music that we play is well qualified for such a ministry for it connects people and ideas in a way that makes words superfluous. Music works to reconcile and heal at the deepest level of our being.

But we are in a time of waiting, working, and seeing. We must do all of these things as we watch to see if enough churches will recognize and support pastoral musicians who are developing effective new kinds of ministries, in collaboration with the pastor at the heart of the congregation’s life. It seems almost as though we ourselves have been shepherded to this place. We know that we cannot go back to an older paradigm of simply playing our instruments, and giving only musical accompaniment to the choir and congregation. Neither can we accept as leaders the prophets of “culturally relevant music” who would have us make music itself an idol.

Loren Mead has written of the effective partnerships of clergy and laity in a future church that is constantly reinventing itself in an effort of “searching and reflecting to discern God’s purposes.” Surely the skillful pastoral musician is also engaged in this work of the spirit, of searching for God’s purposes. And to this search is brought the venerable tradition of music-making combined with the artist’s passion for beauty and the pastor’s compassion for people. As we realize our hope for the church, surely all of our contributions and talents will be needed.

Notes

2. Used here as in the sense of 1 Corinthians 14:12.
3. I have in mind The American Organist.
This Is What Sustains Me

BY JON J. RANIA

When I begin to feel weighed down by too many responsibilities, I often reflect on a particular quote from Scripture; it helps to keep me focused. The passage comes from Paul’s Letter to the Philippians (3:12-14):

It is not that I have already achieved this. I have not yet reached perfection, but I press on, hoping to take hold of that for which Christ once took hold of me. My friends, I do not claim to have hold of it yet. What I do say is this: forgetting what is behind and straining towards what lies ahead, I press on toward the finish line to win the heavenly prize to which God calls me in Christ Jesus.

We all have days or even weeks when we feel like we are running a race: meeting a deadline for a special project, fitting in one extra choir rehearsal, scheduling that dreaded consultation with the bride from hell to plan the music for “her” wedding, even trying to find time to sit at the organ or piano to prepare for the Sunday liturgy.

It is so easy to lose heart because of the many obstacles that stand in our way. Sometimes, we even complicate things by accepting extra work or by being obstinate in a particular situation. Some of us “bite off more than we can chew,” as the old phrase puts our willingness to overload ourselves to our own detriment. It is good to be accommodating, but we need to learn when to say no.

During my twenty years in music ministry I have learned much about the dos and don’ts of my profession from the school of hard knocks. I trust that I have grown through the years, although I think it probably has been a slow growth. I trust that I have learned from my own mistakes. Now I wish to offer some suggestions that have worked for me. They have sustained me in service to the Church and have sustained my own spirituality.

In the Name of the Lord

Put on Christ and do everything in the name of the Lord. We are not perfect, but that does not mean that we should not strive for spiritual perfection. Sometimes, we get so caught up in perfecting our liturgies, our playing technique, or our directing skills that we lose track of and even forget our first task which is to do everything in the service of the Lord.

We must lean to accept our limitations and those of others. Sure, it is difficult to see Christ in the pastor (or associate) who doesn’t agree with us on a certain issue, or in the person who complains of our playing too loud or who does not like the music selections, or even in the choir member who disagrees with the interpretation of a piece of music. As hard as it may be, we need to open our hearts to find Jesus in these people and situations. Even more of a challenge is to model ourselves on Christ in handling them. This requires charity in our responses and at least an attempt to appreciate other, and even threatening, views. And we must do this even though we may be unable to concur in the opinions expressed.

Mr. Jon J. Rania is the diocesan music coordinator for the Diocese of Camden, NJ. He also serves as the director of music at Holy Family Parish in Washington Township, NJ, and coordinator of planning for the local NPM Chapter, the Church Musicians’ Association of Camden.
Don’t worry, be happy! Often I take a laid back attitude in handling certain situations. I have a habit of leaving things in God’s hands. Some may say that this is a gamble, but I am a firm believer in the power and will of God and in the efficacy of prayer. That does not mean that when I am confronted with a problem I can bury my head in the sand and leave the solving up to God. But if I pray diligently about the situation and trust in the Lord, things usually seem to work out for the best.

Take good care of yourself! I am constantly trying not to succumb to burnout. I help my efforts by trying to stay healthy. No matter how busy my daily schedule may be, I always allow myself time to rest and to eat. We get caught up in a daily routine however and whatever it may be: funerals and liturgies in the morning; classes and lessons, meetings, and myriad other tasks in the afternoon; more tasks in the evening. We find ourselves in the quite real and unhealthy position of forgetting to take time out for our own needs. A rest period during the day will not hurt us. Many of us work more than twelve-hour days two or three times a week. It is difficult to keep our momentum with such a busy schedule. A fifteen or twenty minute nap in the afternoon will restore our strength and get us through the evening.

Take off at least one day each week. Our ministry requires us to work through the weekend in most circumstances. This is difficult when we see others spending their Saturdays and Sundays in relaxing activities. It is especially hard for us on Sunday morning when it seems the whole world is enjoying the restorative power of the Sabbath while we are heading to the church for the nine o’clock Mass. Afterwards, someone may tell us that the playing was too loud, or that a music selection just didn’t work—at least not with the speaker.

This leads to the importance of sleep. These things are better faced after a full night’s sleep. How can we expect to start the day on a good note when we have had only a few hours rest?

Laughter is the best medicine. If I cannot laugh at my mistakes or joke with others, or even smile when I remember that my kindly parish critic tells me at least forty times a year that my playing is too loud and that my music selections are inappropriate, I would surely detonate into a million pieces. But good hearty laughter is re-energizing and it eases tension. Others often enjoy my joviality. Laughter makes the burden lighter for everyone. I find that choirs particularly enjoy humor and laughter. Time spent laughing is a good use of time and it never hurts anything or anyone.

Find strength in little things. Allow the little things in life to exercise their restorative power: a thank-you note from a considerate choir member; the happiness of a wedding couple; the knowledge that you have consoled a grieving family; a liturgy done well with full and active participation from the assembly; the attentiveness of a child during music lessons. Seek and you will find these things in your daily life. Find strength in the knowledge that your efforts touched someone, that you helped to make the liturgy and the experience of worshiping as a community more prayerful and joyful. Remember your own contributions: that you planned, prepared, and executed the music.

In conclusion: Enjoy what we do, and be thankful for what we have. Be proud of who we are and of our accomplishments, both great and small. Let us be spiritual, strive for perfection while accepting less and, whatever we do, not lose sight of the finish line. Let’s plan on meeting there someday!
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Where Do I Go for Answers?

BY SHEILA BROWNE, R.S.M.

Tom, a “just-starting-out” music director in a nearby parish, called me. He described his frustration with one of the clergy persons who insisted on reciting the Alleluia before the Gospel. “I know that it’s supposed to be sung, but where does it say that officially, so I can show him?”

A colleague and I met for coffee. She confided that after ten years in pastoral music, she felt she was losing enthusiasm. She asked, “What can I read that might re-inspire me?”

My friend Marie commented that you can get so caught up with the music ministry of the parish that you can miss what the rest of the staff is accomplishing. “I’d better keep up with what’s going on around me,” was her conclusion.

Like my friends—no matter how lengthy our ministry as pastoral musicians may be—many of us find ourselves again and again asking how, what, and why questions. So often, it seems, each of us needs to renew our spirit for this ministry of music and for the pastoral context in which we labor. This renewal can be accomplished by as simple an act as checking our professional library and rediscouring the treasures that are there. What follows here is an annotated bibliography of texts that will acquaint or reacquaint you with the basic how, what, and why of pastoral music whether you are an eager newcomer seeking answers and reassurance or a tired veteran seeking affirmation and renewal.

To rekindle enthusiasm and sharpen a focus, reread the Constitution on the Sacred Liturgy (1963).1 In this document will be found such powerful statements as the following: “The liturgy is the summit toward which the activity of the Church is directed; at the same time it is the fount from which all the Church’s power flows” (#10). It is in this document that we read: “The Church earnestly desires that all the faithful be led to that full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy” (#14). Here also, we are reminded that “liturgical services are not private functions, but are celebrations belonging to the Church” (#26). How important this is when we are helping engaged couples to prepare for “their” wedding!

Five Basic Documents

Along with the renewing power of the Constitution, discover or renew your familiarity with these five documents that should be in every pastoral musician’s library.

The Instruction on Music in the Liturgy (Musicam sacram) (1967) is one of the first documents to appear after the Council; it describes the various degrees of participation with strong emphasis on the sung dialogues between presider and people (#29).2 While some of its statements have been modified by later documents (e.g., choirs with women must be outside the sanctuary [#23]), its enthusiasm for sung liturgy can kindle the enthusiasm of a newcomer and rejuvenate the spirit of any tired music director.

The General Instruction on the Roman Missal (1970) is found among the documents in the front of the Sacramen-
tary.3 It provides an excellent introduction to the structure of the Mass, its ministries, and its forms of celebra-

“I know that it’s supposed to be sung, but where does it say that officially?”

Sr. Sheila Browne, R.S.M., is the associate director of the Office of Worship for the Diocese of Rockville Centre; she is also the director of music at Immaculate Conception Seminary in Huntington, NY.

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Environment and Art in Catholic Worship (1977) is another statement of the U.S. Bishops' Committee on the Liturgy. This document opens up the entire spectrum of the arts as "avenues of approach" to God (#2). It is here that we read about the subject of liturgical action: the assembly. "The most powerful experience of the sacred is found in the celebration and the persons celebrating, that is, it is found in the action of the assembly" (#29). Here is motivation for good acoustics in the room, so the assembly can hear itself (#51), and for appropriate placement of musical instruments. Organs should be superior musically, and the instrument and its casework should be "authentic, beautiful and coherent with its environment" (#83).

A "just-starting-out" pastoral musician will find all he or she needs to know about the Gospel verse and singing the Alleluia at #23 in the revised Introduction to the Lectionary (1981). But a reading of this text is also useful for the seasoned pastoral musician. Rereading this document will reveal some things that might have been overlooked years ago, such as the call for the psalmist or cantor to sing the responsorial psalm at the ambo, the place from which the other Scriptures are proclaimed.

The Liturgy Itself

Knowing about our liturgical celebrations is not enough; we must also know the liturgy itself. The Sacramentary and the Lectionary should have pride of place in a pastoral musician's professional library. Reading the introductions to these books of the church (which contain most of the documents mentioned above) is just as important as reading the rites themselves. Knowing both books gives the musician a sense of the flow of the ritual, a realization that some parts are more important than others and thus enables preparation accordingly. On the bookshelf next to these two books should be the Order of Christian Funerals and the two revised volumes of The Rites (Pueblo), which contain the rituals of the other sacraments. Reading these and noting moments of musical options (and not giving in to the "four-hymn syndrome") can make a world of difference in a parish's sacramental liturgies.

At a recent celebration of the baptism of children, a couple who were members of another parish's baptismal team commented that they had never experienced such a good celebration. "Where did you get it?" they asked. What the baptismal committee and musicians had done was simply to do what the rite suggests regarding sung acclamations, movement in the church, and actions by parents and godparents. What had not been recognized by the questioners was that this was our (that is, everyone's) "own rite" celebrated well and in which use had been made of its own possibilities. We sometimes need only to take a "second look" at the familiar; for example, the rituals for the baptism of children, confirmation, anointing of the sick, and penance, to discover ways of inviting the congregation (and ourselves) to a heartier participation.

Additional Resources

What else is there for the musician's bookshelf? Valuable resources on pastoral liturgy are books like Preparing
for Liturgy: A Theology and Spirituality by Austin Fleming (The Pastoral Press); Liturgy Made Simple by Mark Searle (Liturgyical Press), and the annual Sourcebook for Feasts and Seasons (Liturgy Training Publications). These help broaden the reader's understanding of the nature of liturgy, and they explain what should happen to a community that celebrates it well. The Art of Public Prayer: Not for Clergy Only by Lawrence Hoffman (The Pastoral Press) continues the exploration of pastoral liturgy. The Milwaukee Symposia for Church Composers, a Ten Year Report (available from both The Pastoral Press and Liturgy Training Publications) is "full of hammered-out judgments, thoughtful and urgent questions, difficult challenges to musicians and to all involved in pastoral liturgy. It applauds the good that has been done but points toward the work awaiting us." For all pastoral musicians, this short report is well worth reading.

Does your parish have a library for your volunteers? Often there is a need to know what's happening around us. This need can be supplied by having available a periodical such as Church magazine (published by the National Pastoral Life Center in New York City). This quarterly provides articles that can keep the busiest music minister informed about the wider aspect of parish life. Liturgy Training Publications in Chicago has produced videos illustrating the celebration of the eucharistic prayer (Lift Up Your Hearts) and the communion rite (Say Amen to What You Are) as well as one on the Paschal Vigil and adult baptism (This is the Night). NPM's Cantoring: A Video Notebook and the new Cantor Lessons allow singers to rehearse alone at home or with a group. Resources such as these can keep people interested and current and, if the finances of a parish permit, they are useful resources to have in the parish library.

Learning from Experience

Pastoral ministry is made up of the expected and the unexpected; things can be learned from books and courses, and things can be learned the hard way—from experience. I'm always surprised that some musicians don't know about the annual and seasonal planning guides, now published by all the major hynmal and missalette companies. These are of great help, even if only used to spark our imagination to grapple with better and more effective ways to use our time. Another good organizational (and liturgical) practice is to prepare whole segments of the liturgical year as one. Consider Lent-Easter as one segment; Advent-Christmas-Epiphany as one segment; then notice how you can make connections between fast and feast, even in music! Books on organizational methods (Seven Habits of Highly Effective People) and planning technique tools (The Franklin Planner) are full of insights and strategies that are needed even by, or perhaps more especially by, a parish music director. Another hint is to do an overall plan for the year in August; decide what music will be used for major feasts and see to it that rehearsal spaces and concert dates get put on the parish calendar. Such advance notice can prevent scheduling the Hymn Festival on the same day as the parish picnic. In fact, it's good to find out when any big event in the parish's (or wider community's) life has been scheduled. Don't make it impossible for your musicians to attend other parish events because you have "a very important rehearsal."

Finally, there is something else that I put on a list of practical things to do for all of us. And that is to treat ourselves to the experience of beauty: to beautiful sights and sounds. Practice "gazing," whether at the ocean, a Monet painting, or a maple tree in its blazing autumn glory. Listen to good music, not just as background while working or socializing, but listen with attention and eagerness to learn. To become sensitive to beauty is to come to know beauty, to see it, hear it, feel it, be refreshed by it. We can help create and find it in our music ministry. The work we do can be "icons, avenues of approach... ways of touching without totally grasping or seizing" the gracious God we worship. And when that happens, we truly are becoming pastoral musicians.

Notes

1. The full text of the official English translation of the Constitution may be found reprinted in several places. Along with some of the other texts described in this article, it is printed along with a fine "overview" in The Liturgy Documents: A Parish Resource, third edition (Chicago, IL: Liturgy Training Publications, 1991).


3. Also in The Liturgy Documents.

4. Available in The Liturgy Documents; also available with a commentary from The Pastoral Press: Music in Catholic Worship: The NPM Commentary, ed. Virgil C. Funk (1983). The next two documents described in this article, the statement Environment and Art in Catholic Worship and the revised Introduction to the Lectionary, are also in The Liturgy Documents.

5. Volume one of The Rites contains the major rituals, apart from the Order of Mass, that a pastoral musician will need: the rites of Christian initiation of adults, baptism of children, reception of baptized Christians, confirmation, penance, holy communion and worship of the eucharist outside Mass, marriage, pastoral care of the sick (anointing and viaticum), and the Order of Christian Funerals. Though the rituals for funerals and burial are in this volume, it would be good for a pastoral musician to have these texts in a separate edition, since they will probably be used frequently.

Volume two of The Rites contains the rituals that are only used occasionally in parishes: institution of liturgical ministers, ordination, religious profession, blessings of persons, rite of commissioning special ministers of communion, dedication of a church and an altar, and other ceremonies. Pastoral musicians working in cathedral churches will probably make frequent use of this volume as well as the Ceremonial of Bishops.

Planning Space for the Music Ministry

By Richard S. Vosko

Since the late 1960s different instructions and reports have been produced to guide the issues related to music in Catholic worship. Although these valuable resources refer to the placement of the choir, they do not provide clear direction concerning the architectural setting for the music ministry. This article is intended to serve as a starting point from which music ministers may move forward to review and discuss their own situations as they plan for either building a new or improving an existing space for worship.

The Place of Music Ministers and Instruments

In all of the instructions and commentaries it is clear that the entire assembly is the “celebrant” of the liturgy. All liturgical ministries serve the action of the assembly. The role of the choir and musicians is to lead the assembly in the singing of the liturgy. Therefore the music ministry (choirs and musicians) must be part of the assembly just as much as the presider or reader is a part.

When building a new church one of the first questions to ask is “Where should we put the music ministry?” Here we may offer two basic propositions for consideration. The location of the main instrument should be in the same place as the choirs and the musicians. And, as stated above, this area should be part of the main assembly space. It is inappropriate to consider a loft for the main instrument in a new worship space. It separates the music ministers from the other worshipers and denies physically challenged persons access to serving in this ministry. Although this point is argued, a loft offers no acoustical advantages for the main instrument or for the choirs that cannot be attained by their placement in other parts of a new space.

When renovating an older worship space where the main instrument is in a loft, the planners should give consideration to moving the entire instrument (organ and console) to somewhere on the main floor, although in some buildings it may be sufficient to move only the console and to leave the organ in place. In some buildings of average or less than average length the timing factor is not ordinarily an insurmountable problem. In longer buildings efforts can be made to locate the console (keyboard) and choir area on the main floor as near as possible to the organ which remains in the loft.

In an older building, where the console and organ cannot be moved, the axis of the assembly can be shifted...
(i.e., the altar table and ambo are moved to one side or to the middle of the space) thus cutting the distance, sometimes almost by half, between the assembly and the choir and instrument in the loft. Another option to consider when the altar table and ambo are moved more into the midst of the assembly is to place the instrument and the choir in the former sanctuary end of the building. (An example of this solution is the space in St. Francis Xavier College Church, St. Louis, MO.)

Consideration of the instrument, especially when it is a good one, is also a significant issue. Sometimes an instrument designed for a particular location in a worship space will not perform as well once it is moved, and the paucity of space in some worship centers prohibits the relocation of the instrument altogether. Or, for historic reasons, the possible relocation of the instrument may be a sensitive issue. Alternative solutions can be imagined including well-trained song leaders and musicians, and the use of video cameras and monitors so that the instrumentalist may follow the action.

In existing places of worship the effort made to create new settings where the choir is part of the assembly and the song leader can be seen and heard by all does not necessarily mean that everyone is in full view of the assembly. The cluttered look found in many small places where the choir and instruments are all crammed into an area in front of a side altar is not a good solution and it often creates liturgical problems (e.g., processions are impeded).

Which Location is Best?

Probably one of the reasons the resources on music in the liturgy do not present specific guidelines is that every
space requires personal attention and evaluation. Building a new space offers the wonderful chance to put the music ministry in the best location. But where is that location? The answer to the question is really found in the arrangement of the assembly.

In an assembly space where the worshipers are gathered around the altar table so there is no “stage and audience” configuration, the music ministry will be perceived as part of the gathering. All that is left to do there is to create a technically appropriate architectural setting for the musicians and choirs (see the checklist below). At least four locations for the music ministers work in such a space: the front; the front, but to one side (see the illustration on page 33: St. Joseph’s, Marietta, GA); the side; and, believe it or not, the rear of the assembly space (see St. John the Baptist, New Freedom, PA where the parish installed a rebuilt pipe organ in the “rear” of the assembly).

In some circumstances choirs and portable instruments will function best from different locations in the worship space. The music ministers in St. James Cathedral in Seattle, WA, for example, sing from different places in the building.

No doubt, the best location is one where the music ministry can be seen as well as be heard. However, being seen is not always a guarantee of being heard in the best way. Aural clarity would seem to be a more important factor than visual presence in a successful music program as long as the music ministry is perceived in some way to be part of the assembly.

In every building or renovation project acoustical consultants are essential members of the design team. Along with the liturgical design consultant, the architect, the organ company, and the music ministry, the acoustical consultant can assist in the development of plans for the location of the choir, interior building textures, sightlines, elevations, ceiling height, shape of the room, size of the instrument, etc. Although the recommendation to seek professional advice may sound like an added expense, the results will be very satisfying. The less money a community has, the less it can afford to make costly errors.

Checklist

Wherever the music ministry is located, it should be an area in the worship space that is designed to serve the ministry and its changing needs. The following checklist can be helpful in determining how that area can be fine-tuned. Again, issues pertaining to acoustics, sound reinforcement systems, and speakers are best addressed by qualified acoustical consultants.

- Elevated Choir. The larger the choir (15 people or more) the more its members need to be elevated (see St. Hugo’s Church, Bloomfield Hills, MI). When members of a back row are elevated above those in a front row, vocal clarity is enhanced. Visual contact with the choir director is also easier. A tiered elevation offers more flexibility than a sloped one.

- Flexibility. A completely flexible worship space offers optimal possibilities for the ever-developing worship practice of the community. A fixed space may hinder future music ministries in this regard. If the space is used for the performing arts, flexibility is essential and should be built into the choir area (see the Cathedral of Saints Peter and Paul, Indianapolis, IN). A tiered arrangement of movable modules is easily re-arranged. Also, as the size of the choir increases or decreases, the number of modules can be varied.

- Chairs or pew benches? If the shape and size of the music ministry is never to change, then pew benches are probably the best investment. However, there is a loss of flexibility. Individual, movable seats are best suited for flexibility. These seats are usually not upholstered because absorptive materials may affect required reverberation factors. Provision for the storage of music needs to be a part of the seat design.

- Ample space. Occasionally, the choir and instrument sections of the music ministry need to be expanded, for example, at Christmas and Easter (see St. Charles Borromeo, Kettering, OH, illustration on page XX). Care should be given to the need to provide enough space for extra choir members, musicians and instruments. The space should be located near the console and the organ in order to create a unified sound.

- Spaces for different roles. The music ministry consists of many individuals—singers, musicians, choir directors, psalmists, song leaders, and librarians. One key person in the music ministry is the song leader, the animated one who generates singing in the assembly and who coordinates the harmonious sound of the choir and the assembly. This person must be provided with a proper place furnished with a lectern and adequate acoustical reinforcement so as to be seen and heard by everyone in the room. This place is reserved for song leading, commentaries, and announcements. Thus, it is usually not the place where the Scriptures are proclaimed.

When the song leader is also the psalmist, the ambo will serve as the place for that person to sing the verses or litanies and then to invite the assembly to join in the refrains or the responses. The organist who serves as the song leader and the psalmist and the choir director creates another challenge. In this case, and when the instrument is in the loft, an odd situation is experienced—the assembly hears a voice but does not see anyone singing. The solution is to train song leaders who can be seen and thereby encourage the assembly to join in the singing.

- Lighting system. Convenient control of the lighting intensity in the music ministry area is desirable at different times in the liturgy, during different seasons, or during other uses of the space. Ideally, a computerized preset remote control for the lighting system should be made available for the choir area. All lamps should be directed so that there will be no glare, no dark spots in the area, and no shadows on the faces of the choir members and musicians. Large clear glass windows when placed

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behind the music ministers will create undesirable back-lighting situations during the daytime and should be avoided.

Electro-acoustical systems. Unless your choir is being professionally recorded, microphones should not be necessary in a worship space designed with the right shapes and hard, reflective surfaces and finishes. To correctly amplify all of the voices in a choir requires a sophisticated system with the right mixers and other equipment, and that is usually not feasible. However, sufficient reinforcement is often required for the song leaders and cantors. Also most professionals agree that electronic instruments should not be amplified through the house speech reinforcement system. Instead, they should have their own amplifier and speaker system. The need for ample electrical outlets for all instruments, portable lamps, and other support equipment should not be overlooked in this area.

Speakers. The speakers and their location also require careful attention. The visual appearance of some components depending on their size and location could be distracting in a worship space. Not all speakers function alike or equally well. The less distracting ones located around a space will not present a realistic sound (that is, it is possible that the sound will be heard as coming from the speakers and not as coming from the source). The overhead cluster speakers which are usually recommended as the best for achieving a realistic transmission of sound can be distracting if not hung at a proper height for the room.

Interior finishes: the harder the better? It depends. Again, only a qualified acoustical consultant can give you the best advice. Usual advice includes avoiding sound absorptive materials on the floor, ceiling, and walls—especially in the area where the choir and instruments are located. Occasionally, however, cushioned seats and absorptive materials in the assembly area may provide a "constant acoustical factor" in the room, especially when the space is not filled to capacity.

It is obvious from this brief discussion that utmost care must be given to the space for the music ministry, and to give such care involves consideration of myriad details. When properly located and supported the music ministry is an extraordinary resource for communicating and enhancing the liturgical expression of the assembly.

Notes
2. In this article I will not attempt to define what the "main instrument" of an assembly should be. However, at various points where the context is suitable I have mentioned the organ as the main instrument. Resources and needs vary, and whatever instrument is used to accompany the assembly and choir must be designed and located to serve the worship of the community and not the other way around. The worship of the community should not be hindered by the instrument.
3. Two resources available from The Pastoral Press may be helpful: Worship Space Acoustics by Harold P. Geerdes (1989) and Worship Space: Sound Systems by George R. Riley (1994). Also, the July 1990 issue of The Hymn is dedicated to a discussion of acoustics for worship spaces.
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Viewing Yourself as a Professional

On a crisp November afternoon in 1986 I was enjoying cappuccino with friends at a cafe on the Via Condotti in Rome. Since my church choir had decided to make a concert tour to Italy, I was taking advantage of a Peter’s Way Directors’ Familiarization Tour. The “fam” trip afforded an opportunity to see another choir on a similar concert tour, thus helping me prepare for our choir’s tour in the following June. Sharing my excitement were colleagues who were also planning their own tours. While sipping our coffee and indeed throughout the trip we exchanged anecdotes about our parish programs. Some of the tales evoked gales of laughter. But only some.

Some of the stories were not so entertaining. For instance, there was a colleague I will call Jim. Jim was a pastoral musician in New England. He told us of a pastor who would not turn the heat on in the church during weekly choir rehearsals, even in the deep of winter! Our colleague Adam spoke of working with a DRE who, three times in as many years, had tried to bring the prelude to a swift conclusion by starting an announcement from the pulpit with a loud “EXCUSE USE ME!” On yet another occasion, as Adam was playing a postlude plenum organum replete with trumpet fanfares, this DRE had shouted out an announcement that she had forgotten to make earlier. (She also had previously advanced her opinion that music in the liturgy is “just something to keep them busy anyway.”) Each time he had asked

Mr. Bennett John Porchirian, the director of music ministries at St. Elizabeth Church in Pittsburgh, is a member of the DMMD Professional Concerns Committee. This article introduces a new element to the pages of Pastoral Music: a professional concerns column. Articles dealing with professional issues, salaries, contracts, portability of benefits, code of ethics, and the like will be featured here.

Pastoral Music • December-January 1995

Yale Institute of Sacred Music Worship and the Arts

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Paul V. Marshall, Associate Professor of Worship & Pastoral Theology
pastor with “The budget won’t allow it, and besides you’re just the organist!” And who among us has not heard a celebrant introduce the liturgy after a robustly sung gathering hymn with “Let us begin this celebration…”?

We could fill a book with similar stories about people who seem to consider our role as pastoral musicians to be valueless or trivial. Incidents like these can dishearten us and erode our self-esteem. We know that what we do vitally enriches the spiritual life of our assemblies, but often we are viewed as “only” church musicians, judged solely by our “on bench” duties. Our ministry certainly entails far more than music-making, and we need to educate ourselves and others about our professional scope. Here are ten sets of skills demanded by that wider ministry of which we should be aware, and of which we should make others aware as well, at fitting times.

1. When we build liturgy and music programs which respond to the needs of a particular community in a particular place and time, we demonstrate our skill to envision and plan.

2. In educating our parish communities (via choirs, staff, worship committees, cantors, instrumentalists, arts committees, and even DRBs) to create and celebrate spiritually uplifting and life-giving liturgies, we use teaching, musical, liturgical, interpersonal, communication, and administrative skills.

3. In encouraging our assemblies joyously to embrace prayer in song and fully participate in worship, we use leadership and motivational skills.

4. When we personalize special liturgies for families—the ready examples are weddings and funerals—we demonstrate listening and communication skills.

5. In delineating our job descriptions, responsibilities, contracts, and salaries, we exercise negotiation skills. In planning a budget we use financial skills.

6. In juggling schedules with staff members, guest celebrants, cantors, assistant musicians, guest musicians, wedding couples, bereaved families, and in finding time for our own families, in preparing rehearsals, in setting committee agendas and making reports, in attending professional meetings (NPM, DMMD, and AGO) we demonstrate formidable organizational and time management skills.

7. In preparing Sunday liturgies to support the word, designing ways to highlight liturgical seasons, planning and composing ecumenical, sacramental, reconciliation, adult initiation, installations, vespers services, retreats, and evenings of reflection, we use ritual knowledge and liturgical skills.

8. When we “hold the hands” of choir members, parishioners, and colleagues, we apply listening skills in our personal and professional relationships.

9. In setting up file systems for our music and liturgical materials, in preparing and printing worship aids for liturgies and programs for concerts, to put it plainly and simply, we use office skills.

10. In having instruments tuned and maintained, moving risers, chairs, music stands, and public address systems, again to speak plainly, we ply our janitorial/maintenance skills.

Amid this thicket of responsibilities and the skills required to meet them we negotiate the time to take continuing classes, still find time to write descants, 2-3, and 4-part harmonizations as needed, devise improvisations for hymns, practice our preludes, interludes, and postulates without missing the beat, figuratively or literally.

Eight crisp November days have come and gone since I sat at that cafe in Rome, and over these years and countless cups of coffee, I have continued to listen to many colleagues who have exhibited various levels of burn-out, exhaustion, anger, or low self-esteem. I try reminding them, and myself, that besides being musicians, we are other things: animators, motivators, educators, administrators, counselors, time management professionals, program builders, finance managers, planners, negotiators, talent scouts, mentors, faith witnesses, spiritual advisors, reconcilers, and enablers.

There are times when music-making seems the smallest part of our job. Choosing to be pastoral musicians (full- or part-time), we have opted to be ministers, placing ourselves at the service of our faith communities. Through our lives, music, and by our skills, we have taken on the task of helping our faith communities to be open to God’s presence in word and sacrament. Through the beauty and power of music, we assist them in fully expressing their faith and giving thanks. We are far, far more than “just” church musicians.

Pastoral Music • December-January 1995
Reviews

Hymnal

Three companies, GIA Publications, Oregon Catholic Press, and Paluch/World Library, are launching new liturgical music projects or revising previous offerings. Each is making a major investment of time, talent, and money. In this review I will attempt to indicate the extent of each company's effort, describe the contents of the books and booklets, and provide an impressionistic estimate of the general success of each endeavor. My goal is to help a community begin—or continue—its search for an appropriate worship aid, one that fills the needs of that seeking community.

To rate these publications would not be a fruitful task since each series is planned with a different purpose in mind. GIA and Oregon Catholic Press offer books meant to last, and each company provides different support material. Paluch intends its materials to have a determinate shelf life; thus, its program is different from that of GIA and OCP. Certainly cost will be a factor in deciding to go with one or the other of the publishers, but the more deciding factor, it seems to me, is the contemporary music, whether songs or service music, that each book includes. Although many of the more traditional hymns are the same, excepting, of course, the way texts are changed (and a prospective purchaser would want to check this out), each publication has a different character. Thus, the St. Thomas More Group appears in Journeysongs and not in the second edition of Gather. John Bell of the Iona Community and Marty Haugen appear in Gather, but not in Journeysongs. Deiss, Hommerding, Marchionda, and Westendorf are found in We Celebrate Worship Resource program and not in the other two publications.

In all the material the printing is more than adequate and each is quite readable. There is no doubt Gather is a beautifully engraved book. The Paluch collection is top rate. Journeysongs is pleasantly attractive. I imagine, however, that congregations may well make a selection based on what they have been using. Familiarity with a resource is a powerful influence unless excellent reasons are advanced for a change. I would like to select music from each of the collections and put it in one volume. Since that cannot be done, a very careful decision would have to be made, and it would be a difficult decision indeed.

We Celebrate Worship Resource


Paluch intends to print a new edition of Volume I of the Hymnal every three years and to print Volume II annually. Hence it might be said that these have a determinate shelf life. If a community decides not to use the second volume of the Hymnal, then the Missalette would be an appropriate companion to Volume I.

Volume I is arranged in four parts: (1) ritual music, that is, music for the rites of the Church; (2) psalm settings; (3) hymns and songs; and (4) a unique section containing liturgical music appropriate to children. Volume II, as does the Missalette, provides seasonal hymns and songs (an interesting division of labor, since the music for the sacred seasons is not found in Volume I), responsorial psalmody for the current cycle, and other miscellaneous compositions.

For a publication not intended to be permanent, the items in this series are extremely attractive and well thought out. The design, paper, appearance of the music, and liturgical introductions are excellent. The ritual music section (Vol. I) is well conceived and certainly inclusive of most Catholic rites. The psalm settings include a number of complete psalms as well as the psalms in the response style used with the liturgy of the word. Contemporary composers and hymn writers featured in the Hymnal include (among others) Lucien Deiss, Marty Haugen, Michael Hay, Alan Hommerding, Michael Joncas, James Marchionda, Becket Sanchur, and Omer Westendorf. Certainly the collection is representative of a wide variety of composers and authors.

Gather, Second Edition


The second edition of Gather contains 649 items, or almost twice as many as the first edition, and includes much of the contemporary music published by GIA since the first edition was issued. The present volume is divided into three sections: (1) music for the rites, including (a) the same morning and evening prayer settings as before; (b) an expanded selection of psalm settings, primarily of response-style psalms (i.e., selected verses for the sacramental rites rather than the integral psalm used in the liturgy of the hours); (2) a section with full Mass settings including a fourth English-Spanish setting by Haas; service music, among which the new selections include Haugen's 'Mass for Children' as well as his music for Eucharistic Prayer II, both welcome additions; (3) miscellaneous li-
turgical hymns and songs of nearly four hundred selections. The new items include texts by Ruth Duck (especially “As a Fire Is Meant for Burning,” set to the tune BEACH SPRING) and by John Bell of the Iona Community. Of previously published composers there is an increase of pieces from Rory Cooney, Gary Daigle, David Haas, and especially Marty Haugen. John Foley is now publishing his new music with GIA, and a number of his pieces are included, such as the beautiful “How Lovely Is Your Dwelling.”

Of the many comments that are possible, it is appropriate to note the improved way music is assigned to Lent, Holy Week, and the Triduum (in contrast to the first edition). As one might expect with this many offerings, the appeal of the various pieces may not be uniform. (I am afraid the text “O You who taught the mud to dream,” from “Thy Kingdom Come,” does not do much to enrich my imagination; and certain images such as “to stand in the wind and walk in the reign [sic.]” [249] seem to this reviewer to be a bit overly precious.)

But quibbles apart, there is no doubt that this second edition of Gather provides a parish with an increased repertoire that they can grow into over the years. And as we have come to expect from GIA (although this should never be taken for granted), the book is beautifully printed and supplied with the “usual” complete indices.

Gather Comprehensive is designed for use in those parishes wishing to employ one book instead of complementing Gather with the third edition of Worship. The additional hymns and service music provide an assembly with a good deal of the music with which they should be familiar, but which has not always been available in collections of only contemporary music.

Although GIA is not a missal publisher, it is complementing Gather and Gather Comprehensive with a booklet of the scripture readings and responses psalms of the current lectionary cycle as well as the texts of the eucharistic prayers. This little booklet is useful for those parishes wishing to have the Sunday readings without purchasing the edition of Worship which also includes the readings.

Journeysongs


The hardbound volume of Journeysongs includes about 765 items, and the first annual supplement about 30, with the Companion Missal adding even more musical numbers. The hymnal itself is attractively printed and the music quite easy to read. The first part contains the order of Mass, followed by music for the rites, including music for morning prayer and evening prayer (but one wonders what the echo Our Father is doing in morning prayer). The next section is arranged according to the liturgical year and contains both traditional hymns and contemporary songs. Following this section is a collection of over 400 hymns and songs, but the organizing principle of this section is not entirely clear. The hymnal concludes with a selection of service music, more of the latter will also be found, along with music for the responsorial psalms, in the Companion Missal. Service music includes items in Spanish as well as in English. A final note: music from GIA, which was not allowed to be printed in the hardbound Journeysongs, is included in the optional music insert to the Companion Missal.

Names prominent in Journeysongs are Owen Alstott, Randall DeBruyn, Bob Duffy, Bernadette Farrell, John Foley, James Hansen, Bob Hurd, Paul Inwood, Michael Joncas, Gregory Norbert, Dan Schutte, Scott Soper, and Christopher Walker. (However, note that although some of the same hymn names and song titles appear in all three of the resources discussed in this review, the actual music may not be the same, since much depends on the copyright source.)

As is evident from the list of names, music from the (former) Thomas More Group is abundant, including the forceful “St. Augustine Gloria.” Also in this hymnal is a large selection of Bob Hurd’s compositions. It is impossible in this brief review to comment on all the music. However, I will note the lovely “In Perfect Charity” by DeBruyn. A minor quibble: Although the hymnal includes James Quinn’s popular version of the Canticle of Zechariah (“Blest Be the God of Israel”), it does not use the revised text, which is more inclusive in language.

Frank C. Quinn, OP

Books

In keeping with the theme of this issue, this month’s book reviews are guided by a “back to basics” approach. First, we will take a look at three quite different but important kinds of basics: a book on the basic of preaching; some comments on the basis of our official documents, and a book on the basic need to transcend our present and look further ahead. Finally, we will look at a book about the “basic music” of the Western heritage: Gregorian chant.

The Practical Preacher


Paul Edwards, a British Jesuit, has had extensive experience in his homeland in the ministry of retreats and has become a notable figure in England and Wales for his work in that field. Further, from his work at St. Beuno’s Centre in North Wales, he has gained a reputation as one of Britain’s finest preachers.

This book combines three elements germane to his background to form a remarkable exposition on the art of preaching. The first of these elements is his commitment to the Vatican Council’s teaching that preaching is of the essence of priesthood; the second is his vast lecture and homiletic experience; the third is his network of friends and contacts who have given him authentic comments on what they need and expect from preaching.

Edwards’s book is about the “how to” of preaching: it is not a book of content on the subject matter of suitable homilies. It is a manual of technique, but further it is an examination of the person who preaches and the relationship between the preacher and the congregation.

The first chapter deals with confidence, an extremely appropriate but often overlooked starting point. Proceeding through other qualities such as passion, respect, clarity, and simplicity, Edwards paints a picture of the preacher as one who has assumed a formidable but no less doable task.

Midway in the volume Edwards fo-
cuses on the actual task of writing a homily. His manner of deciding what to say and do is excellent. In these sections he draws on his forty years of experience and the care and clarity with which he develops his topic shows him to be justly deserving of his reputation.

In his final sections this superb expositor deals with the necessities to which all homilists, perhaps, should devote more attention: the necessities of additions, corrections, length, and the many other considerations essential to the preparation and delivery of an effective homily.

A great strength of this book is its respect for the hearers of homilies. Edwards obviously sees priesthood and preaching as a sacred relationship between priest and people. He is determined to care tenderly for and nurture that relationship.

I emphasize that this is not a book about the content of a homily. It is a book about preparation and preaching. Edwards does not examine all of the scriptural and theological issues involved in selecting what one is going to say. He carefully notes that the homilist should study the Scriptures well, and draw out of them what is there, but he stops short of saying how that is done. It might be argued that this is a weakness in the work, but I think not. One gets the impression that this writer and homilist knows his strengths and allows them to shape his disquisition.

The Practical Preacher will probably be used as a text in homily courses, and if it is used with other material on content it should be excellent instruction for beginning speakers. Beyond this, it would be an excellent text for those who have been preaching for a long time and would benefit from reviewing their practices against those suggested by an expert.

Documents on the Liturgy 1963-1979: Conciliar, Papal, and Curial Texts


In an issue of Pastoral Music such as this I think it appropriate to spend a moment discussing some of the basic and official documents that underpin the Roman Catholic liturgy. Some books containing some of these documents—especially Pastoral Music • December-January 1995
cially those prepared by the U.S. Bishops' Committee on the Liturgy—have been mentioned in the articles in this issue, but I want to call attention to a resource that contains an English translation of the documents that were issued at the conciliar, papal, and curial levels in the formative years of the liturgical reform.

*Documents on the Liturgy 1963-1979* lists 554 such documents. Doubtless few have read them all, but many have studied the major ones. Yet there are some of us working in liturgy who have not looked at the documents in a long time, and perhaps some of us have never looked at any of them. And that is not good.

Liturgy is of the church, of the community of God's people. What we have today as our present forms of worship are the results of thousands of decisions made by many people over many years. For Roman Catholics (and for many others as well), large numbers of these decisions are found in documents that provide a foundation for modern liturgical life.

I would strongly recommend that we read again what some of these texts say. They are amazing texts that take on even more meaning with time. Even though parts of them have become outdated (in some cases), they retain the body, flavor, and authority of robust wine. I will mention only a few.

No discussion of modern liturgy can have any other starting point than *Sacrosanctum Concilium*, the *Constitution on the Sacred Liturgy* (1963), which is the very first document in this collection. In the thirty years now past, parts of what it proposed for a then-unrealized future have now become reality; yet, much remains to be done. But it is an inspiring document worth staying and praying with.

The *General Instruction of the Roman Missal* (found at the front of every *Sacramentary*) is another “must read” in our quest for basics; it appears in *Documents on the Liturgy* as the centerpiece of the collection of texts that deal with the eucharist (chapter two). As with any family document, it is long, and probably a bit boring in some places, but it is part of our family history and we need to read it.

In the same category of “must read” fall all the instructions of the sacramental books. The *praenotanda* are not often looked at by those just getting started in parish liturgical work, but they should be. It matters not how many times they have been rephrased by someone else in books on the liturgy, there is something unique and good, even beautiful, about going back to the basics.

**Women and Religious Ritual**


Lesley Northup states that the purpose of this book is to “consider how religious ritual affects and is affected by women.” To a large extent, this work fulfills its purpose.

The thirteen essays it contains are roughly divided into four sections on ritual and women: tradition, experience, expression, and evolution. Conceptually, it is to be “a snapshot of how women worship and ritualize.” In reality, it is more a series of snapshots picturing experiences than it is a unified, orderly expression. However, this small defect is not substantive and the well-written, scholarly essays emphasize content. To be frank, I understood some of them a great deal more than others, but this may say more about me than it does about the articles. I found a few of the anthropological and anthropological commentaries early on in the book educational, but I had difficulty seeing how they related to the overall consideration of the topic.

The work here is challenging and provocative, especially to those of us who come to ritual from deeply historical and regulated liturgical traditions. The wide-ranging discussions include aspects of Judaism, Evangelical Christianity, Roman Catholicism, Seventh-Day Adventism, Islam, the Women-Church movement, American Cultural Religion, Anglicanism, and other traditions. The scholarly aspect of some discussions does not require an extensive background in religion or theology.

Paradoxically, the book’s strength and
weakness combine in its form: a conceptual structure of thirteen different authors only marginally connected in topic and vastly different in their exposition. Thirteen views allow for the possibility of comprehensiveness but also of divergence. Finally this is a picture book in words, to be experienced rather than studied, to be felt rather than understood. My feeling as I concluded my own reading was one of sadness, but a sadness derived from something more than a minor quarrel with conceptual form: a sadness that my own and other liturgical traditions are so much poorer by the absence of so much of the experience and creativity of women.

A reviewer must look at the whole, and I recommend this book. It is not a comfortable reading experience, especially for those men who are accustomed to and do not “hear” the masculine writing voice. To develop an awareness of the persuasiveness of this long-dominant approach and its implied view of the world is part of the reason for my recommendation.

W. Thomas Faucher

Western Plainchant


For the past thirty years, Gregorian Chant by Willi Apel has been considered one of the most important books on plainchant. It still is, but it is also constantly important to research and rewrite the history of the chant in all its manifestations. David Hiley’s Western Plainchant does exactly that, and it should be available to all serious church musicians as a major reference work to be used again and again. Its subtitle promises it to be “a handbook,” and it is an exceptionally good one.

Hiley divides this massive subject into eleven sections. These include the chant’s role in the liturgy, genres, liturgical books and sources, notation, several chapters on its history, and on the reform and restoration of this chant. There are also plates, maps, tables, voluminous musical examples, and a massive bibliography.

The subject of plainchant is a complex and even a gargantuan one, and there will be controversies on how it should be “interpreted” or sung. While the time is ripe for dissemination and discussion, it is hoped that the opportunity will not be lost as positions are taken on interpretation of rhythm. Hiley makes a brief but succinct case for the recent research of the late Dom Eugene Cardine, O.S.B., and his companion monks at St. Pierre de Solesmes. The bibliography, however, has no reference to Cardine’s book, *Première Année de Chant Grégorien*, which presents the Solesmes approach (Editor’s note: That book has been translated into English by Dr. Tortolano, *Beginning Studies in Gregorian Chant* (1988) is available from GIA Publications, $14.95.)

Nevertheless, Western Plainchant is a complete book for what it sets out to do. It is good to see so many substantiated facts put clearly in sequence and perspective. It challenges the reader to become engaged with what can be enigmatic ideas and statements: how and which particular repertoire was sung by the congregation; which music could have had a folk music genesis; and always, how was it sung? The very challenges presented are a positive statement and tribute to Hiley’s magnum opus.

The notation is almost exclusively in “round” notes on a five-line staff. This certainly makes “easy” reading, but much of the inherent character and interpretative style is lost when the music is not in four-line, square note notation. Obviously Hiley had to make a unified presentation, and we do not fault him for doing so. However, at best, a little more square note notation would have been interesting and thought provoking. Perhaps, at the least, it should have been used in Guido of Arezzo’s hymn “Ut Quaest Laxis,” which is the foundation of staff notation.

Hiley’s work appears at an auspicious moment. Gregorian chant, also known as plainchant and plainsong, is enjoying a well-deserved revival of interest as it deservedly enjoys a “pride of place” on recent pop and classical CD charts. A small group of chant enthusiasts has worked with evangelical zeal to keep it alive since the proclamation of the Constitution on the Sacred Liturgy in 1963 during Vatican II. In this document chant was not banished but given pride of place. Nevertheless, this instruction has been read selectively and subjectively. Western Plainchant is a solid credo and reference for all those who are serious and honest about the church and its music.

This first-rate book has been well researched and will provide a wonderful incentive and challenge for what ultimately must be done: take chant off the printed page, sing it, and make it alive. To that we say, Alleluia and Amen.

William Tortolano

About Reviewers

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GIA Publications, 7404 South Mason Avenue, Chicago, IL 60638. (800) GIA-1385.

The Liturgical Press, St. John’s Abbey, PO Box 7500, Collegeville, MN 56321-7500. (800) 858-5450.

Oregon Catholic Press (OCP), 5336 NE Hassalo, Portland, OR 97213. (800) 548-8749.

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Together, Worship and the new Gather—Second Edition offer the greatest number of musical options available for worship today. For those who want the widest possible selection through the combination of a classic hymnbook and a great contemporary hymnal, this is it!

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for those who primarily use contemporary liturgical music but also want the best-known traditional hymns, Gather Comprehensive combines Gather—Second Edition and 230 organ-based traditional hymns in one book.
Congratulations to the Grand Rapids (Michigan) Chapter! Under the leadership of Steve Jenkins, this Chapter has been given new life and is active once more. Has your Chapter been inactive in recent years, perhaps because someone who exercised leadership has relocated? Well, it only takes the vision of one caring musician to get the ball rolling again... and that visionary might be you. As you read about the many activities going on each week in NPM Chapters throughout the country, you may wish that events like these could occur in your diocese. You may be the person who can make that happen. If you need some help, call me at the National Office. It's never too late for an inactive Chapter to find new life.

Welcome to the following newly formed Chapters: Birmingham, AL, with Robert Sullivan as its director; Richmond, VA, with Ron Smith as director; Sacramento, CA, Helen Krumm, director; Tulsa, OK, directed by Charlene Hayes Elston; Marquette, MI, with Warren Weber as its director; Memphis, TN, with Sr. Maureen Greiner, OSF, as director; and Denver, CO, with Fabian Yanez, director. We wish our new Chapters great success.

If you belong to any of these dioceses, please support the Chapter effort through your attendance at meetings. Don't wait to be asked to host a meeting or present a showcase—call the director and volunteer. Let's do all that we can to keep up the support offered by local Chapters!

This year the Pittsburgh Chapter received the NPM Chapter of the Year Award, presented at the Philadelphia Regional Convention (see the photo in Association News in the October-November issue of Pastoral Music). Congratulations to the musicians of this Diocese, who have continued a fine, long-standing tradition of liturgical excellence.

Rick Gibala
National Chapter Coordinator

Altoona-Johnstown, Pennsylvania

Our music ministers' retreat was held in August 20, 21, and 28. Sr. Jeanne Klesiewicz was the retreat day facilitator. We designed the program to provide reflection, prayer, encouragement, and fellowship for those involved in parish ministry.

Rosalie Beatty
Chapter Director

Dubuque, Iowa

On Monday, September 12, Janet Lyons conducted a workshop at St. Mary's Church on "Time Management in Ministry" (6:30-9:30 p.m.). The workshop dealt with new ways to plan your day, deal with procrastination, run meetings, meet deadlines, set goals, and so on.

Norine McDermott
Chapter Chairperson

Camden, New Jersey

On Wednesday, May 18, at the Church of the Nativity, Ted Kiefer presented a showcase titled "The Organ and Its Role in the Church." We held the annual election of officers at this meeting as well.

Nancy Deacon
Chapter Director

Fort Wayne-South Bend, Indiana

Chapter members met at the Sacred Heart Rectory in Warsaw, IN, on Monday, August 22, to share summer experi-
Pittsburgh, Pennsylvania

Our diocesan hymn festival at St. Paul’s Cathedral on Sunday, May 22, featured Dr. John Walker; we met for dinner at Duranti’s Restaurant following the festival. In September, Rev. Michael Joncas was the guest presenter at the Chapter meeting held at St. Paul of the Cross Monastery.

John Miller
Chapter Director

St. Louis, Missouri

Ten choirs participated in the choir festival held on Monday, May 16, at St. Mary Magdalene Church. Each choir sang for eight minutes, then they all joined in singing The Old Hundredth Psalm Tune by Ralph Vaughan Williams. Both the St. Louis and the Duchesne Branches of the Chapter met at Incarnate Word Parish on September 19 for a barbecue.

David Kowalczyk
Director, St. Louis Branch
Sr. Luella Dames, CPPS
Director, Duchesne Branch

Grand Rapids, Michigan

The Grand Rapids 1993-94 season was marked by a number of ground-breaking events. We instituted a quarterly newsletter. Our first annual “Festival of Catholic Song” involved 350 participants from 17 choirs who combined for a hymn sing. In June, we held “Music for a Summer’s Eve,” a fund-raiser that featured a concert provided by various performers from the Chapter.

Steve Jenkins
Chapter President

Rapid City, South Dakota

Members of the Chapter met for a choir festival on July 23 at St. Christopher’s Chapel. Rev. Don Hickerson challenged participants with his presentation, “How Do You Spell R.E.L.I.E.F? The Stretching of Musicians.” Dr. Steve Parker, professor of choral music at Black Hills State University, Spearfish, conducted a workshop on choral techniques.

Eleanor Solon, GS
Chapter Director

Scranton, Pennsylvania

Dr. Elaine Rendler was the guest speaker at our annual Clergy/Musician Dinner, held at St. Ann’s Monastery on May 17, and the evening concluded with a night prayer. On September 17, Msgr. Thomas Baniak presented “Sacraments: The Role of the Assembly” at St. John the Evangelist Church.

Mark Ignatovich
Chapter Director

Shreveport, Louisiana

Rob Glover was the main speaker for a conference on September 16-18 that was attended by 66 adults and 40 school-age children.

Carol Paga
Chapter Director

Stockton, California

Dr. Don Kendrick conducted the choral festival we held at the Cathedral of the Annunciation on Saturday, May 14, and we offered a showcase of closing hymns and hymn singing at Our Lady of Fatima Church, Modesto, on May 31.

Molly Argus
Chapter Director

Trenton, New Jersey

“Christmas in July”—on Sunday, July 24, at St. James Church—featured a showcase of Advent and Christmas music. We held our ‘94-’95 Kickoff Event at Holy Eucharist Church, Tabernacle, on September 18; it featured a vocal techniques workshop, which was followed by a potluck covered-dish social and evening prayer.

Bruce Salmestrelli
Chapter Director

Pastoral Music • December-January 1996
Stand... or Sit... and Breathe a Spell

Since singers use their bodies as their instruments, they need to put those bodies in proper condition for singing. Begin with posture. Poor posture leads to poor pitch, lack of breath support, fatigue, and uneven tone quality.

Stand with your feet slightly apart, one foot a little ahead of the other. Find a good center of balance. Now, with your arms beside your body, turn your palms forward. Swing your arms slowly out and over your head, inhaling as you raise your arms. Hold your breath while you hook your thumbs together over your head and stretch. Exhale slowly as you unlock your thumbs, turn your palms down, and let your arms fall slowly to your side.

As your arms lower, concentrate on keeping your chest high, but not rigid or tense. The chest should remain comfortably high, with the shoulders back, down, and relaxed. A high chest position allows the rib cage to rise, which in turn allows the inner organs to operate at maximum efficiency.

Proper head position is important, too. It aligns the resonating column of air in the body and frees the throat muscles from strain. Your neck should incline forward slightly to align the tra chea with the areas of the throat and the nasal passages. Never raise your chin to hit a high note!

When seated, you should sit forward on the edge of the chair, your legs uncrossed, with one foot slightly ahead of the other. Maintain the same head and chest positions as when you're standing. Do not rest against the back of the chair, unless that back is very straight.

Whether seated or standing, change positions frequently during rehearsals to avoid fatigue and boredom.

Breath! Breath management is to singers what bowing is to a violinist: Not only does it stop and start the sound, but it also controls phrasing, dynamics, intensity, and evenness of tone quality. Nature has given us an automatic breathing reflex, but singers must learn how to bring all of the muscles and processes of respiration under conscious control. Singers have to develop an almost instantaneous, silent inhalation with a long, controlled exhalation in order to sustain pitch and phrasing. The body will rebel at first against this uneven process, especially against the slow exhalation; it has to be re-trained to breathe.

Here's what has to happen. With the chest held high in the proper singing posture, the lungs hang freely in the rib cage. The singer gasps, as if startled, and the diaphragm, which has been arched under the lungs, immediately contracts downward. In a reflex movement, the abdominal walls relax, allowing the intestines to be pushed lower by the diaphragm. This action creates a large area between the ribs and the diaphragm, and the lungs fill with air to take up the available space.

Here are some practical hints to help you feel the actions and to train your breathing process.

**Inhalation.** Breathe quickly, as if you've been surprised or frightened. Feel the diaphragm's action. (Remember: Shoulders down!) Now, picture yourself getting ready to blow out a candle at some distance with a sudden puff of air. Keep your chest high as you fill your lungs quickly. Notice how your middle expands. Now, keeping your chest high, pretend you are sipping a soda through a long straw from a bottle on the floor. Notice the expansion at the bottom of your rib cage.

**Exhalation.** Once you've learned how to fill your lungs with the air you need for singing, you have to learn how to control the way you exhale, using only as much air as you need for a desired tone, volume, and phrase length. Place your hands against your upper ribs, under your arms. Now inhale four times, as if you are sipping the air through that long straw. Hold that breath; then while you are still holding your ribs and keeping your chest high, exhale on a long e: singing "Ah-h-h-h." Sing as long as your breath lasts, then repeat this exercise several times, each time moving up the scale by a half-step.
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C A L I F O R N I A

SAN DIEGO
March 19-22


WASHINGTON
March 8-11


ROSEMONT
March 10-12

19th Annual Great Lakes Pastoral Ministry Gathering. Theme: Ministering at a Time of Societal Upheaval and Ecclesial Uncertainty. Place: Holiday Inn O'Hare, Rosemont. Contact: Conference Services by Loretta Reif, PO Box 5084, Rockford, IL 61125. (815) 399-2150.

C O N N E C T I C U T

SOUTHINGTON
December 11

Workshop featuring Gregory Norbert. First Congregational Church, Southington. Contact Gordon Ellis at (203) 628-6958.

D I S T R I C T O F C O L U M B I A

WASHINGTON
January 18


WASHINGTON
February 24-26

23rd Annual East Coast Conference for Religious Education. Theme: Making New Wine: Shaping the Future through Catechesis. Speakers include Maria Harris, Gaynell Cronin, John Shea, Chris Nwaka Egbuilem, Maureen Kelly, Pastoral Music. December-January 1995

I L L I N O I S

MUNDELEIN
January 13-15

Liturgists' Reflection Weekend, featuring Fr. John Shea and the Chicago Office for Divine Worship staff, who will guide participants in the process that includes input, personal reflection, group sharing, and prayer. Place: Center for Development in Ministry, St. Mary of the Lake University, Mundelein. Contact: Programs Director, Office for Divine Worship, 1800 North Hermitage Avenue, Chicago, IL 60622-1101. (312) 486-5153.

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NEWTON
March 31-April 1
An Evening of Song and Prayer (March 31) and a Workshop on Worship with Children (April 1) featuring Christopher Walker and Bob Piery. Place: Boston College Newton Campus. Sponsor: The Georgetown Center. Contact: The Georgetown Center for Liturgy, Spirituality and the Arts, 3513 N Street, NW, Washington, DC 20007. (202) 687-4420.

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TEXAS

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February 20-21
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GERMANY

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March 8-12
Frankfurt International Music Fair. Product groups: lighting and sound technology; various instruments (string, woodwind, brass, percussion) and specialist publishers; electronic keyboard instruments and computer software and hardware; electric guitars and basses; piano and pipe organ salon. Place: Messe Frankfurt. Contact: Messe Frankfurt Service GmbH, Ludwig-Erhard-Anlage 1, 60327 Frankfurt am Main. Phone: (069) 7575-6415/6907; fax: (069) 7575-6950.

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

Pastoral Music • December-January 1995
Sacred Music Directory

A new directory that lists performing arts series, arranged by state, and artists who perform inspirational programs (and their managers) is targeted at churches that develop concert series. Sacred Music USA contains detailed listings of sacred performing arts series—contact person, type of music in the series (children and family, chamber orchestra, early music, operatic, liturgical dance, and so on), and budget category—details about associations and organizations, products and services, newsletters and other relevant publications. The first edition of this directory is due to appear in 1995. For more information, contact Sacred Music Publications, 21346 St. Andrews Boulevard, Suite 207, Boca Raton, FL 33433.

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Moving Crossroads

In its tenth anniversary year, Crossroads Music has moved to a new address: One Mayfair Court, Lemont, IL 60439. Phone: (708) 257-0005.

Collegium Catalogue

Collegium Records was established in 1984 as a label dedicated to the Cambridge Singers, with the aim of presenting a range of choral music in recordings of musical excellence and high technical quality. The Cambridge Singers are a mixed-voice chamber choir, formed in 1981 by their director John Rutter for the express purpose of making such recordings. The nucleus of the group was originally provided by former members of the chapel choir of Clare College, Cambridge, where Rutter had served as director of music (1975-79), supplemented by former members of other collegiate choirs. For a copy of their 1994-95 catalogue, write: Collegium Records, PO Box 31366, Omaha, NE 68131. Phone: 1 (800) 367-9059.

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At the request of its Standing Committee for Choir Directors, the National Association of Pastoral Musicians has developed a tour agency certification program to provide a standard for agencies wishing to take choirs directly to St. Peter’s Basilica in Rome as part of a tour and to establish a common ground on which all agencies would operate in relation to St. Peter’s. Certification is good for one year.

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Hotline

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This service is provided by the Membership Department at the National Office. The Hotline phone number is (202) 723-5800; fax is (202) 723-2262. Please ask for Margie Kilty; 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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Pastoral Music • December-January 1995
Pastoral Musicians, Help Us to Pray!

By Jean McLaughlin

More than ten years ago, in their statement Liturgical Music Today, the bishops of the Catholic Church in the United States affirmed that the ministry of music belongs to "the entire worshiping assembly," but that some members of the assembly exhibit special gifts for "leading . . . musical praise and thanksgiving." These people, they said, are "the pastoral musicians, whose ministry is especially cherished by the Church" (#63). The bishops defined a pastoral musician as being "first a disciple and then a minister," and they described what this distinction meant (#64):

The musician belongs first of all to the assembly; he or she is a worshipper above all. Like any member of the assembly, the pastoral musician needs to be a believer, needs to experience conversion, needs to hear the Gospel and so proclaim the praise of God. Thus, the pastoral musician is not merely an employee or volunteer. He or she is a minister, someone who shares faith, serves the community, and expresses the love of God and neighbor through music.

In preparing for this article I asked several of my pastoral musician colleagues to define their liturgical ministry. One definition illustrates a growth in our own perception of our ministry: "To me, the sounds of our choirs and cantors is of secondary importance. The primary consideration must always be the assembly." In the past twenty-five years, we've put most of our energies into developing musical leadership with our choirs and cantors. This colleague's statement, echoing what the U.S. bishops affirmed, points to our direction now and for the future; namely, the assembly is the primary ministry.

As I think about what it means to be a minister, I am reminded of the pre-Vatican II days when it was sufficient to be a well-trained musician.

As I think about what it means to be a minister, I am reminded of the pre-Vatican II days when it was sufficient to be a well-trained musician. Perhaps one of the most difficult transitions for the musicians of that era has been to realize that one must be more than a good musical technician to be an effective pastoral musician. The ability to understand the needs of one's community and to discern what can be most effective in leading that community in song prayer requires a commitment on the part of the pastoral musician which demands much more than musical talent. As we pray the eucharist with our assembly, we share in that common bond of faith. In addition, we are present to and involved with individuals for some of the most important spiritual and sacramental moments in our lives, baptisms, first communions, confirmations, reconciliations, and marriage. Each time we are part of these moments we have the opportunity to know and understand our community better, so that we may be better ministers. We learn to laugh and celebrate, cry and mourn with them. We can be an important part of their spiritual support system, just as their support sustains and nourishes us.

Maintaining a Balance

While it is very important that we realize the implications of being a minister to our assembly, it is equally important, if we are to be effective, that we find ways to
maintain a balance in our own lives. We too need to be supported and nourished.

If one is so fortunate as to be part of a community in which the staff works well together, one knows the value of trusting the talents of co-workers and pulling together for projects. How much easier it is when musician, liturgy committee, pastoral associate, priests—the staff—understand and appreciate the part that each plays in the life of the assembly. This understanding can alleviate the feeling that we are out there all alone. We know that others are equally concerned and involved.

In addition to support from within our community, whether it be through parishioners or staff members, it is important that we find other outlets for relief of our frustrations. If a day is particularly difficult, a few moments of quiet prayer help to ease the strain and add perspective to life and work.

The best means of support that I have found outside of my own community is that of my colleagues. All of us have demanding, difficult schedules, but we manage to find time and opportunities to be together. In these moments taken from our sometimes confusing days we share our ministerial joy, our frustrations, and our love for one another. These moments re-create our life.

Several years ago, a new pastoral musician was hired at a neighboring parish. I telephoned and suggested that we might meet for lunch and become acquainted. Since that time, we have become good friends and have supported one another in difficult times and shared our joys in the good times. Our choirs have worked together and we have been involved in programs in each others' parish. The collegiality has not only been of value to us, but it has also broadened the experience of both assemblies.

Becoming involved in projects with other directors can be a wonderful creative outlet and can energize and inspire us to better serve in our assemblies. One project that members of our diocesan music committees took on for several years was the Chrism Mass. None of us particularly needed an additional duty during Holy Week, but we truly enjoyed the opportunity to work together and managed to fit it into our already hectic schedules. The feeling of "burnout," as it has come to be known, may not necessarily be a result solely of overwork; it may also develop from a lack of satisfaction and motivation. A project involving other colleagues in which the outcome does not rest entirely on one set of shoulders can be refreshing and rewarding. It is always possible to meet with other musicians and plan activities, great or small. Take advantage of the experience of others. Much of what I have learned as a pastoral musician has come from working with others. It is also the way I have made many lasting friendships.

Using All Our Gifts

As pastoral musicians it is our responsibility to use all of our gifts, musical and otherwise, to the greatest advan-
tage. We must be familiar with the tools of the trade, especially the bishops' documents Music in Catholic Worship, Environment and Art in Catholic Worship, Liturgical Music Today; the international General Instruction of the Roman Missal; and the liturgical books—the Lectionary and Sacramentary for Mass, the other sacramental rituals, and the Liturgy of the Hours. Even if we are working in a parish with limited funds, the above resources should be available. As we become familiar with these books and documents, our understanding of the basics becomes clearer. It should be the responsibility of the parish to make other resources available such as magazines and periodicals pertaining to pastoral music. Likewise, it is the responsibility of the musician to take advantage of these references, and to take the time to read them.

In addition to educating ourselves, it is our task to educate others. Many pastoral musicians are classically trained musicians who spent many hours preparing for recitals. That training stressed the individual as a potential performer, but in making the transition from classically trained musician to pastoral musician, we have learned that an individual must not only possess excellent musical skills, but also must be willing to train others. Our understanding of our role must shift from performer to enabler. It becomes part of the ministry to enable others, such as cantors and choir, to lead the assembly.

I found the challenge of making this transition one of my most difficult tasks. As an individual trained in keyboard and voice, it was very easy for me to lead the assembly from the organ. Since I was so busy with other aspects of the job, a cantor program was not a priority. It was one thing that I felt I could do proficiently. It took some time to admit that an individual who was more visible to the assembly would be more effective in leading them. I reluctantly began a cantor training program. Years later, after witnessing the results, I realize that this decision greatly improved the assembly's participation. Now it is not difficult to admit that I felt I was giving up some control by giving the responsibility of leading the assembly to others. Recently, one of our eighth grade cantors moved into the adult cantor program. As I accompanied her at that first weekend liturgy, the beauty of her clear soprano voice and flowing arm movements moved me to tears. "This is what it's all about," I thought—enabling others to be capable teachers.

Perhaps the best description of what pastoral music should be was given by Bishop James R. Hoffman of Toledo, OH, in his address to the pastoral musicians at the 1994 NPM Regional Convention in Toledo: "Pastoral musicians, help us to pray!"
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