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That they all be one, as my Father in me and I in you; that they all may be one in Christ” (see John 17:20).

A principal role of a bishop is to be a source of unity, no easy task in contemporary society. The recent encyclical of Pope John Paul II, Ut Unum Sint, describes the role of the pope in promoting unity. The practice of the early Church envisioned the Bishop of Rome to be first among equals.

But being the theological source of unity and creating a spirit of unity among equals may require different strategies in different eras. In family terms, it is a question of when it is best for a parent to apply discipline and when it is best for a parent to use love. In institutional terms, it becomes a question of whether, or when, to provide a stern image of controlling “who’s in” and “who’s out,” as John Paul II has done, or to provide the gentle image of “everyone’s welcome here” of Pope John XXIII. Or, in the folk saying, honey attracts more than vinegar.

As pastoral musicians working within the institution of the Catholic Church, we are challenged to assist in presenting the “image” of the bishop to our parish assembly. We all know the unique dynamic a parish visitation of the bishop makes: there is more energy, more details are attended to, and the people sing better.

This issue of Pastoral Music is about the two-way communication between the bishop with his diocesan staff and the parish with its music (and liturgical) ministers. There are lots of issues here. In one direction, in what way and by what method should a bishop participate in a parish program? What image and music should (and shouldn’t) the bishop portray through music and liturgy? And, in the other direction, how should a pastoral musician participate in a diocesan program? And how should a pastoral musician prepare and respond to a bishop’s parish visitation?

Each situation is unique. But in this time of anti-institutionalism and anti-authoritarianism and their accompanying backlash, it is good to remind ourselves of the proper respect for authority. Catherine d’Hueck Doherty, of Madonna House, once said to me, “The solution to clericalism is not anti-clericalism, but the proper respect for the clergy.” She’s right, and her wisdom applies to all authorities, even when authority might seem to be misused.

And that leads us to the articles in this issue: a vision of the bishop, from a bishop (Truettman) and from the Bishop’s Ceremonial (Truitt); the role of the bishop in his own cathedral music program (Fellows) and in a multi-ethnic parish (Cummins and Manibusan); a bishop in conversation with the members of the community (Bishop Thompson and representatives from the Diocese of Charleston, SC); and finally, a look at a diocesan office of worship (Miller).

Writing in Ut Unum Sint (#22) about the need for unity among all Christian bodies, Pope John Paul II also highlighted the necessity for prayer that is offered in communion with the bishop and with each other:

If Christians, despite their divisions, can grow ever more united in common prayer around Christ, they will grow in the awareness of how little divides them in comparison to what unites them. It is a matter of frequency and more regularly before Christ in prayer, they will be able to gain the courage to face all the painful human reality of their divisions, and they will find themselves better as a community of the church which Christ constantly builds up in the Holy Spirit, in spite of all weaknesses and human limitations.
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**Cover:** The installation of Bishop John S. Cummins of Oakland, CA. Photo courtesy of The Catholic Voice, newspaper of the Diocese of Oakland. Additional photographs courtesy of these diocesan newspapers: The Catholic Voice; Lake Shore Visitor (Diocese of Erie, PA); The New Catholic Miscellany (Diocese of Charleston, SC).
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“Religious” Culture?

In response to [Father Funk’s “In This Issue . . .”] editorial in Pastoral Music magazine, June-July 1995, I would like to make the following comments.

You posed the question, “Is there such a thing as ‘religious’ culture?” To answer this, we might first want to know the definition of culture. Webster’s Dictionary defines culture as:

1. The totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought typical of a population or community at a given time. 2. A style of social and artistic expression peculiar to a class or society. 3. Intellectual and artistic activity. 4. The act of developing the social, moral, and intellectual faculties through education . . .

It would seem very easy to fit religion as a whole into any one of the above definitions, however, definitions 1 and 4 seem particularly applicable to the concept of a culture which by its very structure and make-up sets it apart from [that of] another group of people. The . . . definitions could be split to show a hierarchy of different types of culture in relation to religion: the religious culture itself (a “parent” culture), one encompassing all Christians, one all Jews, one for Buddhists, etc., and sub-cultures of acts of worship (liturgy and ritual) which would be indigenous to a specific ethnic group, faith/denomination, and/or locality.

Religion has always assumed the duty of transmitting moral laws based upon its beliefs which are meant to elicit “proper” behavior from its followers. In the past these laws have been strictly enforced and have impacted the thoughts and actions of worshipers beyond the scope of the actual worship experience. However, church law and moral codes may not be in sync with non-religious public opinion or current trends. By integrating these laws into their lives, believers are, in fact, setting themselves apart from the rest of the population which does not believe as they do. They have created their own culture. (You can pose a question similar to the chicken-and-egg dilemma: Do we gather as part of a religious culture because of what we believe, or do we come to believe because we have gathered?)

Inconsistency in what a religious culture as a whole expects from its believers can be a source of frustration and confusion for the faithful. Remember the literal “culture shock” experienced (and still experienced!) by older Catholics at the time of the changes brought about by Vatican II, when what was “improper” behavior, e.g., [eating] red meat on Fridays, had suddenly become “proper”? The imprint of the old religious culture on the individual worshipers had created personal anxiety and confusion when [the worshipers were] faced with the expectations of the new religious culture. The misalignment of what the faithful had always been taught to believe with what they were now expected to believe caused some Catholics to no longer feel they could identify with the culture (teaching, beliefs) of the Church.

The sub-cultures . . . represented by . . . specific acts of worship . . . would [be constituted by] those times when the faithful come together as a community to celebrate their faith. It is at those times [that] the artistic and intellectual achievements of a particular sub-culture of worship will be most evident. These sub-cultures are directly affected by the overall beliefs of the “parent” religious culture. The ethnicity of the peoples participating in the worship would demand that any symbols, gestures, and music would be.
easily understood by and meaningful for that culture. The worship space itself would reflect an adaptation to the geographic area (country) in which they worship.

These sub-cultures are portable beyond their country of origin, though. An example would be the recent rise of Catholic and Protestant churches in the United States which minister to a specific ethnic group. As we encounter an even more varied ethnic mix here in the U.S., we will have to address the peculiar problem of inculturation in regards to...pockets of various ethnic groups sprinkled among other ethnic groups. Once a particular group has left its country of origin and established itself on foreign soil, it may be time to question the necessity of continuing to address a group based on its ethnicity. Would this mean it has then ceased to be a sub-culture, or has it become a homogenized version of the religious culture as a whole?

Basically, humans desire forms of worship which they can understand, which have meaning in their lives based on their beliefs, and they will seek forms of worship which allow those needs to be met. It seems right for individual sub-cultures to exist beneath the umbrella of the parent culture. In regards to which elements of a culture will be incorporated into the liturgy, it is important to agree on what we agree on, to establish some norms/expectations in regard to the celebration of the eucharist, and then to allow each sub-culture the freedom to create a worship experience which reflects an understanding of the needs of the particular culture. It may be very difficult for the Catholic Church to meet all the needs for all the varied cultures in the world, and equally difficult to try and handle the problem in a cookie cutter way by imposing uniformity.

Deborah Vornholt
Leavenworth, KS

An Unworthy Depiction

The “art” on page 49 of your June-July 1995 issue of Pastoral Music is... an unworthy depiction of the Blessed Mother of our Lord Jesus Christ and St. Elizabeth.

Mary Jane Gast
Randalstown, MD

Letters Welcome

Address your reflections to: Editor, Pastoral Music, 225 Sheridan Street, NW, Washington, DC 20011-1492. Or fax the editor at (202) 723-2282.

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**Association News**

**Members Update**

**A Circle of Friends**

Delegates at the National Convention in Cincinnati were the first to see a new logo for the Association: NPM—A Circle of Friends. Added to that logo at the NPM Booth was the description “The Meeting Place.” Here’s how we explained that logo in the Convention book:

During the nearly two decades in which The National Association of Pastoral Musicians has been evolving into a truly professional Association, a second level of development has also been going on. At every Convention, at every School or Institute, and in letters to Pastoral Music, we have expressed the importance of gathering with others who love music, who love the sound of a singing congregation, the church, and music ministry. As we are becoming more and more professional, we are also becoming more and more a circle of friends.

The strongest proof that NPM is a circle of friends appears at our annual Convention weeks. We gather at the Convention—our “meeting place”—to see the faces, to feel the spirits, to hear the voices of the people we have come to know, whose commitment to pastoral music is like our own. Many of us come to the Convention as much to enter once more into this “circle of friends” as to be educated and inspired.

**New Schools Coordinator**

Barbara Girolami has replaced Jon Mumford on the National Staff as coordinator for the NPM Schools and Institutes. Barbara has spent many years as a pastoral musician, offering her talents as both a singer and a guitarist. Currently she directs a children’s choir at an Episcopal parish on Capitol Hill and the Marymount University Choir. She is a graduate of The Catholic University of America (Washington, DC), with a degree in music education. Her professional background includes extensive work with facilities: most recently in the housing office at Marymount University, Arlington, VA, and earlier at Sacred Heart School in Manhattan, where she arranged rental of the facilities for use at weddings and in movie shoots (including Working Girl). Barbara has also worked as a registrar and educational assistant at the Levine School of Music in Washington, DC, in the development office of the Capital Children’s Museum, located near Washington’s Union Station, and in video conferencing for Bell & Howell.

**Regional Choir Festivals for 1996**

The NPM Choir Festivals for 1996 will be held during the Regional Conventions in Cleveland, OH (July 10-13) and in Stamford, CT (August 21-24). The application deadline for either Festival will be at the end of January 1996, and the National Choir Festival Committee plans to have information packets available for interested choirs by November 30, 1995. Further details about the Festivals will be available in an upcoming issue of Pastoral Music. Start planning now to join the excitement of a massed choir performance and the challenge of preparing your choir for adjudication.

**Instrumentalists Wanted**

If you play an instrument, and would like to play in the NPM orchestra or in one of the ensembles at an NPM Convention in 1996 (Milwaukee, WI; Cleveland, OH; Denver, CO; Stamford, CT), please contact the National Office. Partial registration discounts are available. When you call or fax, please give us your name, address, daytime phone/fax number, instrument, degree of efficiency (sight reader, for instance), and experience. Here are opportunities to make a real contribution to your Association... and to have fun, too!

**Counting the Cost of Sung Worship**

Just before he took over as music director of the National Symphony Orchestra, Leonard Slatkin was interviewed by Theodore Wiprud for Stagebill (January 1995) about his vision for the orchestra. Many of his comments reflected his belief that, if it is to survive, the symphony orchestra must serve as a "model of artistic integrity and musical values as we enter the next century." We paraphrase here his reflections about the need for a careful examination of what it costs to preserve and develop what society calls "culture," and we apply these thoughts to the future of pastoral music:

Pastoral musicians shouldn’t distance themselves from their communities. They need to become active teachers, active as policy makers, active as communicators. Tomorrow’s pastoral musicians will go out into segments of the community for teaching, for visiting retirement homes, for dealing with media.

It’s a way to ensure the future of pastoral music. What is the cost of sung worship? How much do we pay for it, and at what point is it not worth it anymore? The way to combat that way of thinking is to make the members of the pastoral music ministry (say, for example, the choir and its director and its support staff) more active in the com-
munity, so their roles are increased and the diversity of what they present to the community is much wider.

Pastoral musicians are striving today to meet high technical and musical standards. Now it's a question of which musicians are making themselves so ingrained in the community that if something were to happen to the music ministry, there would be an outcry not just from the arts community but from the populace in general. That's what has to change.

Since parishes and dioceses do not take as active a hand in arts education as we would like, it's up to pastoral musicians themselves to do it. I think the most important thing is to spark imagination in kids, to open them up to new worlds of sight and sound. That's all part of what the pastoral music ministry could do.

Meetings & Reports

Bishops Await Mail Ballot

At their June meeting in Chicago, the U.S. Catholic Bishops discussed and voted on the third part of the proposed Sacramentary revision. Because a number of the bishops weren't present for the meeting, and votes on liturgical matters require approval by a two-thirds majority of all the bishops eligible to vote, a mail ballot was sent out to the absent bishops—the results should be known by the end of the summer.

The bishops voted on two pieces of the third part of the Sacramentary: the Order of Mass and the proposed American adaptations to the Order of Mass. They did not get to a third piece that had been proposed: a Pastoral Introduction to the Sacramentary that would accompany the General Instruction of the Roman Missal. Voting on that introduction will take place during the November meeting of the bishops.

New Eucharistic Prayer Nearly Ready

The Vatican has approved the use in the U.S. of a Eucharistic Prayer for Various Needs and Occasions after certain (mostly stylistic) modifications are made in the translation. This prayer has several paragraphs that may be inserted to fit the occasion being celebrated. Once those changes are made, and the text of the prayer is ready for publication, Cardinal Keeler, NCCB President, will set the effective date for use of this new prayer.

Technology in Worship

Echoing a concern expressed four years ago by the DMMD in its "Resolution on the Use of Pre-Recorded Music in the Liturgy" (adopted July 12, 1991), the American Council of Organists has begun an ongoing study of the use of technology in worship with a conference (May 2 in New York) titled "Worship and Technology: Walking the Fine Line." Representatives of major Canadian and American church bodies gathered for discussions about and demonstrations of some of the new technology presented by Robert Batasini (GIA), Kyler Brown (organist at St. Mary the Virgin, New York), Alan Davis (organist at St. Patrick's Cathedral, New York), Richard Houghten (Syncordia, a manufacturer of electronic components for organs), Alice Parker (Melodious Accord), and Don E. Saliers (Emory University, Atlanta).

Saliers noted that the problems raised by technology are not new for worship leaders, and Houghten observed that new technologies offer "powerful new tools" to musicians, pastors, and congregations. But Batasini reminded participants that "worship is a participatory event, not a performance, and the primary celebrant is the people. If we remove humanity from sacred music, it has no reason to exist."

A second presentation on technology and worship is scheduled for the AGO's national convention in New York in July 1996. For additional information, contact Maureen Jais-Mick at (301) 986-8706.

Michael Mathis Award to Sr. Mary Collins, O.S.B.

Celebrating its twenty-fifth anniversary during a conference on liturgical renewal, June 19-22, the University of Notre Dame's Center for Pastoral Liturgy presented the Michael Mathis Award to Sr. Mary Collins, O.S.B., associate professor of religion and religious education at The Catholic University of America. The award is named for the Holy Cross priest who founded Notre Dame's liturgical studies program; it recognizes people who have made a significant contribution to the renewal of Catholic worship in the United States. Sr. Collins has made such a contribution through her scholarly and pastoral articles (including those in Pastoral Music), her membership on the International Commission on English in the Liturgy, and her work on ICEL's committees for the translation of the liturgical psalter (1978-94).

CUA Liturgy Program at 25

The Liturgical Studies Program at The Catholic University of America is also celebrating its twenty-fifth anniversary this year. The heart of the celebration is a symposium titled "The Eucharist: Toward the Third Millennium," to be held at the University on September 22-23, 1995. Presenters include David Power, Margaret Mary Kelleher, Kevin Irwin, Gerard Austin, Frederick McManus, and Mary Collins. For more information, contact: Rev. Kevin Irwin, The Catholic University of America, 125 Caldwell Hall, Washington, DC 20064. (202) 319-5481.

Conference in Orlando

The Office of Liturgy of the Diocese of Orlando is sponsoring a two-day conference (September 29-30) titled "Celebrate the Mystery & Live the Faith" Nationally known major speakers include Rev. J. Michael Joncas, Dr. Elaine Rendler, and Sr. Linda Caupin, C.D.P. Ms Mary Frances Reza will facilitate a Spanish track. Preconference focus sessions on Friday morning and afternoon are designed to meet the needs of professional ministers, but are open to all. The conference proper begins on Friday evening, with vespers and an address by Dr. Rendler. The site is the Orlando North Hilton in Altamonte Springs, FL. For more information, contact the Office of Liturgy, Diocese of Orlando, PO Box 1800, Orlando, FL 32802.

1996 Grawemeyer Award

The University of Louisville has announced its competition for the Grawemeyer Award for Music Composition, an international prize in recognition of outstanding achievement by a living composer in a large musical genre: choral, orchestral, chamber, electronic, song-cycle, dance, opera, musical theater, extended solo work, and the like. The 1996 award will be granted for a work that had its premiere between January 1, 1991, and December 31, 1995. The amount of the award to the composer is $150,000. Completed entries for the 1996 award must reach the University of Louisville by January 29, 1996. For more information, contact: Grawemeyer Music Award Committee, School of Music, University of Louisville, Louisville, KY 40292.

Pastoral Music • August-September 1995
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A Bill of Rights—and Obligations—for Pastoral Musicians

BY M. D. RIDGE

Grumbling and muttering: We all do it. It’s a good thing that our thoughts don’t show up like cartoon balloons over our heads. Over the choir director’s noggin, just as rehearsal is about to begin, the balloon would read: “Why is she always five minutes late?” while the singer would be seen to mutter: “He always takes ten minutes to get organized!” During the liturgy, a member of the assembly would be identified by this balloon: “Why can’t they just sing the old songs?” The choir director’s verbal halo would then be reading: “Why are they always so resistant to anything new?”

Every cooperative human endeavor requires some form of social contract—an agreement regarding which expectations are legitimate and which corresponding obligations are appropriate. These expectations and obligations may be stated formally and explicitly, as in a country’s constitution and its laws; or they may be informally and implicitly assumed as part of the social fabric.

Music ministry is certainly a form of cooperative human endeavor, with a set of relationships among the music director, the singers, and the instrumentalists who make up the music ministry. These relationships are part of, and reflect, the relationship between the music ministry and the community it serves. Each individual or group has legitimate expectations of the other; each expectation has a corresponding obligation, often implied rather than explicitly stated.

Since these expectations and obligations are rarely stated in any formal way, it may be useful to make what is implicit explicit. First, let’s look at the relationship between the director and the other musicians.

Every music director wants people to show up on time and pay attention to what’s going on; the other side of this coin is that the singers and the instrumentalists want the director to be prompt and not waste their time. Some directors have developed a more-or-less formal “contract” with their choir members, one that is to be signed, and which outlines specifically what responsibilities the commitment to join the choir entails. This is a good start on making expectations clear.

It’s a good thing that our thoughts don’t show up like cartoon balloons over our heads.

But it ignores the old principle that the knife cuts both ways: The relationship between the director and the choir is a mutual relationship, with parallel specifics. The list in the box at the bottom of this page outlines some of these mutual specifics.

In the same way, the relationship between the music ministry and the community it serves is a mutual one, with parallel expectations and obligations.

Every community wants good musical leadership, and the members of every music ministry want to do the best they can. The list in the box on page 9 outlines some of the mutual expectations between the community and the music ministers.

Speaking the Same Language

Most miscommunication results when the parties to a contract aren’t “speaking the same language.” Expectations that may seem perfectly clear and reasonable to one may not even occur to the other. It seems that we are simply not very good at reading one another’s minds.

I suggest these parallel lists—a bill of rights and obligations, if you will—as a starting point for fruitful discussions between the members of the music ministry and their director, and between the music ministers and community representatives such as the pastor, liturgy committee, and parish council members. The lists are brief and basic for a reason: While additions and changes might be made to suit particular circumstances,
clarity (or simplicity) makes a guideline easier to remember—and makes it more likely to be effective.

Don't allow any discussions to degenerate into gripe sessions; you know how fruitless they are. It may feel good to get some things off your chest, but frustration will set in when nothing happens after the meeting. The goal to aim for is the production of a simple, workable set of guidelines.

Make this a rule for your discussions: All statements must be made in positive terms. For example, if the community's representatives feel that there's too much new music being introduced, they should avoid making a negative statement like "Don't bring in so much new music!" Instead, they should stress the positive: "Introduce new music thoughtfully." Negative statements produce instant negative reactions. When either party is on the defensive, that signals the end of effective communication!

**Specifics change.**

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When you arrive at a statement, make sure that it is not full of specifics: that will bog down the discussion. Specifics change. A budget that was adequate last year, for instance, may no longer be enough for a choir that has doubled in size. Agreeing that the parish should provide "a just sum" for a music budget is general enough to address the issue, without unnecessary specifics or restrictions. Similarly, an agreement to "be prompt" applies to any agreed-on time: the specific time will vary for parish to parish, and from choir to contemporary ensemble in the same parish.

Finally, remember that mutual respect is crucial to this process. An "us versus them" attitude won't work. But when we make our reasonable expectations of one another clear, and when we reach a mutual agreement on what they are, then our communication proves itself effective—and it offers great hope that our ministry will be as effective.

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**Community — Music Ministry**

The community has the right to expect that music ministers will:

1. Support the community.
2. Improve their musical and liturgical knowledge.
3. Be prepared.
4. Be responsible in budget matters.
5. Be responsive to changes.
6. Choose music that fits the readings.
7. Select music that will serve the community long and well.
8. Introduce new music thoughtfully.
10. Lead the community in sung prayer.

Music ministers have the right to expect that the community will:

1. Support musicians in their ministry.
2. Provide opportunities for education in music and liturgy.
3. Provide adequate rehearsal space.
4. Provide a just sum for a music budget.
5. Provide advance notice and adequate catechesis for changes.
6. Be aware of the readings.
7. Provide constructive feedback for choices.
8. Learn new music with an open mind.
9. Appreciate their efforts.
10. Respond wholeheartedly in sung prayer.

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Liturgical Preparation: Avoid the Big Bang Theory

BY DEBORAH VORNHOLT

If you’re like me, then you remember that when you were five years old the whole world revolved around Christmas. You spent anxious months anticipating the excitement that would surround the most wonderful celebration of the year (and worrying that Santa knew for sure whether you were being naughty or nice). The siren call of Christmas morning sounded in our imaginations long before the day itself arrived, as we sat fidgeting in school, ticking off the long, boring days that had to pass until Christmas vacation. Christmas, when we were young, was the celebration that held the promise of magical feelings that seemed otherwise unattainable on any other day of the year.

When we passed into adulthood, of course, we came to realize that no one day could live up to such expectations. But still we found ourselves longing for the magical moment, for something that would move us in an extraordinary way.

We found, too, that our culture holds fast to this same longing, teaching people to live for the excitement that is to be found only in the extraordinary. We learned to look for the magic that was once to be found only on Christmas morning, but to look for it in the ultimate vacation or the ultimate car. We came to understand that we should shun the ordinary, and we found out that we should become quickly bored with the things that we do at home, work, or play become routine.

Shunning Exile in Mundania

The restless quest for adventure that is part of our culture may also influence our approach to liturgy. Perhaps we approach liturgy looking for the new, the thrilling, the out-of-the-ordinary. Like the characters in Piers Anthony’s “Xanth” novels, we may fear losing the magic and being exiled to Mundania.

If we are serving our community on its liturgy committee, perhaps we need to take a new look at what it means to come before God day after day, week after week, saying and doing the same things over and over again. How does the simple repetition of familiar words and actions work to form—and become an integral part of—our prayer experience? What do we suppose our rituals mean to those with whom we worship? Do we assume that everyone who gathers for worship is bored, so we have to prepare a liturgy designed to “knock ‘em dead”?

In an effort to lessen the boredom that we perceive (or think we perceive) in ourselves and in others, we may be preparing liturgies that are filled with variety, in which we are always trying something new or different. In the process, we may be obscuring the ritual that is taking place, as we try to fill every “empty space” with music or actions. We may be planning grand celebrations worthy of St. Peter’s Basilica because our culture has convinced us that “ordinary” liturgy, those rituals we celebrate week after week, seem so naked, so ... ordinary. We lose sight of the fact that it is the ritual itself, in all its ordinariness and repeatability, that has nurtured and fed the community of faith through the centuries.

“Awe-Full” Experiences

There seems to be a tendency among liturgy committees, at least among those of some parishes in which I have lived and worked, to focus on the large, impressive liturgies that we celebrate on special occasions. I call them “Big Bang” liturgies, because planning for them tends to begin at a single point, but then it fragments and spreads explosively in every direction. The goal of this explosive expansion, it seems, is to blow the people right out of the pews!

Such liturgies seem designed to be “awe-full” experiences. They take place at Christmas Midnight Mass, or at the Paschal Vigil, or at the parish centennial celebration. At such “Big Bang” liturgies, there are twice as many choir members as usual, twice as many presiders, an

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entrance procession that stretches down the side, out the door, and around the block, with participants carrying as many banners as may be found. (A friend of mine describes such liturgies as filled with all the smells and bells.) It is as if we believe that in the hugeness of it all we will discover what celebration means, and who God is.

In the Valley of Dry Bones

But if we keep our attention focused only on such “main event” liturgies, we may fail to notice how sparse our daily and weekly liturgies are, and how little care we are bringing to their celebration. If our other liturgies are as barren as the valley of dry bones in Ezekiel’s vision (Ezek. 37), then the sudden flowering of an overstuffed liturgy amid that emptiness may seem out of place. If a community drifts routinely and uneventfully from liturgy to liturgy in the ordinary course of the year, then enters into a carefully planned, fully orchestrated, “Cadillac” liturgy, they may emerge from that event somewhat shell-shocked. They may wonder what it was all about, but they will be convinced that it must have been about something important, because it lasted so long.

The Big Bang approach to liturgy preparation may perpetuate the cultural misconception that bigger is better and that, somehow, God is more present in really extravagant ceremonies. We need to question whether our parishes have to pass through extended periods of liturgical famine, during which we are deprived of bread and wine, only to be overwhelmed at the end of the dry season with a huge liturgical feast that stuffs us, ritually, to satiation.

Five Suggestions

That approach to liturgy is certainly the case in my parish, so I want to offer the following suggestions about liturgical preparation throughout the year.

1. Check for a pulse. Does there seem to be a steady flow of life in our liturgies, or do the signs of life seem to clump around major feast days? If the latter is true, it may suggest some kind of arterial blockage in our liturgy, and we should go looking for those areas where the pulse seems weakest, and give them some attention.

2. Make room for tradition. In every community, there will come a time to make changes in the regular pattern of celebration. But, once we find areas that we think are in need of change, we should be sensitive to the reasonable traditions that exist in our parish community, and the way they relate to and provide the foundation for people’s ways of praying, before we institute any large scale change.

The very traditions that don’t seem logical are the ones we should examine and evaluate most carefully.

The very traditions that don’t seem logical are the ones we should examine and evaluate most carefully, the ones that seem to be done only because “it’s always been done that way.” When we do finally decide to make a change, then we should be sure that everyone in the assembly understands what’s going on, and why.

3. Separate fantasy from reality. How many times have you heard, at the end of a big celebration, someone exclaiming, “This is how it should be every week!” There is a measure of truth in that statement, because at least something of the
sense of excitement, community, and spirit that surrounds a big celebration should be present in every liturgy, no matter how small the assembly or routine the occasion. On the other hand, we all realize that a steady diet of elaborate liturgy would be like sitting down to a plate of fudge for supper every night: it wouldn't be long before we'd gag at the sight of fudge, and start to look around for something just a little lighter.

The desire to make every day a holiday ignores the fact that real life is mostly made up of the simple and the routine, and that many humans seem to find the predictability of routine and ritual very comforting. Liturgical ministers should acknowledge and respond to this need.

It wouldn't be long before we'd gag at the sight of fudge, and look around for something just a little lighter.

for routine; liturgy planners should weave it into their preparations. Still, we should remember that routine and predictability are not equivalent to doing things carelessly, or with what seems to be mindless repetition.

4. Share the wealth. We should not pool all of our time, talent, and energy only for the special liturgies that we prepare as the focal point of a year or a season. That same talent, and much of the time and energy, as well, are present in the same people throughout the year. We shouldn't hesitate to call on some of those resources to prepare "ordinary" liturgies. If we always schedule the best lectors or the best musicians for one particular Mass, we should take the time to find out if they would prefer to alternate their schedules, or to help out occasionally at another Mass.

5. Keep informed about local and national events. Planners have to be sensitive to those events that may affect how our parish worships. In the event of a local tragedy, for example, any attempt to force-feed the assembly with an exceptionally upbeat liturgy may ignore the community's need to grieve. Such sensitivity should apply even in instances where a liturgy has been prepared down to the tiniest detail. Those who prepare and lead worship should take special care to be flexible, to recognize that we need an approach to liturgy that acknowledges and addresses what the assembly is feeling, one that provides people with the comfort of the familiar, especially in difficult times.

Whether or not our prayer spills over into the rest of our life, the rest of life certainly has a way of intruding on our prayer. We often come to the eucharist carrying a lot of baggage that determines how we will enter into this liturgy. Especially as liturgical ministers, we should recognize the events that are shaping our lives and those around us.

Silence Is Not Always Golden

In avoiding the Big Bang approach, however, we need not go to the other extreme. We shouldn't restrict ourselves to quiet, subdued liturgies; joyous celebration is very important, particularly at times of the year which are special to the church as a whole and to the local parish community. Preparing for and participating in a liturgy for a special occasion is very exciting; such celebrations help to build a sense of community and common cause among those who are involved. Still, such celebrations should come as an exclamation point, a great Amen to the way we have been treating liturgy through the rest of the year.

If we fail to minister to our communities by giving them thoughtful, cared-for liturgies on a daily or weekly basis, but then confront them with a liturgy that has obviously had a lot of energy poured into it, our approach to liturgy will make as much sense to them as suddenly singing fortissimo in the middle of a lullaby. It will certainly say a lot to the assembly about what we believe the true celebrations to be, the only ones that are worthy of some special touches.

If our goal is to create a prayerful worshipping community, then our ritual celebrations require a continuity of care, every day, not just for special occasions. The hunger that people feel for a relationship with God through prayer, whether they are praying alone or with other members of the community, is one that must be fed continually. Sometimes the voice of God may be lost in the hullabaloo of the Big Bang; sometimes it is best heard in the whisper that emerges from silence.
The Bishop and the Liturgy
The Bishop: Focus of Liturgical Unity

By Bishop Donald W. Trautman

From ancient times the altar was always a focal point for eyes and the liturgical center of the church building. Sometimes this centrality was emphasized by a baldachin or, later on, by various architectural devices such as the cupola. However, the altar was not the only center of the celebration. The chair from which the bishop presided at the eucharist was also central. In the early church buildings of the West, the bishop's chair was placed at the center of a rather shallow apse and on a higher level than the altar, so that he could see the entire assembly and could be heard by all. At each side of the bishop's chair, there was a semicircular bench for the priests. This structural arrangement made the bishop the center and focal point of the entire assembly. These elements simply emphasized the importance of the episcopus or "overseer."

The Council Fathers of Vatican II, in their Constitution on the Sacred Liturgy (#41), declared:

The bishop is to be considered the high priest of his flock . . . It is from him that the faithful who are under his care derive and maintain their life in Christ.

Therefore, all should hold in very high esteem the liturgical life of the diocese which centers around the bishop, especially in his cathedral church. Let them be persuaded that the Church reveals herself most clearly when a full complement of God's holy people, united in prayer in a common liturgical service (especially the eucharist), exercise a thorough and active participation at the very altar where the bishop presides in the company of his priests and other assistants.

In this text we have the doctrinal basis for any examination of the role of bishop as the focus of liturgical unity. In the ecclesial communities of the first centuries the bishop was always recognized as president of the liturgy and the pledge of its authenticity. Saint Ignatius of Antioch states this forcefully at the beginning of the second century: "Only that Eucharist is to be regarded as legitimate, which is celebrated under the presidency of the bishop or of the person whom the bishop has put in charge of it. Where the bishop is, there is the community, just as where Christ Jesus is, there is the catholic Church" (Saint Ignatius of Antioch, Letter to the Church at Smyrna 8:1-2).

Translating the Teaching

Given our American culture, and the times in which we live, this doctrinal teaching translates also into the role of bishop as the promoter of liturgical life. The bishop is the authentic teacher of liturgy. He is the one who must energize and give vision and leadership to the full and
Ordaining one of the baptized to sacramental priesthood.

active participation of the faithful in the liturgy. This is not simply a question of directives and norms. It is also a question of style and priority. Dioceses that continue to maintain an Office of Worship, despite budgetary and personnel problems, clearly emphasize the importance of liturgy in the life of the local Church.

In terms of style and priority, the bishop can set standards by modeling good liturgy in all celebrations, from the festival liturgies at the cathedral, to parish

Bishops rarely work with musicians, but are witnesses to their genius and creativity during liturgical celebrations.

visitations, to occasional visits to institutions.

The bishop is also the liturgy’s guardian who, in concert with the College of Bishops, safeguards the essence of the liturgy from one generation to the next. The bishop does this through directives and guidelines. The liturgical commission of the diocese is a most important consultative body, aiding the bishop in the proper interpretation and implementation of liturgical norms.

Bishops, Music, and Musicians

How does the bishop apply his twofold responsibility of promoting and safeguarding liturgical life when it comes to music and musicians in the diocese? Clearly, the bishop must seek out expert advice from those well qualified in this field.

The formation of pastoral musicians is an ecclesial and not simply an individual responsibility. Thus the bishop can be the source of unity and direction by surfacing opportunities for workshops, training sessions, for networking, collaborating, and educating not limited to diocesan boundaries.

Dioceses that continue to maintain an Office of Worship, despite budgetary and personnel problems, clearly emphasize the importance of liturgy in the life of the local Church.

In many dioceses, pastoral musicians do not enjoy opportunities for professional education, equitable salaries, and the mutual support of other trained musicians. Encouragement, support, and opportunities for growth are vitally necessary. At the same level, cultural complexities must be addressed so that the fabric of the liturgical life reflects the unity within the diversity.

Bishops rarely work with musicians, but are witnesses to their genius and creativity during liturgical celebrations. Good examples and support structures would enable the local pastors to communicate the bishop’s love of and concern for the ministry of the musicians.

In this particular area of music, the advice of the NCCB in their document Music in Catholic Worship moves directly to the center of the issues: “Good celebrations foster and nourish faith. Poor celebrations weaken and destroy faith.” Music is expressive of the language of faith; it shapes the relationship of believers to God and to each other. The bishop’s concern for the unity of his church and the expression of its faith in prayer and in daily living would necessarily reach out to the vital role of music, the music makers, and the singing assembly. Good celebrations, faith, music, unity are all part of being (and becoming ever more perfectly) church.

Notes


Pastoral Music • August-September 1995
The Ceremonial Invites Bishops to Lead by Example

BY GORDON E. TRUITT

Is anyone else surprised when this or that bishop is sincerely described by someone as a “really pastoral” bishop? Shouldn’t the addition of that phrase to the word “bishop” be a tautology? It is unfortunate and, I hope and believe, deeply regretted by most bishops, that the phrase isn’t tautological in fact; rather, under the press of circumstances, many bishops have to struggle hard even to approach what the 1975 Directory on the Pastoral Ministry of Bishops calls them to be: someone who “devotes his unflagging energy to making his whole diocese grow together into a praying community... Like the apostles in the upper room (see Acts 1:13), the bishop presides over this community, showing the way by his own example.” And the chief example that the Directory encourages the bishop to provide is found in the act of worship by a gathered assembly acting through all of its ministries: “By his example [the bishop] emphasizes the fact that a communal celebration involving the presence and active participation of the faithful... is to be preferred to a celebration that is individual and, as it were, private.”

The Catechism of the Catholic Church has recently reinforced this sacramental vision of the bishop’s ministry, suggesting that it is in his presidency at the eucharist that the bishop most fulfills his ordained ministry: “Since it is in the Eucharist that the sacrament of the Church is made fully visible, it is in his presiding at the Eucharist that the bishop’s ministry is most evident...”

However, given the press of other concerns that invite bishops to spend more time acting like CFOs than like someone who “finds joy in celebrating the divine mysteries with his people as often as possible,” how will a bishop avoid being anything but frustrated by the expectations of the liturgical documents? The answer is: with a little help from his friends. One of the things that has become evident about the reformed liturgies is that they simply cannot be performed in a way that is “individual and, as it were, private.” All of the rites require at least two ministers: a presider and (or, better, within) a gathered assembly. To express their true richness, of course, all the rites require more ministers than that, all drawn from the gathered assembly: readers, psalmists, song leaders, assisting ministers, and so on.

Dr. Gordon E. Truitt edits Pastoral Music and Catholic Music Educator.
Pastoral Music • August-September 1995

A Ministry Echoing the Dialogic Rites

So a bishop can’t do it on his own. He needs help. A bishop’s appointed task as “steward of the sacred mysteries” is a ministry that involves at least one other ministry—that of the rest of the gathered assembly—in order for the bishop to have someone to minister to. In other words, the bishop’s liturgical ministry echoes the structure of the rites themselves as dialogic actions, expressing through the interplay of ministers in word, song, and gesture the continuing interaction between God and the people of the covenant.

That dialogic nature of the episcopacy, in fact, is the main point made in the Ceremonial of Bishops, which was published in Latin by the Sacred Congregation for Divine Worship in 1984. The purpose of the Congregation in compiling this book was to collect the details for all those ceremonies likely to be celebrated by a bishop, and to explain why the details are important. This Ceremonial is not a new liturgical book; it is rather a handbook to be used by communities in preparing a liturgy at which the bishop presides. In that sense it is useful not only for preparing episcopal ceremonies, but for highlighting those elements of the revised Roman Rite liturgies that will help to make each celebration a “preeminent manifestation of the Church... present in the full, active participation of all God’s holy people in these liturgical celebrations...”

“This since it is in the Eucharist that the sacrament of the Church is made fully visible, it is in his presiding at the Eucharist that the bishop’s ministry is most evident...”
Catechism of the Catholic Church
particular Churches. Each such Church is not simply a group of people who on their own choose to band together for some common endeavor; rather each Church is a gift that comes down from the Father of lights. The particular churches (that is, generally, the dioceses) are not “to be regarded merely as administrative divisions of the people of God. In their own proper way they contain and manifest the nature of the universal Church . . .”

On the other hand, the “particular” church is a congregation that normally gathers in smaller communities: “The congregation making up the particular Church is situated and has its life in the many individual assemblies of the faithful, over which the bishop places his presbyters . . .” Ceremonies with the bishop, then, act as “sacraments” of communion for the diocese and for the worldwide church, for the presence of the bishop in a local parish is a reminder that “there is no lawful assembly of the faithful, no community of the altar except under the sacred ministry of the bishop.” In other words, it is precisely because the local parishes are linked to one another through the ministry of presbyters working with the bishop that they become “manifestations” or “sacraments” of the presence of Christ.  

If that link to the bishop is so important in establishing the sacramental nature of the local community, then that link should be manifest, somehow, in all parish liturgies. The Ceremonial points out the way the bishop is joined to local celebrations in its description of the various sacraments and other rites. In Part I, General Considerations (#7), the Ceremonial says this about the bishop’s involvement in the sacramental life of the diocese:

He supervises the bestowal of baptism, since it brings with it a share in the royal priesthood of Christ. He is the primary minister of confirmation, he alone confers the sacrament of holy orders, and he oversees the penitential discipline in his diocese. He regulates every lawful celebration of the eucharist, from which the Church continually receives life and growth. He never ceases to exhort and instruct his people to fulfill their part in the liturgy with faith and reverence, and especially in the eucharistic sacrifice.

The bishop should also be involved, the Ceremonial says, in celebrating the sacrament of marriage: he “should make it his concern to bless occasionally the marriages of his people, and particularly those of the poor.” His ministry includes as well the pastoral care of the sick (#644) and the burial of the dead (#821). The bishop’s frequent participation in public celebrations of the liturgy of the hours should be an encouragement to all to join in this daily prayer of the church (#190). In as many ways as possible, the parishes and other local communities of the diocese should see in the bishop “the herald of the Gospel, the teacher, shepherd, and high priest of his flock” (#1177).

The Bishop’s Liturgy As a Model

Further, the ceremonies in which the bishop is involved should be so prepared and celebrated that they serve as models for other liturgical celebrations. They should not be “a mere display of ceremony.” Rather, they should serve “as a model for the entire diocese and be

![Image](https://via.placeholder.com/150)

St. Joseph Cathedral, Baton Rouge, LA, during a performance by a visiting choir from France.
shining examples of active participation by the people. The whole gathered community should thus take part through song, dialogue, prayerful silence, and attentiveness and by sharing in the sacraments” (#12).

In order to provide such modeling not only at the cathedral church, and not only at ceremonies such as confirmation or ordination, the Ceremonial encourages gatherings that will bring together the bishop with the faithful and the presbyters from different areas of the diocese “at different times in different parts of the diocese” (#13). Such liturgical gatherings “should be made at appointed times and on the major dates of the liturgical year for the special manifestation of the particular Church that such a celebration means.”

The participation of the bishop in any liturgy should, as much as possible, “make the celebration a more striking sign of the mystery of the Church.” Ceremonial of Bishops

The participation of the bishop in any liturgy should, as much as possible, “make the celebration a more striking sign of the mystery of the Church” (#18). One way of making the sign more “striking,” the Ceremonial says, is to prepare the liturgy so that it reflects the truth that “all those present have the right and duty to carry out their parts in the different ways corresponding to their differences in order and office... This way of celebration manifests the Church in its variety of orders and ministries as a body whose individual members form a unity” (#19).

This means, of course, that presbyters who are present for a celebration with the bishop should “do only what belongs to the order of presbyter” (#22). Deacons may perform various ministries of service. The Ceremonial suggests that there should normally be at least three deacons assisting the bishop: “one to proclaim the gospel reading and to minister at the altar, and two to assist the bishop... and if there are more deacons present, at least one of them should be charged with assisting the active participation of the faithful” (#26). Acolytes should perform their duties “even though ministers of a higher rank may be present” (#27). Likewise, readers have a special function “and should exercise it, even though ministers of a higher rank may be present” (#30). Other ministers involved in episcopal liturgies are the master of ceremonies, whose job it is to work with the bishop and others responsible for preparing “especially from a pastoral standpoint,” a liturgical celebration “distinguished by grace, simplicity, and order” (#34), and the sacristan, who works with the master of ceremonies to prepare the place for worship and the elements and books to be used in the liturgy (#37).

Note that, while the Ceremonial presumes that the master of ceremonies is male, it does not presume that he is ordained or preparing for ordination (though he may be). It asks only that this minister be “well-versed in the history and nature of the liturgy and its laws and precepts... [and equally] well-versed in pastoral science, so that he knows how to plan liturgical celebrations in a way that encourages fruitful participation by the people and enhances the beauty of the rites” (#34).

A Lyrical Liturgy

The Ceremonial has a good bit to say about the musical nature of the bishop’s liturgy and about the role of music ministers. In fact, the Ceremonial helps to confirm the affirmations made in The Milwaukee Symposia for Church Composers: A Ten-Year Report that “Christian worship is inherently lyrical,” and that liturgical preparation should attend “to the contour of the whole rite” as well to the “contour” of each of the small liturgical units that are “linked together into larger units.” These principles seem to lie behind the Ceremonial’s discussion of the audible parts of worship (#116), in which the document observes that the voice should express the nature and flow of the ritual text:

In texts that are to be delivered in a clear, audible voice, whether by the bishop or the ministers or by all, the tone of voice should correspond to the genre of the text, that is, accordingly as it is a reading, a prayer, an instruction, an acclamation, or a song; the tone should also be suited to the form of celebration and to the solemnity of the gathering.

Further, the Ceremonial expresses a strong preference for sung worship. First it notes in general that, in the rubrics given for the various rites, “the words ‘say’ (dicere), ‘recite’ (recitare), ‘proclaim’ (proferre) should be understood of both singing and speaking, in accord with the principles set out in the respective liturgical books and with the norms given in place in this Ceremonial” (#117, emphasis added.) Next, it observes that the phrase “sing or say” as used in the Ceremonial should be taken to mean sing, all things being equal (#118).

The footnote for this section of the document expands the implications of the text by referring readers to the General Instruction of the Roman Missal #19. Here we are reminded that “great importance should be attached to the use of singing at Mass” and that the ordained ministers should lead the way by example, especially in the dialogic parts of the rite: “In choosing the parts actually to be sung, however, preference should be given to those that are more significant and especially those to be sung by the priest or ministers with the congregation responding or by the priest and people together” (emphasis added). And the General Instruction of the Liturgy of the Hours, also referred to in this footnote, observes about the prayer of the hours something that is true of other rituals as well: Many of the elements of our liturgies “are lyrical in form and do not yield their fuller meaning unless they are sung.
especially the psalms, canticles, hymns, and responsories" (#269, DOL #3699). That document also includes this wonderful observation (#270, DOL #3700):

Hence, in celebrating the liturgy singing is not to be regarded as an embellishment superimposed on prayer; rather, it wells up from the depths of a soul intent on prayer and the praise of God and reveals in a full and complete way the community nature of Christian worship.

With a preference expressed for a more lyrical liturgy that reflects the various kinds of proclaimed texts, a preference reinforced by strong references to other liturgical documents, the Ceremonial comments on the special responsibilities of music ministers in episcopal liturgies. The document pays special attention to the “psalmist or cantor of the psalm.” In a summary of what the Lectionary for Mass (#56) says about this ministry, the Ceremonial (#33) observes:

The chants between the readings are very important liturgically and pastorally; it is therefore desirable in celebrations presided over by the bishop, especially in the cathedral church, that there be a psalmist or cantor who has the necessary musical ability and devotion to the liturgy. The cantor of the psalm is responsible for singing, either responsorially or directly, the chants between the readings—the psalm or other biblical canticle, the gradual and Alleluia, or other chant—in such a way as to assist the faithful to join in the singing and to reflect on the meaning of the texts.

The footnote references to the Introduction to the Lectionary for Mass remind us that the ministry of the psalmist is to be performed by “laypersons with a talent for singing and correct diction” (Lectionary #56), and that responsorial singing of the psalm or canticle “as far as possible, is to be given preference” over direct singing, that is, responsorial singing is preferred to forms without an “intervening response by the community” (Lectionary #20). One further note from the Lectionary (#23): “The Alleluia or the verse before the gospel must be sung and during it all stand. It is not to be sung only by the cantor who intones it or by the choir, but by the whole congregation together.”

Next, the Ceremonial makes some observations about certain aspects of celebrations with the bishop that all the music ministers—“choir directors, cantors, organists, and others”—should be attentive to. The first of these is the set of “norms especially that regard the participation of the people in singing” (#40), a reminder that liturgy with the bishop is indeed liturgy, and not “a mere display of ceremony.”

But liturgies with the bishop are not simply acts of worship by the local church, either. The presence of the bishop highlights the “note of universality” inherent in all rituals celebrated by gatherings of the church. One way of expressing that universality, at least for the present time, is to invoke the heritage of the Roman Rite: its long use of Hebrew, Latin, and Greek as the ritual languages for its worship. Therefore, the Ceremonial says, “the faithful should be able to recite or sing together not only in the vernacular but also in Latin [and, we might add, in Greek—the Kyrie—and Hebrew—Alleluia and Amen] the parts of the Order of Mass that pertain to them” (#40).

Finally, the document speaks of the moderation to be observed in the use of instruments at funeral liturgies and other ceremonies for the dead, during Lent, in the Paschal Triduum, and in Advent. For the first three examples (with the Fourth Sunday of Lent—Laetare Sunday—as an exception), “the organ and other musical instruments should be played only to sustain the singing” (#42). During Advent, “musical instruments should be played with a moderation that is in keeping with the spirit of joyful expectation characteristic of this season . . .” (#41).

Enormously Useful

The previous edition of the Ceremonial appeared in 1886, and it was used through Vatican II, until it was rendered useless by the liturgical reforms following the Council. That 1886 version of the Caeremoniale Episcoporum, like many of the books of the Roman Rite, was filled with seemingly endless rubrics that provided solid justification for the job of master of ceremonies, particularly at
episcopal liturgies. Some of those details are listed in the footnotes in the current document, though now they are provided as examples, not as requirements of the rites. Here is an example of the kind of detailed control that was once required (or at least expected) in episcopal ceremonies, a description of how the censer-bearer was to carry the censer in procession:

He walks with hands somewhat raised, he should hold the censer with the right hand, with his thumb in the ring at the top, and the middle finger holding the chain, so that the cover of the censer is somewhat raised; he holds the boat containing incense and spoon with his left hand.20

The kind of limits on action, even on gestures like the sign of the cross,21 prescribed in that earlier document gave liturgists fear that an overweening attention to details would mark the new Ceremonial as well. Fortunately, that fear was groundless; the rubrics in the Ceremonial are generally sensible and reflect what is to be found in the ritual books.

The previous edition of the Ceremonial appeared in 1886, and it ... provided solid justification for the job of master of ceremonies, particularly at episcopal liturgies.

Instead, the compilers of the Ceremonial have offered us what G. Thomas Ryan has called “a book collating ceremonial patterns [that can be] a positive contribution to the life of local churches. The principles enunciated in the final edition are so important and so pervasive that the book turns out to be enormously useful in all Catholic communities, no matter how seldom a bishop visits.”22 Once this document becomes more widely known, and more widely appreciated for its “strategic advances, pastoral insight and practical detail,”22 publishers may make it available in a less expensive form, so that it might become part of the liturgy library for many parishes.

Notes

2. Ibid. #78; DOL #2648.
4. Directory on the Pastoral Ministry of Bishops #78.
5. Ibid. #76; DOL #2646.
6. The English translation prepared by the International Committee on English in the Liturgy was published in hardback by The Liturgical Press in 1989.

Pastoral Music • August-September 1995
The Bishop Is the Real Leader of Song

BY BISHOP DAVID B. THOMPSON, CATHERINE C. DONOVAN, RICHARD D. HARRIS, AELRED HAGAN, O.C.S.O., AND ROBERT CLAYTON

A Bishop Must Give Sacred Music Utmost Care

BY BISHOP DAVID B. THOMPSON

I am a traveling bishop, motoring throughout the 31,055 square miles of South Carolina tending the sheep of the one fold that is the Church of Charleston. I do this with a song in my heart, with tapes and discs to support me as I try to place music in my head and in my voice. Most of my trips consume at least two hours each way. That’s a lot of music.

These long rides provide quality time for praying, thinking, rehearsing, memorizing, preparing for a ceremony lying ahead. Often my thoughts go out to what kind of music I might encounter and how it will be presented: traditional, modern; ethnic, cultural; chant, polyphony; choral, solo; fresh, trite; animated, dull.

Music ministers throughout the diocese are well aware of my keen interest in sacred music. They wait for me to sing in pitch and on key; they appreciate my comments on specific music presented and my naming the authors of hymns. They understand my concern that their sacred music be not only beautifully presented, but also that it be theologically sound, that it embrace the fullness of liturgical practice with all its options, and that it respect and include the musical traditions of other religious groups.

At least fifty times a year I preside at Masses within which I administer confirmation. These are special occasions, and they bring about efforts to make the sacred

A Bishop Listens to the Sounds of the People’s Music

BY CATHERINE C. DONOVAN

The Diocese of Charleston is blessed to have as its shepherd a bishop who knows his sheep intimately. In preparation for our recent diocesan synod, Bishop David Thompson spent the first four years of his episcopacy traveling the hills, plains, and beaches of our state listening to the “sound of the music” of his people. His ear has become finely tuned; he knows well that around a diocese as vast as ours, faith is expressed in countless ways, and the pitches and the modes of liturgical celebrations vary according to resources and abilities. (The musical analogies are Bishop Thompson’s.)

The task of preparing a liturgical celebration at which the bishop will be present has always been a privilege and a joy. Though I am a parish musician on the other side of the state from the city of Charleston, I have worked as a member of the Synod Commission on Prayer and Worship, and of the Synod Liturgies Planning Committee. Our goal in planning those liturgies was to praise God in ways that were most beautiful, creative, inclusive, and appropriate, using all the gifts and talents to be found in our diocese, praying in both old and new ways. The possibilities for performance, praise, and participation were endlessly varied. The results were liturgical celebrations that were “energizing, exciting, and effective,” to quote Bishop Thompson’s unique alliterative writing. These liturgies were extraordinary and appropriately uniquely beyond the realm of normal Sunday liturgies—somewhat like the NPM Convention liturgies!

At the parish level, my experience is a different one. The bishop frequently presides at parish sacramental liturgies. There his celebrative style is the clearest ex-

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liturgy an occasion when all who have special parts in the ceremonies and music fulfill their roles carefully, reverently, with grace and beauty.1 These gatherings are truly occasions for the faithful to grow in their love for the entire Church and to heighten their desire to serve the gospel and their neighbor.2

The bishop is the chief liturgist in his diocese. So crucial is this to the worshipping community, that the Second Vatican Council teaches that there is no lawful assembly of the faithful, no community of the altar except under the sacred ministry of the bishop.3 The bishop is the chief steward of the mysteries of God and the overseer, promoter, and guardian of all liturgical life in the particular Church entrusted to his care.4 To him is committed the office of offering to the divine majesty the worship of Christian religion and of administering it in accordance with the Lord’s commandments and the Church’s laws, as further specified by his particular judgment for his diocese.5 It is in the sacred liturgy that the office of bishop as teacher, sanctifier and pastor of his Church shines forth most clearly; hence, liturgical celebrations in which the bishop presides should serve as a model for the entire diocese and be shining examples of active participation by the people. The whole gathered community should take part in these through song, dialogue, prayerful silence, reverent ceremonies, especially in the same eucharist, in a single prayer, at one altar.6

Given his role as head liturgist in his local Church, the bishop has the responsibility to be a model liturgist for the entire diocese.7 For these, I look to my own Cathedral to provide me with the example I can take out to the deaneries of the diocese, to the parishes, missions, institutions that make up the one Church of Charleston. The Chrism Mass, for instance, is a prime occasion for perfectly presented liturgy in sanctuary and apse, ceremony and song, vestment and symbolism. This stationary Mass proclaims the unity of our Church in capite et membris; and, while emphasis is on the communion of the presbyters and their bishop, the Chrism Mass provides an ideal occasion to reverence the priesthood of the baptized and give to its members their rightful participation in the sacred mysteries of their Church.

Nothing proclaims this local Church unity more effectively and lastingly than proper Church music. Sacred music is to our church militant what patriotic music is to our military service: it unites, inspires, empowers; it injects élan, strength, courage; it brings about reverence, awe, a sense of the sacred. When I preside in the atmosphere of beautiful music effectively presented, I am a different priest, a moved bishop, a more religious man. When the best of our Church’s musical heritage is offered, the value of remembrance in religion is impressed upon (continued on next page)

Mrs. Donovan

ample of what liturgy really is—the work of the people. He shows great respect and attention to all the ministers who are participating, and he is at ease with his role as one among many. The planning of these liturgies is more modest but always takes into account the bishop’s strong belief that musical liturgy is normative, and his desire that all should sing the Mass.

The best example of this approach that I can give is that of a parish funeral liturgy which the bishop unexpectedly attended. As cantor I chose simple music that would nurture the family and the assembly and would focus on the resurrection aspect of the Paschal Mystery. When I learned that the bishop would preside (10 minutes before the liturgy was to begin), I decided that the music would remain the same, but it didn’t, since the participation by the assembly greatly increased as the ministers at the altar, led by the bishop, wholeheartedly joined in the responses, acclamations, and songs. What a beautiful example of sung prayer! The presence of the bishop as chief steward of the liturgy and as member of our community enriched the celebration, bringing with him the prayers of all the communities of the diocese and uniting us all as one Body of Christ.

Singing the Soul of a Parish

BY RICHARD D. HARRIS

Thousands of years ago, the psalmist proclaimed the musical encounter with God in the “rural, pastoral setting” of the land of Israel when he sang: “I will give thanks to you, O Lord, with all my heart, in the presence of the angels I will sing your praise.”

As the assembly of believers gathers each week in small rural communities across America, one can clearly see that the dynamics of the liturgy which they join in reflects the corporate soul of the parish and their union with each other, with other believers, and with their diocesan bishop.

Challenging as it may be, with respect to limitations of resources and talents, the liturgical experience need not take on a diminished sense of worship simply because of fewer numbers or restrictions in the liturgical environ-

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Bishop Thompson

me. At my own episcopal ordination, traditional music, gospel music, contemporary music lifted the entire assembly to holy heights and left them with hints of heavenly glories yet to come. The sacred music of different cultures lets us understand the meaning of unity in diversity and e pluribus unum in our Church. Just as we need not sing on one note and in the same key, so we need not limit ourselves to one language, the same period, only one style. How rich our Church is in the different kinds of sacred music it has for almost 2,000 years embraced and presented.

More than any of the other ministers within our Church liturgy, a bishop is called on to give to sacred music utmost importance and care, not only by observing the norms to be followed but by leading his people in the fulfillment of his own role in song. If the bishop is prepared and sings correctly and reverently, the entire assembly wants to do the same. The bishop is the real “leader of song” in our liturgy, so it is very important that he be a well-rehearsed and inspiring leader, though not perfect. And the melody lingers on: the priests themselves will want to be similar leaders. This had been brought home to me in the homily priests have had to my own practice of singing the eucharistic prayer.

Just before singing Howard Hughes’s setting of the eucharistic prayer for the first time at our Diocesan Choral Festival Mass, I spoke in the homily on the gospel of salt and light to the participants and all those present:

I call you Church musicians to brighten our sacred liturgies with the brilliance of your presentation in prayerful music to God and for our people. We have such beautiful Catholic Church music. Let its brilliance shine through your own dedicated efforts, and thank you for this reverent brightness.

Cantemus Domino, cantate Domino—the exhortation and imperative to sing to the Lord a song that is ever old, ever new, with voices in chorus, in glory and joy, to the ends of the earth. Amen! Alleluia!

Father Harris

ment, nor should unnecessary anxiety be experienced when the bishop is scheduled to visit.

Rather, the rural parish is able to personalize through its choices of artifacts, musical traditions, and options a liturgy which is reminiscent of that first eucharist—the Last Supper—a liturgy which is truly prayed. Care should be taken to optimize all musical talent available by strategically planning those elements which can be done well by using the resources at hand.

The repertoire of available liturgical music is comprehensive enough today to allow each community to initiate a dialogue between presider and congregation that flows. Using simpler plainchant tones and familiar melodies, sung worship can be tailored to echo this dialogue. In smaller parishes, basic melodies can be the foundation

Rural parishioners need not take second place to assemblies in larger parishes in the liturgical experience, nor feel inferior in their ability to celebrate prayerfully with their bishop.

of sung prayer for the assembly while organist, guitarist, other instrumentalists, schola, and/or cantors provide harmony and descants.

Catechesis of the faithful is essential to the success of any musical ministry. Once the members of the assembly come to understand the baptismal nature of their role in the liturgy, then their sung responses become a natural part of participation in worship.

Rural parishioners need not take second place to assemblies in larger parishes in the liturgical experience, nor feel inferior in their ability to celebrate prayerfully with their bishop. They need to proclaim boldly to their neighbors that excitement for worship that comes from within—reflecting their own faith.

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Like Strings to a Cithara

BY AELRED HAGAN, O.C.S.O.

Your venerably reputed presbyter is attuned to the bishop like strings to a cithara; therefore in your concord and harmonious love, Jesus Christ is sung. And may each of you remain joined in chorus, that being harmonious in concord, receiving God’s variation in unity, you may sing with one voice through Jesus Christ to the Father.”

This image from a second century bishop and martyr is among the most ancient witnesses to the emerging ecclesiology of the post-Apostolic Church. The bishop is like the pitch given for the tuning of this elaborate form of the lyre by which a harmonious relationship of its many strings was established; or the leader of the chorus who sings the first note or line of a song by which the entire people of God, “receiving God’s variation in unity,” become the melody of Christ. Such an image flows into our reflection on the bishop’s presence at a parish liturgy as symbol of unity for the People of God of that diocese.

As a Cistercian monastic community with an abbot located in the Diocese of Charleston, our relationship with the bishop is not the same as that of a diocesan parish. As a major religious superior, our abbot is the ordinary for the monastic community and the place. However, as evidenced by the involvement of a number of the community in the recent Synod of Charleston, we definitely consider ourselves part of the diocesan family which is pastored by the bishop.

The occasions at which the bishop has recently presided at Our Lady of Mepkin Abbey were the blessing of our abbot and the dedication of our church. Both were liturgies which drew a large, diverse assembly which did not normally worship together. For us the mere presence of the bishop provided that symbol of unity needed for this gathered assembly, and especially his presence indicated our connection with the rest of the diocesan family.

In neither celebration was there any music programmed to spotlight the bishop. It was our conviction that the proper and appropriate celebration of these two momentous events in the life of our community was the full and true expression of the unity for which the bishop in his person is a symbol. As a true leader of the chorus, the people of God, he set the tone and created an atmosphere in which those gathered were drawn together in harmonious concord to receive God’s variation in unity, and to sing with one voice through Jesus Christ to the Father in the Spirit.

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It May Not Be Overwhelmingly Cosmic, But It’s His Job

BY ROBERT CLAYTON

I look from afar, and Lo, I see a great cloud covering the whole earth, and the power of God coming. Go ye out to meet him and say: ‘Tell us, art thou he who hast come to rule over the people Israel?’

Well, maybe it’s not all that overwhelmingly cosmic when the bishop comes to town. Any great clouds in the area are probably the result of an overdue oil change in the Gremlin that travels over the unpaved byways of your isolated hamlet. And if you go out to meet him, it’s likely that you’re there to guide him into town from I-95 or some other major highway. If he tells you anything it’s probably that no, he doesn’t need a grommal or chrism, but he’s somehow forgotten his collapsible crozier and, by the way, he has decided to sing the eucharistic prayer after all.

... and, by the way, he has decided to sing the eucharistic prayer after all.

On the other hand, there are times when the arrival of the chief pastor can take on much of the feel of Advent’s anticipation of Christmastide or the pace of Lent’s purifications for the Triduum and Easter. Most of us don’t have to think long or even hard to conjure up all those blessings. But such feelings may have to wait for the pleasures of hindsight: more immediately, we simply want to get it right. Weeks of preparation follow the annual announcement of the date of confirmation for our parish. Months of telephone conversations precede the occasional ordination. Mere hours of fretful anxiety and frantic activity may come to a blessed culmination in the odd episcopal visit to preach or bless or dedicate.

We know somehow that the liturgy we are preparing simply must be as close to the cathedral’s liturgy as possible, if not in content, then in the care with which we prepare, and in the grace with which we celebrate. We know that these mysteries and events are so important in the church’s life that they merit the bishop’s presence. Much of our notion of church is expressed in these celebrations with the bishop. If we fail to express the local church’s unity around the bishop, we fail to complete that circle that begins and ends in the seemingly distant immensity of the cathedral.

Although these visits are at least annual, they do not

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Mr. Clayton

represent life as normal in the parish, and they always call for our best. There are options to consider and decisions to be made about almost everything. But that's what you do. It's practically your life: It's your job. The texts and descriptions of the rites are there, in the Sacramentary, Lectionary, Liturgy of the Hours, in the Pontifical, and in the Book of Blessings. The ritual patterns are described with some detail in the Ceremonial of Bishops.

Added to these general patterns and prayers, we have our own patterns, our own tunes and texts, and our own people in their own place. The real questions and uncertainties arise when we begin to wonder where our parish community and the larger community that is the diocese meet, and where they converge. It seems that a few conversations with cathedral and diocesan worship personnel can go a long, long way to build some necessary bridges, even if we have to go almost as far as our local "pontiff" (from the Latin pontifex, bridge builder) may have come to build his bridge. Let him do the rest. It's what he's come for and what he lives for. It's his job.

Notes

2. Ibid., n. 14.
4. Ibid., n. 15.
7. Ceremonial of Bishops, n. 12.
A Multi-Cultural Song That Leads to Justice

BY BISHOP JOHN S. CUMMINS AND JESSE MANIBUSAN

Diversity Is Indeed a Blessing

BY BISHOP JOHN S. CUMMINS

Having grown up with African Americans in Berkeley, California, delivered newspapers with Japanese carriers, enjoyed the conversations of my sister's Chinese classmates, I always presumed some ethnic awareness. There is, however, always the need for realizing more. Some years ago, because of the presence of a student priest in the area, we were able to provide liturgy in Korean in the afternoons at one of our parishes. Soon, of course, the Korean community wanted Mass on Sunday morning. That parish already provided liturgy on Sunday in English, Spanish, and Portuguese. We looked to another solution.

Like much of America, our diocese is diverse. There may be among our parishes in the neighborhood of 280,000 Hispanics, 80,000 Filipinos; in our see city, half of the populace is African American with its own alumni unit from Xavier University, and we are a city that is pretty much the national center for the Catholic Khuu people from Laos.

Pastoral Centers

Bishop Floyd Begin, our first bishop (1962-77), was cautious about national parishes. He felt, however, that there should be clear recognition given to the language groups in the diocese. To provide this recognition, he therefore established pastoral centers for our various language groups. Each center operates in its own particular character and style, but all serve well together under the direction of Sister Felicia Sarati, a sister of St. Joseph of Orange, who is both Filipino and Panamanian in her heritage. At present the diocese has thirteen pastoral centers.

The centers aid and encourage liturgies in particular parishes. Five churches have Mass in Vietnamese every

Celebrating Our Diversity

BY JESSE MANIBUSAN

In 1991, Sr. Felicia Sarati, c.s.j., director of our Ethnic Pastoral Centers (there are several for the Diocese of Oakland), invited me to direct the music for the Centers’ upcoming annual multicultural gathering, Chautauqua. At the time I thought to myself, “piece of cake.” I could not have been more wrong, for our first planning meeting assured me there would be much more to this than “picking out the right songs.”

Seated around the table were the directors of the different Ethnic Pastoral Centers. There were also choir directors from a few of the parishes in the diocese. We had representatives from the various language and ethnic communities, including the African-American, Chamor, Chinese, Filipino, Indonesian, Khuu, Korean, Latino, Mexican, Polish, Portuguese, and Vietnamese groups. Clearly, “Pescador” and “De Colores” weren’t going to cut it this time around. After introducing ourselves, we began our meeting with an evaluation of the previous Chautauqua, particularly of the liturgy, and of what went well, and what did not.

As I listened to each person speak, I started debating with myself as to my own suitability as a choice for this task. Although my own heritage is Chamor (Guamanian), I was born and raised in the United States and I am a product of our prevalent culture. I didn’t know who these people were. I didn’t know anything of their cul-

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Sunday. Each weekend four parishes have Mass in Tagalog. For our recent Chinese arrivals who exist with the hundred thousand who have been here for as long as six generations, Mass is celebrated weekly in Cantonese and monthly in Mandarin in one place. The Polish American Club bought a house large enough to have a chapel, where Polish newcomers can bring their families. Later in the morning they share with our St. Joseph Center for the Deaf and our Koreans an old church that once was unused.

Sunday eucharist is a relatively easy proposition in all of these cases. The priests have the language to lead worship for these various ethnic groups. One of our California-born Redemptorists learned Khmuu, a lesson for all of us who are trying to serve our people. However, a greater problem exists with the follow-up of catechesis in varying groups both for children and adults. Often, the environment of the church is not satisfactory for people from one ethnic background, because its symbols have been drawn from another, perhaps unfamiliar, tradition. A particularly delicate challenge comes in the gradual change of the character of a parish as members of one language group decrease and another group increases. Symbols and statues have to correspond to the changing character of the assembly; inevitably some people will feel dislocated.

Manibusan

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ture, their history, what mattered to them, and what did not. At my home parish, St. Barnabas, I know the assembly. I know "their" songs. I've sung at their baptisms, first communions, confirmations, weddings, ordinations, first Masses, and funerals. I know how to blend the traditional with the contemporary, and when to add a splash of instrumental or to extend the silence. But this—well, this was different—and I was squirming. I had felt pride when I was first introduced to the group, but now I could feel myself sinking into my chair, bit by bit, hoping for a little invisibility.

Honesty and a Healthy Dose of Humility

Sr. Felicia was getting ready to pass the meeting on to me to say a few words about music and what the vision was for this year's event. I felt the only place to start was with a declaration of honesty. I thanked the group for welcoming me into Chautauqua and for their enthusiasm about expressing the richness of their diversity. I then simply admitted that working with this many different ethnic groups was so new to me that I would need and appreciate their guidance, patience, and input. I told them that I realized different cultures have differing ways of communication and protocol, and that I could very well see situations in which I would need their forgiveness. If there's anything to learn about multicultural relations, it is that honesty and a healthy dose of humility are requisite in establishing a point from which to begin.

I was assured by the participants that they would help me and "not to worry about them," that they knew I was genuinely concerned for them, and that, in itself was of major significance. We'd all do our best to make the celebration memorable, educational, and meaningful. I could tell we were no longer strangers and that something special was going to grow from this meeting. In fact here with one another was where we would all learn more about ourselves: about how to work, play, and pray together. If anything was going to work on a larger scale, it would have to work here first.

As the meeting closed, I had this wild thought about what a sign of unity it would be, in the midst of such diversity, if the choirs could sing together. I thought about all the parts of the Mass and how they would be the perfect place to sing! What about a multilingual Mass setting? I wrote on a piece of paper the parts of the "Ordinary" in English and invited the group to write their language equivalent next to my English. I wanted their vernacular, not straight translation. I wanted to sing what the folks would recognize as their song. A "Call and Response" framework would be the best way to sing this song. It would allow for building community in the teaching of it, not to mention the assembly's hearing of it just before it would be sung. Madness, you think? Per-
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in our area—did not diminish the rich experience of the day.
The event brought us to what is now an annual gathering of our people. Our Native American pastor chose “Chautauqua” as the name for this event, a word that means “a gathering of the peoples.” The day has since become a morning and an afternoon of song and dance, food and socializing. We can mix languages at the eucharist. The great contribution, however, comes from the choirs: Vietnamese, Filipino, Gospel, Tongan, Chinese. A penitential rite is celebrated in a Native American language. We have a particular blessing in the diocese of a musician and a song writer, Jesse Manibusan, a Guamanian, who has wonderful instincts and talents in composing music and drawing people into the languages of song. The day is now well-established.

Multilingual Liturgies

Four years ago our ordination to priesthood involved young men from the English, Spanish, Tagalog, and Vietnamese language communities. For the liturgy, we used both variation of language and of choirs.

Even so, reservations about the success of multilingual liturgies continue. Some months before this particular ordination, I had been at a gathering of priests and bishops on the West Coast on the topic of multicultural ministries. An experienced Melkite bishop expressed his pessimism that one could successfully mix languages during a liturgy. He spoke from experience. That very afternoon, however, following our discussions, the day closed with a Mass whose hymns and readings included texts in English, Spanish, and Latin. I do not believe that

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haps so, but from this meeting Misa del Mundo (Mass of the World) was born, born from the generosity of people from various ethnic communities, and from our collective willingness to find a song that we could all sing. And we sang it. And we held and waved our banners, and proclaimed the word, and we shared the eucharist. And after the liturgy we celebrated with ethnic foods and entertainment. Then the suggestion came: “Hey! Let’s do that every week in our parish! Wouldn’t that be wonderful?” No! It wouldn’t be wonderful.

A Song of Our Own

Every parish has a song of its own, but the song doesn’t create the community; the community creates their song. We don’t throw out our tradition. We add to it. Multicultural celebrations are for special days, major feast days. They’re for the annual parish picnic. Yes, our cultural diversity does need to be expressed every Sunday and every day. But diversity can be expressed with

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no disrespect for the assembly. At St. Barnabas Parish in Alameda, California, we started expressing our cultural diversity after noticing that seventy-five percent of the assembly was Filipino, and we were still singing mostly German hymns. We haven’t stopped singing German hymns, but we now sing more and other hymns, and the
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anyone remarked that there was a problem.

One of our parishes that is overwhelmingly English speaking sings a number of Spanish hymns. I asked the young choir director whether she had a distinct purpose in mind. She smiled and her eyes lightened. She wanted the young people to be fond of music in many languages, she told me. Thus, it may be said, the particular experiences cited appear to support the idea that such liturgies can be successful.

Manibusan

music is led by a young Filipino music minister, Rene Pagilla, who plays the guitar, an instrument more common to the Filipino community than the organ.

Our new pastor, Jeffrey Keyes, C.PP.S., set aside a week in January for our parish to celebrate its ethnic diversity with Fiesta del Mundo. A eucharist and dinner with ethnic entertainment reminded us that we were part of a family that extended well beyond ethnic and national boundaries. An outgrowth of Fiesta del Mundo is more ethnic representation in our group of lectors, eucharistic ministers, altar servers, hospitality ministers. Our symbols are more reflective of our parish’s ethnic diversity. During our 12:15 Christmas Day liturgy, our Filipino guitar group sang a Filipino song as a prelude to the gathering song, and the assembly sang the song and clapped their hands, and celebrated. Santo Niño, a most important figure in Filipino popular religiosity, is more visible. It isn’t that we’ve done anything to change the Roman Rite, should some feel a bit uncomfortable about that possibility. It’s just that we’re acting more out of a sense of our catholicity.

Expressing our diversity on the local level begins with asking who’s sitting in the pews: asking them about their culture, their history, their symbols, their saints, their story. Brian Wren wrote something to the effect that “we won’t simply say that we will listen, rather, they will tell us when, when we are [listening].”

Proclaiming Who We Are

Expressing our diversity isn’t just a politically correct response or fad as some politicians might argue. It isn’t a fashion, fad, or trend that will eventually fade as will the television dramas “Dallas” and “Melrose Place.” Expressing our diversity is proclaiming who the Body of Christ is, all of humanity, all of creation, all of the cosmos. Expressing our diversity is admitting that we live in a world where dominant cultures mostly abhor and fear variety. It is to live in a world of tragedy, and yet to seek a song of justice, healing, and humanity. It is to realize that all of creation awaits and merits our attention.

Expressing our diversity is to admit that we are connected by something that nationality, culture, bigotry cannot silence, suppress, or maim or kill—the Body of Christ. We, the servant culture, will continue to serve, and the song that we sing will some day belong to all of us.

Notes

1. On the origin of the Ethnic Pastoral Centers in the Diocese of Oakland, see Bishop Cummins’s article which parallels this one.

2. For an explanation of how these gatherings came to be called “Chautauqua,” see Bishop Cummins’s article.
Should the Bishop Choose the Cathedral’s Music?

BY DONALD K. FELLOWS

The issue before us might be better put in this more extended form: “How involved is your bishop (or should he be) in selecting music for episcopal ceremonies at the cathedral?” This seemingly innocent question introduces many complex considerations for discussion. Let’s assume for a moment that the following precepts from the Ceremonial of Bishops are fostered in the life of your diocese:

The bishop himself is the chief steward of the mysteries of God and the overseer, promoter, and guardian of all liturgical life in the particular Church entrusted to his care. To him is committed the office of offering to the divine majesty the worship of Christian religion and of administering it in accordance with the Lord’s commandments and the Church’s laws, as further specified by his particular judgment for his diocese.¹

Later on, the Ceremonial says this:

Therefore all should hold in great esteem the liturgical life of the diocese centered around the bishop, especially in his cathedral church; they must be convinced that the preeminent manifestation of the Church is present in the full, active, participation of all God’s holy people in these liturgical celebrations, especially in the same eucharist, in a single prayer, at one altar at which the bishop presides, surrounded by his college of presbyters and by his ministers.

These principles, which are not new, have given direction to liturgical practice in many of our chancery offices and cathedral music offices alike.

A Unique Trust

The relationships which exist among bishops and cathedral musicians vary depending on the circumstances of each diocese. We know that often a unique trust is

Mr. Donald K. Fellows is director of liturgical music and chair of fine arts at Wadham Hall Seminary-College, Ogdensburg, NY. Prior to accepting this position, Mr. Fellows served as associate organist/choir director at Holy Name Cathedral, Chicago (1991-3), and as director of music at St. Joseph Cathedral, Buffalo, NY (1982-91).

Basilica of the National Shrine of the Immaculate Conception, Washington, DC.
developed over time which enables the diocesan bishop confidently to cede much of the responsibility of liturgical preparation to the hands of the competent musicians and liturgists who diligently serve the cathedral church. This trust is brought about through the experiences in which the principles set forth in our liturgical documents are clearly seen in the daily, weekly, yearly practice and manner of celebration of the rites of the church. More often than not, the integrity of these celebrations leads to a level of confidence that makes it possible for the bulk of the work to be left in the hands of the staff.

But is this enough to maintain consistently the principles mentioned above in the numerous cathedral and diocesan celebrations which occur in so many of our country’s cathedrals? Perhaps so. If, indeed, our bishops are to fulfill their roles as overseers and guardians of all liturgical matters, then it would seem likely that this delegation of responsibilities makes great sense. One could not expect our bishops to be involved in the details of each of the multitudinous events which occur at cathedral churches.

Clearly, there seems to be a priority level of events demanding the direct involvement of one’s bishop: ordinations to diaconate and priesthood, Mass of Chrism, ordination of a bishop, installation of a bishop, and so on. On such occasions a substantial level of communication with the bishop is to be expected; however, this episcopal involvement seems most likely to be focused on a review of what is being proposed by those who have been charged with the responsibility of preparing the liturgy. For the installation liturgy of our own diocesan bishop here in Ogdensburg, New York, the Most Rev. Paul Loverde selected the texts for the Mass. It seems to me that this step is, perhaps, the most crucial one to be taken and gives proper direction for all the preparatory steps that will follow. It is then the task of the musician to support these chosen texts by selecting music specifically bound to them. Subsequent meetings of the musician and the liturgist lead to the eventual approval of what has been proposed.

Maintaining Integrity

In my own experience, and in the experiences of many of my colleagues who are members of the Conference of Roman Catholic Cathedral Musicians, bishops readily assume their leadership roles with regard to the above types of events. A greater challenge is presented when other types of cathedral/diocesan events occur throughout the church year. How do we maintain the same integrity of preparation for the so-called “little events” which take place in the midst of and among the “big events”?

I believe that the first step that needs to be taken for the maintenance of integrity and consistency in all diocesan ceremonies is to address the following questions: Will the diocesan Office of Worship, or Office of Music, be involved in the liturgical preparation? Will there be a diocesan-wide choir? Will the resident cathedral musicians be responsible for the preparation? Will there be a committee of planners contributing to the liturgical decision-making? Will a group of parish choirs participate in the liturgy? Will new music be commissioned? Will there be a budget for music expenditures? Will the Office of the Catechumenate plan the Rite of Election? Will the seminary choir be involved in the priesthood ordinations? Will the Religious Education Department plan the diocesan sacramental celebrations? Will the Office of the Diaconate plan deacon ordinations? Will those involved have the resources and personnel necessary to lead the celebrations properly?

In an ideal world all of the above groups could work very efficiently toward exciting and proper diocesan-wide gatherings. However, I have engaged in conversations with members of those different groups during which the quality of diocesan celebrations has become a rather heated topic! Concerns arise regarding the genre of music, the familiarity of the music which has been chosen, the appropriateness of the musical texts, the quality of the musical leadership, the role of the choir and instrumentalists in the specific event, the assembly’s active “involvement” in the liturgy, and similar issues.

We can be thankful that most cathedral musicians and rectors see to it that liturgical celebrations are given high priority on their list of responsibilities.

It is my experience that in almost all of these conversations the final analysis indicates perceived inconsistencies in the approach to these events. In the United States today, if one were to view the variety in styles of music, publishers, musicians, and presiders, one could only conclude that the gatherings which bring all these people and elements together will naturally reflect our diversity. How can we better manifest our unity in these events? Addressing these concerns absolutely necessitates the involvement of the bishop of the diocese. Without his input, cathedral musicians, rectors, and diocesan staff members will be left wondering whether or not they are representatives of their bishop, guardians of the Church’s rites, or perhaps only lone rangers out there, fending for themselves as best they can.

We can be thankful that most cathedral musicians and rectors see to it that liturgical celebrations are given high priority on their list of responsibilities. However, there are also many places in which the necessary environment for excellence in this area is simply not fostered. One can observe instances in which the cathedral and/or diocesan staff members perceive themselves as having a sense of autonomy in relation to the larger picture of the Church. In other words, they are preparing and celebrating liturgical rites according to their own likes and pref-
ferences and reflecting the latest liturgical trends and experiments rather than settling into the principles and parameters which truly reflect the Second Vatican Council. The direct input of the bishop in these cases is perhaps the most effective action in the maintenance of good celebration. I believe that it is for the good of the larger Church that we who are responsible for these celebrations begin the preparation from the same vantage point, within the same parameters, aiming to reflect the same principles.

Problems may arise when the musicians approach their task without this type of direction. Many of us have experienced the sort of celebration in which the assembly remains musically mute due to the selection of repertoire which is unfamiliar to them. This often is the case when a group of guest musicians arrives for the diocesan liturgy and brings a repertoire which may indeed be a celebration of the diversity of the church, but which may not celebrate the unity of the church. In no way am I asserting that we reduce these large gatherings to a performance of the least common denominator when it comes to the selection of music. It is rather a question of consistency and continuity, and the commitment to a patient approach, so that in time a steady and mature understanding of the elements of worship will be achieved.

Standard Practice

We can find examples of cathedrals that have commissioned musical settings of the Mass, and these settings have become a signature piece of their gatherings. These settings may be used for years, creating both an expectation and a sense of reliability for those present, thus enabling their full, active participation in the liturgy.

Some dioceses have encouraged their parish musicians to learn and use particular Mass settings so that they may participate more fully when diocesan-wide gatherings take place. Many cathedrals have developed a so-called "cathedral practice" in which established musical and liturgical principles are steadfastly maintained in the effort to provide a sense of reliability for those who will worship there. These practices do not occur through happenstance but occur through specific principles supporting specific goals which are intensely pursued.

There may not be many occasions in the liturgical life of the Church in this country for which the bishop selects—or should select—music for diocesan celebrations. However, the establishing of a standard liturgical practice both in his cathedral and in the diocese is something that should involve him, and he will rely on the discussions which occur between him and the diocesan personnel. If we consider liturgical gatherings of the larger body of the Church to be important, then we should agree that ideals of liturgical-musical practice must be fostered and that practices reflecting our ideals must be established among those of us who are accountable. Our department heads, music ministers, and cathedral rectors will, at the invitation of our bishops, sit together and re-read the Constitution on the Sacred Liturgy (for starters) and seek to renew in a unified way the principles which have been set forth. Let's talk.

Notes

2. Ibid. #11.
When the liturgical reform got underway, the proposed lead agent for reform in dioceses was the bishop or the national body of bishops, each assisted by a liturgical commission whose job it was to "regulate pastoral-liturgical action throughout the territory and to promote studies and necessary experiments whenever there is question of adaptations to be proposed to the Apostolic See." These commissions were to be assisted by other groups whenever possible: "some kind of institute for pastoral liturgy," and commissions for music and art. The bishops at Vatican II noted that the three commissions "must work in closest collaboration; indeed it will often be best to fuse the three of them into one single commission."3

The liturgical commission idea caught on pretty broadly, though it usually took a shape that followed the Council's suggestion for a fused, single commission, subsuming into itself responsibility for liturgical music and art. In those dioceses that could afford one, a liturgy office with a salaried staff was established within a few years of the Council's end, either to support the commission or to replace it. Though many of these offices are now closed or closing around the United States, and many liturgy commissions are being disbanded on the theory work with, but he recognizes the need for wide consultation, so he uses the local NPM/DMMD members (the full-time directors of music ministry) to discuss issues and concerns which have traditionally (that is, since 1963) been addressed by diocesan music commissions. He also works closely with the Pittsburgh Chapter of NPM.

John’s job description as the director of music for the Diocese of Pittsburgh contains four major sections: provide music for major diocesan liturgies; audition for and rehearse seven groups of diocesan music ministers while continuing his own development; monitor and address the educational and spiritual development needs of music ministers in the Diocese of Pittsburgh; and provide administrative services for music ministers and others who need such services. These four areas of responsibility, on a somewhat smaller scale, might be considered as the basis for an appropriate job description for full-time music ministers in parishes as well, or at least as areas of music ministry to which each worshiping community should attend. Here’s what John’s responsibilities are in each of these areas.4

Music for Liturgies

Pittsburgh’s Diocesan Director of Music has the full responsibility for providing music for all major diocesan liturgies at St. Paul Cathedral, in keeping with the tradition of excellence and artistic modeling for the diocese. This includes selecting hymnody, service music, and choral and instrumental repertoire; rehearsing the choir(s); hiring and rehearsing the instrumentalists, cantors, and organist; and being present to conduct all music for the liturgies that are grouped in four categories. “Ordinary” liturgies include the rite of election for adult initiation, diocesan confirmations, ordinations to the diaconate and priesthood, and the annual Chrism Mass. “Additional liturgical services or events” that require the assistance of the diocesan music director are such things as the diocesan employees’ annual retreat day and an Advent prayer service, Advent evening prayer for priests, the annual clergy convocation and clergy day, a tri-diocesan teachers’ conference, diocesan pilgrimages to the Basilica of the National Shrine of the Immaculate Conception in Washington, DC, and four liturgies broadcast on local cable television: Easter Mass, a shut-ins Easter Mass, Christmas Mass, and morning prayer.
The front of St. Paul Cathedral, Pittsburgh, is reflected in the windows of the building across the street.

There may be “extraordinary” liturgies as well, for which the director must provide music: a bishop’s ordination, installation, or funeral; a bishop’s anniversary of ordination; significant diocesan anniversaries; and occasional conferences hosted by the diocese.

For “other annual liturgies and events,” the diocesan music director serves as a consultant or advisor, but he need not be present to conduct the music. Among these are special liturgies for gatherings of the Ladies of Charity, the Little Sisters of the Poor, the Knights of Columbus, the Red Mass for those in the legal profession, World Marriage Day, four annual priests’ retreats, workshops for new pastors, and the We Are Remembered Ministry.

Audition and Rehearse

There are several diocesan choirs or ensembles for which John Miller holds regular auditions and rehearsals: the diocesan choir, festival choir, schola cantorum, diocesan children’s choir, handbell choir, instrumentalists for diocesan services (brass, strings, wind), and the diocesan cantor ministry.

In addition to rehearsing these groups, John must also squeeze in time for personal regular practice at the organ, regular practice of choral techniques and conducting, and ongoing study through participation in classes, lessons, workshops, and by reading journals on music ministry.

Educational Development

Pittsburgh’s Director of Music is charged with monitoring and addressing the educational needs for continuing growth of the music ministry in the diocese by offering educational programs. The first way John does this is through the local NPM Chapter. The Pittsburgh Chapter is one of the largest and oldest NPM Chapters; because of its size it is divided into two branches: the Allegheny and the Beaver/Lawrence Branches. John serves as the permanent Chapter Director for both branches, working with a board of five officers for each branch. These officers meet together each year to assess the musical needs of the diocesan Church. John then works with the officers to plan a yearly series of nine educational programs for those working in music ministry.

Pittsburgh has the only DMMD Chapter in the United States—in the world, in fact—and the Diocesan Director of Music serves as its permanent Chapter Director. Working with a board of three officers, John provides for the educational needs of full-time directors of music ministry on a more advanced or intense level from the programs offered to other music ministers through the NPM Chapter. Seven programs each year are designed to respond to the professional needs and concerns of those serving in a full-time capacity.

From this DMMD group John convenes ad-hoc committees as needed to serve as a diocesan music commission, e.g., to formulate diocesan guidelines or appropriate documents concerning ritual music. Then he makes these guidelines and documents available to all the pastors and musicians in the diocese through regular diocesan channels.

The Diocesan Music Director also works with the staff at Duquesne University and in the Diocesan Institute for Ministries to determine the criteria and certification process that guides the Duquesne University Certification Program for Pastoral Musicians, a sequence of courses designed to operate at the undergraduate level which provides an intense certification process for those serving (or preparing to serve) as music ministers. John is involved in all the details of this program, from developing the curriculum for each area of study, through working with the administrator of Duquesne’s City Music Center to hire qualified specialist to teach the courses, to promoting the program and monitoring students’ progress.
and includes timely articles on music and liturgy.

John represents the Diocese of Pittsburgh at regional and national meetings of the National Association of Pastoral Musicians and its Director of Music Ministries Division, the Federation of Diocesan Liturgical Commissions, and the Association of Diocesan Directors of Music. On a local level, he represents the Diocesan Music Office at regular meetings of the Diocesan Worship Commission, the General Secretariat of the Pittsburgh Diocese, NPM, the DMMD, and the American Guild of Organists.

Apart from the music he provides for diocesan liturgies and other celebrations at the cathedral, John coordinates musical events to which all the music ministers in the Pittsburgh parishes are invited, and in which they are encouraged to participate. These include bi-annual diocesan hymn festivals and choir festivals, children’s choir festivals, and concerts and mini-retreats for musicians.

The Director of the Music Office also acts as a consultant, giving support, information, and advice to parish musicians throughout the diocese. He is a music resource consultant to the bishop, as well as to anyone who needs information on liturgical norms, practical advice, and the like. He aids parishes in selecting new music ministers or directors of music ministries; consults on selection of a new organ or renovation of an existing instrument; advises on the renovation or construction of music space; maintains a job placement/referral service for the parishes; and maintains a substitute list of organists and cantors available for weddings, funerals, or other liturgies.

Part of John’s administrative responsibilities is the continued development of the major diocesan music ensembles, those seven groups listed above under the heading “Audition and Rehearsal.” In addition to recruiting new members and encouraging older members to continue to serve, John oversees membership discipline, purchases necessary music and supplies, works with the choral librarian to maintain the choral library and update folders for the members of the various choirs, and secures space for rehearsals, warm-ups, and sound/balance checks.

Finally, he maintains regular office hours at the Chancery Office in order to conduct business and maintain contact with parish musicians.

**Administrative Services**

In addition to the administrative tasks associated with the other aspects of his work, John Miller has to provide six other services to the diocese and its music ministers, collected in his job description under the title “administration.”

He edits and circulates a monthly diocesan music newsletter, *The Parish Musician*, which includes regular announcements of upcoming workshops, events, and meetings; lists available positions for music ministers; meets and coordinates with various music directors; and advises the diocesan liturgy committee on musical aspects of liturgical planning.

**Notes**

2. Ibid. #44-45.
3. Ibid. #46.
4. The narrative that follows is based on the current (1995) job description for the Director of Music for the Diocese of Pittsburgh.
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Position Available

CALIFORNIA

Director of Music. Cathedral of the Blessed Sacrament, 1017 - 11th Street, Sacramento, CA 95814, (916) 444-3070; fax (916) 443-2749. Part-time position available 9/1/95 requires knowledge and experience of Catholic liturgy, bachelor degree in music, experience in choral directing, communication skills. Salary commensurate with experience and education. References required. Send résumé to Search Committee at above address. HLP-4526.

COLORADO

Coordinator of Liturgy/Music. Christ on the Mountain Community, 13992 W. Utah Avenue, Lakewood, CO 80228. Immediate position in a post-Vatican II parish of 700 households. Fax résumé to (303) 986-6956, or call (303) 988-2222. HLP-4535.

FLORIDA

Organists/Music Directors. The Diocese of St. Petersburg, FL, has several openings for full- or part-time organists/music directors. Send résumés to the Music Committee, 5124 Gateway Drive, Tampa, FL 33615. HLP-4527.

Director of Liturgy/Music. St. Paul's Church, PO Box 646, Daytona Beach, FL 32115. Historic Florida parish seeks accomplished musician with strong organ, keyboard, vocal, and choral skills. Responsibilities include coordinating multifaceted program consisting of adult choirs, children's choirs, cantors, and liturgical ministries. Salary in accord with qualifications and experience. Send résumé and references to Search Committee at above address. HLP-4536.

ILLINOIS

Director of Liturgical Music. St. Francis de Sales, 277 E. Main Street, Lake Zurich, IL 60047. Full-time position for 3,200-family parish in northwest suburban Chicago Archdiocese. Requires BA in music with studied organ and piano skills. Candidate should have a working knowledge of Catholic worship and a desire to build a solid music program with a strong emphasis on assembly participation. Responsibilities include choral conducting, cantor training, staff collaboration, volunteer management, and choir development. Contemporary worship space with a recent Rodgers organ, grand piano, 2 octaves of handbells, Worship III and Gather II. Salary mid-twenties plus benefits. Income supplemented by weddings and funerals. Send résumé and references to Ms. Charlene Johnstone at the above address. HLP-4533.

INDIANA

Associate Director of Liturgy/Music. St. Mary's College-Lourdes Hall, Notre Dame, IN 46556-5014. Fax (219) 284-5567; Phone (219) 284-5690. Accomplished organist/pianist with experience in Roman Catholic liturgy (chant, hymnody, contemporary, multi-cultural) for community of women religious. Produce worship guides, assist in liturgy preparation, be community resource. Requires BA or equivalent in music education, three years experience. Competitive salary, benefits. EOE m/f/d/v. Send résumé to Sr. Pamela Welch, CSC at the above address. HLP-4522.


IOWA

Music/Liturgy Director. St. Francis of Assisi, 1200 W. Riverside Avenue, Muncie, IN 47303. Full-time salaried position, special focus on campus ministry. Degree in music/liturgy, keyboard/guitar skills, ability to work in collaborative ministry, knowledge of Catholic rites/liturgical documents. Send résumé to Search Committee at above address. HLP-4544.

KENTUCKY

Director of Music Ministries. St. Agnes Parish, 1680 Dixie Highway, Fort Wright, KY 41011. Full-time position in Cincinnati/Northern Kentucky area parish of 1,600 families, available 7/1/95. Requires

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strong organizational, liturgical, and instrumental skills (guitar and/or keyboard), interpersonal and leadership abilities. Send résumé to Search Committee at above address. HLP-4525.

NEW JERSEY


NEW YORK

Organist/Director of Music. Our Lady of Perpetual Help Parish, Ardsley, NY 10502. (914) 693-0030; fax (914) 674-9020. Responsible for 4 weekly Masses, Holy Week and sacramental celebrations, supervise all music performed at church. Requires familiarity with church ritual, feasts, seasons, and other norms of the Church, and ability to reach/lead assembly. Salary $15,000-$20,000 based on experience. Funerals and weddings extra. Contact Ms J. Solazzo at the above location. HLP-4529.

OHIO

Director of Music/Liturgy. St. Monica/St. George Church, 328 W. McMillan Street, Cincinnati, OH 45219. (513) 361-6400. Full-time position for urban parish serving University of Cincinnati, responsible for coordination of all liturgies including music, to enhance prayerful and active participation of assembly. Send résumés to The Pastoral Team at the above address. HLP-4528.

Music Director. Ascension Church, 14040 Puritas Avenue, Cleveland, OH 44135. (216) 671-8890. Full-time position at 1,600-household vibrant parish. Requires strong keyboard/vocal skills, competence/background in Catholic liturgy, ritual, choir direction, organizational ability, good people and ministerial skills, collaborative, creative. Salary mid-twenties, benefits. Send résumé to Rev. Joseph J. Fortuna, pastor, at the above address. HLP-4542.

SOUTH CAROLINA

Organist/Director. St. Peter’s Church, PO Box 1254, Beaufort, SC 29901. Full-time position in Roman Catholic parish of 700 families. Responsible for directing adult and children’s choirs and teaching music in grade school. Must know and love Roman Catholic liturgy. Competitive salary with benefits. Contact Rev. Martin Laughlin at the above address or call collect (803) 522-9555. HLP-4534.

TENNESSEE

Liturigist/Music Director. Sacred Heart Church, 1324 Jefferson Avenue, Memphis, TN 38104. 100 household, multilingual (English, Spanish, Vietnamese) Catholic parish seeks prayerful person committed to reformed post-Vatican II liturgy. Musically proficient with good choral and/or organ skills, interested in maintaining a singing assembly. Salary competitive. Send résumé to Search Com-
Music Director. St. Ignatius Loyola Catholic Church, 7810 Cypresswood Drive, Spring, TX 77379. Full-time position in northwest Houston available 7/1/95. Requires BA in Music, proficiency in organ/piano and choral direction; experience with Catholic liturgy. Professional salary, benefits. Send résumé with three references to David Wood at above address. HLP-4521.

Music Coordinator. St. Michael Catholic Community, 3713 Harwood Road, Bedford, TX 76021. Part-time position in 4500 household parish beginning 8/1/95. Responsible for two choirs, bell choir, youth music ministry, festival choir, assist preparing liturgies and resourcing staff. Requires BA in music, keyboard skills, strong background in Catholic liturgy, Vatican II documents. Send résumé, two recommendations to Search Committee at above address. HLP-4531.

Director of Music/Liturgy. St. Mary Magdalene Catholic Community, 527 S. Houston Avenue, Humble, TX 77348. (713) 466-8211. Full-time position now available in 2,200 multicultural family parish. Currently have English, Spanish, children’s, and handbell choirs, and a team of cantors. Requires proficiency in organ/piano and choral direction; experience/training in Catholic liturgy; fluency in Spanish desirable. Professional salary, benefits. Send résumé, references to Search Committee at above address. HLP-4532.

Virginia

Music Director/Organist. St. John the Evangelist Church, 344 Maple Avenue, Waynesboro, VA 22980. Full-time position, strong understanding of Catholic liturgy/ritual, proficiency on organ and at working with people; ability to work with Liturgy Committee. Degree in music or liturgy preferred. Competitive salary. Send résumé to Search Committee at above address. HLP-4523.

Minister of Liturgy/Music. St. Edward the Confessor Catholic Church, 2700 Dolfield Drive, Richmond, VA 23235-2618. Fax (804) 360-3565. Full-time position for 2,400-family parish. Responsible for coordinating worship ministries, liturgical environment, art, working with pastoral staff. Requires musical, organ/piano, liturgical, and interpersonal skills, choral experience, BA in music, formal training in Catholic liturgy, 3-5 years experience. Diocesan benefits. Send résumé to above address. HLP-4539.

Wisconsin

Director of Music/Pastoral Associate. St. Elizabeth Church, 515 North Main, Holmen, WI 54636. (608) 526-4424. Position for 620-family parish with traditional, guitar, and children’s choirs. Requires skills in organ, keyboard, cantoring, and choral direction, and BM in music, MA in music or theology. Staff operates with team approach. Salary commensurate with experience, full benefits. Contact Fr. Del Maín at the above address. HLP-4524.

Liturgist/Musician. St. Jerome Parish, 211 S. Main Street, Oconomowoc, WI, 53066. Full-time position in 1,400-family parish in Archdiocese of Milwaukee. Requires planning liturgical celebrations; training liturgical ministers; keyboard, cantor, choir skills. Liturgy/music credentials and experience preferred. Send résumé to Search Committee at above address. HLP-4530.

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Reviews

Choral Recitative

Mass for the City. Richard Proulx. Congregation, SATB, organ, brass and timpani ad lib. GIA. No. G-3644 (vocal/organ score). $2.25. This impressive liturgical setting is meant for use every Sunday, but your forces can be supplemented to rise to a special celebration. In this it is like Proulx’s version of Schubert’s Deutsche Messe, another staple of the repertoire that takes little or no work (at least on your choir’s part) to dress up for big occasions. Its strongest point is the Sanctus, for its step-wise motion and pleasant melody make it easy for a congregation to sink their teeth into. The other sections cannot be recommended as highly, but they are well worth a look. To hear it done right (and a fine Deutsche Messe, too) check out the recording Proulx Conducts Proulx, also available from GIA.

Mass for John Carroll, First Bishop of the United States. J. Michael Joncas. Congregation, SATB, keyboard, guitar, brass and timpani and 2 C-instruments ad lib. GIA. No. G-3441 (vocal/keyboard/guitar score). $3.50. The unusual versatility of this setting makes it appropriate for almost every liturgy. I have used it with great success, introducing it to the congregation on the First Sunday of Advent and hearing full participation on Christmas. It can be played up or played down, lending itself just as well to a cantor with a guitar as an organ with brass and woodwinds. The alternate texts add variety, and the Agnus Dei, in either Latin or English, is particularly beautiful.

May the Light of Christ. James J. Chepponis. Unison voices, keyboard, guitar, congregation and descant and C instrument ad lib. GIA. No. G-3751. $1.00. Once again Chepponis has written a beautiful composition for use at a wedding; in this instance, particularly for the wedding of the composer’s brother. Like his earlier Love One Another, this piece is destined to become a standard. While May the Light of Christ is a simpler work, with a descant only on the third verse, its sweet progressions and tender melody, coupled with a text from the Rite of Marriage certainly make it a fine choice. In fact, if I can’t convince him to write something for my forthcoming marriage, I will be using this piece.

Ave Maria, God Is with You. James J. Chepponis. 2-part choir, congregation, keyboard, guitar, and C instrument ad lib. GIA. No. G-3752. $1.00. Uniting the text of the Salve Regina with a contemporary setting is nothing new; composers have been doing it for centuries. For those who enjoy Chepponis’s vision of liturgical music today, this piece will be a pleasant find, filled with his signature suspensions and major 7ths. This is a peaceful piece, perfect for night prayer.

Unto Us Is Born a Child (Puer Nobis Nascitur). Russell Schulz-Widmar. SATB and brass quartet or keyboard. GIA. No. G-3818. $1.00. This is a wonderful selection for a carolfest with brass this Christmas. It is certainly not difficult (the melody is from Piae Cantiones of 1582, and is adapted by Schulz-Widmar), and its orchestration gives the brass something to do besides descants on the congregational carols. This arrangement really calls for the brass option, because to my ear the keyboard version sounds a bit thin and chunky. Certainly these will not be problems with a good quartet.

In the Land of the Living. Carl Johengen. SB, cantor, congregation, piano, and flute ad lib. GIA. No. G-3618. $1.10. This is a good piece for a beginning choir, or a choir thinned by illness. The simplicity of the choral and organ lines belies this piece’s richness. Congregations will quickly pick up on the easy refrain, and the flute adds some fine counterpoint. This piece sounds more difficult than it really is, so expect compliments beyond your investment in this work.

Adoramus Te Christe (We Adore You, Lord Jesus). Quirino Gasparini, ed. Mark Matarangelo. GIA. No. G-3761. $1.00. Gasparini was one of the finest composers of his era, yet we hear very little of his work today. Matarangelo’s editing is impeccable, and the original Latin is provided above his English translation. The contrapuntal nature of this piece is unusual, for it has far more rhythmical interest than we are accustomed to hearing from this era (Gasparini’s lifespan was 1721-1778). For this reason I would suggest learning this work with the English text but switching to the Latin as soon as your are able to do so.

Two Antiphons for Funerals. Kevin Keill. SATB, congregation, keyboard, guitar, flute, and handbells. GIA. No. G-3794. $1.10. “Song of Commendation,” a 16 bar ostinato, is definitely the superior work here. The higher voices sing the final commendation while the lower voices underpin them with an “Alleluia.” What sets this piece apart are the flute and handbell lines. There are perhaps some overdramatic spots, but all in all this piece makes an effective, emotional impact. “I Shall See My God” is a bit more adventurous, both harmonically and strophically, but lacks the sense of quiet resolution of this duo’s first half.

Concertatoo Come, You Faithful, Raise the Strain. Kenneth T. Kosche. SATB, congregation, organ, brass quintet. GIA. No. G-3675. $1.10. This is a spectacular piece for a festive occasion. The choral forces are varied, with optional SSAA on a verse and men only on another verse. The part-writing is very forceful and chunky, best suited to unsubtle voices. The brass fanfare and ritornello are both very large, with some effective rhythmic complexity. The final stanza is reminiscent of a good Bach chorale, with the trumpets exchanging scalar movement.

Praise the Lord All You Nations. Fintan O’Carroll. SATB, cantor, congregation, organ, brass, timpani. GIA. No. G-3755. $1.10. This piece was originally published as the entrance psalm in O’Carroll’s Mass of the Annunciation. This is also the piece from which his very popular “Celtic Al-
leluia” was taken. The cantor and congregation begin a call-and-response which leads into the choir proclaiming the now-familiar “Alleluia.” The cantor then sings verses between Alleluia refrains. The brass parts are chordal, adding punctuation and a fullness of sound rather than melodic decoration. If you use the “Celtic Alleluia,” this is a great piece to explore for big events.

The Day of Pentecost. Hal H. Hopson. Unison choir, four readers, free handbells, organ. GIA. No. G-3422. 80¢. In its layout and detailed performance notes, this dramatic reading reminds one of Penderecki’s liturgical works, though certainly it does not possess any of the microtonalism we have come to expect from the European maestro. Hopson does use other devices of contemporary symphonic music, most notably the aleatorio use of the handbells. This is coupled with the plainsong melody Veni, Creator Spiritus and an adaptation of the Pentecost text from Acts. The result is striking and powerful.

Let All the World in Ev’ry Corner Sing (Antiphon). George Herbert. Setting by Richard Proulx. SATB, organ, trumpet. Selah Publishing. No. 418-601. $1.15. I had thought that Herbert’s text received its ultimate treatment in Vaughan Williams’s Five Mystical Songs. Indeed Proulx’s setting may be seen as homage to his predecessor. But the addition of the trumpet and the exciting, fairly difficult part-writing enable this work to stand on its own merits. An advanced choir should have little difficulty with this wonderful postlude or performance piece.

Joe Pellegrino

Choral: Women
We Are the Circle: Celebrating the Feminine in Song and Ritual


Julie Howard has written this collection of songs for women. Her approach is clearly holistic. Each selection is accompanied by suggested Scripture passages, prayer, reflection on the text of the song, reflection questions, and ritual suggestions. The book presents a broad approach to ritual prayer: The music is conceived for use in creatively designed prayer experiences.

The selections cover a wide range of musical styles. In some ways, this is both the collection’s strength and weakness. While the variety enables the songs to appeal to a wider audience, the lack of continuity and the uneven quality of musical composition is regrettable. All of the music is simple and immediately accessible. In some cases, however, it is simplistic or trite, particularly in its use of melodic and rhythmic conventions. Nevertheless, a sufficient number of quality pieces makes the collection a signifi-

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Organ Recitative


Rejoice, Ye Pure in Heart: Hymn Preludes for Lent Through Easter. Augsburg Fortress Press. #11-10478. $8.50. Mr. Powell has set ten hymns drawn mainly from the Episcopal/Anglican tradition. The writing is thoroughly professional: clean counterpoint, good voice leading, interesting and engaging harmony. Particularly noteworthy are the clever parodies on WESTMINSTER ABBEY, the prelude on ENGLEBERG, and the rousing prelude on Stanford’s great hymn tune ST. PATRICK’S BREASTPLATE.

Organ Variants on Six Chorales. Jacques Berthier. GIA. G-3830. $10.00. Though M. Berthier (well-known for his music of Taize) blazes no new trails here, the music is competently written. The six settings of well known chorales (IN JUBILIO; LOBE DEN HERREN; MIT FREUDEN ZART; VALET WILL ICH DIR GEBEN; WACHET AUF; and WER NUR DEN LIEBEN GOTT) contain between three and six variations. A useful tool has been supplied by GIA in the form of a table that shows where the chorale tunes may be found in major American hymnals.

A Pachelbel Album. Comp. and edited Barbara Owen. McGee Music. DM 02265. $7.50. Ms Owen, an excellent editor, explains the rationale for her volume: “The music in this collection was chosen to represent a cross-section of Pachelbel’s styles, and all but two (the gavotte, and overture) are authentic organ works.” In addition to these two, the collection also includes a toccato, two fantasias, a ricercar, two fugues on the Magnificat, and four choral preludes (one a short parita). Most of the pieces demand little or no pedal, and all fall easily within the grasp of a beginning organ student.

Music for a Sunday Morning. Vol. 15. Donald Busarow. Concordia. No. 97-6062. $6.50. Busarow contributes a wonderful Prelude, Litany, and Finale to this distinguished series, now running to fifteen volumes. The aim of the series is to present works not based on hymns, freely com-

posed, and laid out in three sections: Prelude, Voluntary, Postlude, in suite-like or triptych form. These brief works do not make unusual technical demands on the player. In short, this is pleasant, idiomatic writing for the organ that will appeal to a wide audience.

Eleven Compositions for Organ. Set V. Charles Ore, Concordia. No. 97-6107. $9.75. Charles Ore never disappoints in his ongoing set of chorale preludes. The writing is always fresh, original, and well-thought out. Here Ore tackles a set of four Advent and Christmas hymns, two Lenten hymns, and five hymns for general use.

Craig Cramer

Books

Chant


When I first saw the cover of Chant I will admit to feeling irritated. The compact disc-sized book with the very familiar cover that is very much the same as the cover of the incredibly successful recording struck me as a probable quick attempt to jump on the bandwagon. I was wrong.

Katherine Le Mee’s Chant is a fine work. It is intended to be a companion book to the successful recording (sales, 2 million) by the Benedictine monks of Santo Domingo de Silos in Spain. The goal is said to be “to present the historical and liturgical sources of the chant and [to provide] answers to everyone’s questions about what Gregorian chant is, how it is written and sung, the latest research on its therapeutic qualities, and the extraordinary effect its simple, pure, unaccompanied tones can have on the body, mind, and heart.”

I wish such a book had been available thirty years ago when Father David was trying to teach me chant at Mt. Angel Abbey, for I have never seen so simply stated but historically accurate a description of its origin and intention. Ms Le Mee is a fine writer who has the rare gift of simplification without omission.

A cogent introduction is followed by an excellent history of western European life, monasticism, and liturgical music, leading to the subject of chant. She uses both modern musical notation and Solesmes’ notation to explain why chant works as it does, and how it is sung. This is good book, well worth having a rating of five izarr.

The Responsibility of the Christian Musician


This book is, in one sense, at the opposite end of the musical tradition from books about Gregorian chant, but from another perspective it is a companion. The Responsibility of the Christian Musician has as its subject the world of Christian rock music. The author has been a twenty-year member of the rock band REZ and is an inner city pastor.

The language of this book is that of the street-wise religious evangelical, and the author’s immediate purpose is to discuss the responsibilities of anyone considering Christian rock music as a form of ministry. Chapter topics include one’s responsibility to God, to one’s parent family, to one’s potential family, and to the wider family of God.

But the value of the work goes beyond Christian rock to a wider audience, to all who minister in any capacity for the Lord. To use a favorite phrase of a dear friend, Kaiser has spent his time in the trenches and knows what he is talking about when it comes to responsibility.

I could see using this book as an Advent or Lenten meditation with a choir or music group, even a group whose organization and purposes are far from that of Christian rock. The author’s questions present challenges for anyone. Rated five izarr.

“Star” Quality in Books

The book reviews by Father Tom Faucher in Pastoral Music and Notebook use a rating system based on the Basque word izarr (roughly equivalent to the English “star”). The scale runs from seven izarr (beyond fantastic) to one (don’t bother).

In the Midst of the Assembly


Dr. Rendler’s book, like that by Glenn Kaiser reviewed above, is a book that might well be used as a means of reflec-
tion. Its basis is a collection of Rendler's columns from Today's Liturgy and its subject matter is the basics of liturgy and liturgical music.

As with any collection of columns it suffers from an automatic discontinuity, the treatment of differing ideas within the limits of a single column. But it also has the advantage of having each column stand alone.

In the Midst is not a major work and it is not intended to be. It would be good for people who are just getting started in the world of liturgy and music, and also good for those on parish pastoral councils and parish finance councils who wonder just what those liturgy and music people actually do. Rendler's book is explanatory and has the virtue of being non-threatening: these two virtues should make it desirable for almost anyone. Four izarr.

Advent Thirst, Christmas Hope: Prayer and Meditation for the Journey


This simple but good book is a work-book put together by a poet and a long-time parish worker. It takes the reader on a journey through Advent.

There are two pages devoted to each day of the season, beginning first with Scripture, followed by brief reflections on the Scripture. There is a prayer-poem. This is followed by a couple of questions with room to write out your response.

I liked the format, the Scripture, the thoughts, the prayer-poem, but I found myself wanting different questions. However, I am not sure my response is totally fair to the intent of the book since I read it for review rather than for its actual use as a day-by-day Advent meditation. This would be a good Advent project for a small prayer group, or a Scripture group. It is directed to a type of activity that we need and need often. Four izarr.

The Magnificat: Musicians as Biblical Interpreters


Terrien, the emeritus Davenport Professor of Hebrew and Colgate Professor of Languages at Union Theological Seminary, has provided us with a most schol- arly work. His stated goal is "to present, not only for musicologists but for enlightened worshippers, an illumination of the poem in the light of recent scholarship, together with an interpretation of the text through selected musical excerpts from the greatest compositions of the Magnificat during the past six centuries."

In effect, the subject matter here might make two books: The first is a stropeh (sometimes word by word) analysis of the poem that is the Magnificat; the second is a record of composers who have set it to music and a commentary on their efforts.

Both parts are skillfully blended into a good work, a work that is scholarly in tone and treatment, but one that is very readable. This work will probably reach a limited audience, an audience for whom the Magnificat has always been a favorite part of Scripture, but it deserves to transcend this probability. Four izarr.

W. Thomas Faucher

Short Takes: Video

The Hardest Job, LTP, 19 minutes. $24.95. Just what does it take to make liturgy, especially the active participation of the assembly, the center of parish life? First it takes commitment, and then a lot of work! Two parishes which have made the commitment and done the work tell their story in this short presentation. A basic educational tool, this video will help get you started ... and committed, and give you a few ideas in addition. Though brief, the video does describe the hardest job!

About Reviewers

Dr. Craig Cramer teaches organ at the University of Notre Dame. He has performed extensively in the United States, and in Canada, Belgium, and Germany.

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Publishers

Augsburg Fortress Publishers, 426 S. Fifth Street, PO Box 1209, Minneapolis, MN 55440. (800) 328-4648.

Ballantine Publishing Group, 201 E. 50th Street, New York, NY 10022. (212) 372-2043.

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Cornerstone Press Chicago, 939 W. Wilson Avenue, Chicago, IL 60640.

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Just Say “NO!”

The concept of hiring a pastoral musician as a member of a parish staff and, in general, of having other professionally employed lay ministers is a relatively new one in the Catholic Church. Prior to Vatican II, there were organists and choir directors. Sometimes these “jobs” (not yet, except rarely, recognized as ministries) were combined. There were relatively few parishes, mostly cathedrals and very large congregations, that hired authentic, trained and educated church musicians.

More often than not, music in Catholic parishes just happened. It was not uncommon for a student in the local parochial school who knew how to play the piano to be called out of class and asked to play for funerals. Sometimes the pastor would even offer to help pay for organ lessons. Eventually, the young musician worked up the ladder to playing for novenas, benedictions, Sunday Masses, and even weddings. For these “volunteers,” nominal remuneration was the rule. (After all, what school student would need a salary that was a living wage?) Since the repertoire was rather stable in those days (usually, the chant Masses and Marian and benediction hymnody), Father probably decided what songs would be used for each service. Therefore these various young musicians had little to no interaction with any other parish members. Through perseverance, patience, and dedication, they did their “job” well and sometimes developed beautiful, inspiring music programs for their parishes.

This capsule recent history of the church musician’s position is important to recall: Things have changed radically since the Second Vatican Council. Today, the liturgy demands a great amount of instrumental and vocal music for texts in the vernacular. Ritual and service music is currently being written to meet those demands; the lectionary and rituals themselves are being revised, and our role, purpose, and duties as pastoral musicians are still in the process of being defined.

The vision of the function of pastoral musicians can vary from diocese to diocese, parish to parish, pastor to pastor, and even from musician to musician. More and more, churches are generally looking to hire a pastoral musician: that is, to hire someone, by definition, who is skilled in music, has completed studies in spirituality, prayer, and liturgy, and comes with excellent administrative and communication abilities. Individual job descriptions may vary, but you can be sure that with the addition of all these skills, the workload of the pastoral musician has expanded. Some of us are even hired under the umbrella title of “liturgy and/or music coordinator.” (Be assured that the job description is lengthier and more impressive than the name!)

Regardless of the title, we pastoral musicians find ourselves laboring under enormous workloads while constantly interacting with the different and varied personalities of the other people on the parish staff, in the parish school, the CCD program, even those, perhaps even more especially those, in our music ministries, and the parish at large. Often, apart from the priests (who are also overextended with pastoral duties of their own), we are the only ones with skills, knowledge, and background in liturgy. The demands can seem endless, and few, outside of our families, see the hours we spend in rehearsal, planning, service playing, committee meetings, consultations, etc. People are content (as they should be) if we have played well for their wedding, planned a good school liturgy, and so forth. But it is easy to see how a pastoral musician’s responsibilities (especially if you’ve been in a parish for a long time) can mushroom to the point of a fifty, sixty, or even seventy-hour work week.

Then, anger, resentment, and burnout can be the result.

Whose fault is it? Mine and yours—because we just haven’t learned to say “NO!” It is my purpose to offer some explanations as to why we don’t or won’t say “no,” and some reasons why we should say that little word of refusal. Additionally, I hope to propose some useful suggestions for overcoming our own reluctance to make a refusal, when such a response is appropriate.

Why Don’t We Say “NO?”

Initial hesitancy arises from our understanding or misunderstanding, if you will, of ministry. Ministry is something we do with (and not to or for) others. True, we serve our parish communities, but opting to serve a community does not mean that there are no limits to the just demands that can be made on us. We should note here that all of us, lay and religious alike, have entered ministry in order to serve God’s people. And it is important to remember that our employers are members of an antiquated, clerical, caste system that is structured around power rather than ministry. This is not to suggest that all, or even most, clergy are caught up in the system. But it must be recognized that some are and, when that is the case, it can present major problems for those in lay ministries. To be sure, musicians can also become focused on things other than ministry, too. But when power rather than shared ministry becomes an issue, then demands can escalate beyond acceptable limits.

Another reason that we can be reluctant to say “no” may come from an over-developed sense of guilt. We are employees of a non-profit organization. In the past, at least in my diocese, most church musicians were essentially volunteers who received a fee for weddings and funerals (paid directly to us by the families) and a token salary for Sunday services. As a result, it may be all too easy for others to manipulate us into feeling guilty for expecting a just wage and a just

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Bennett John Porchirnan is music director at St. Elizabeth of Hungary Church in Pittsburgh, PA. He has also said “yes” to being a member of the local and national DMMD Professional Concerns Committee.
workload. But remember there’s hardly an employer today, religious or lay, who is not expecting 200% from the employees and, at the same time, reminding them of tight budgets and cutbacks.

Why Won’t We Say “NO”?

Added to these reasons that make us initially reluctant to say “no” is, probably, a fear of disappointing people. Those who use the word “no” are often construed as being unchristian: read uncooperative, mercenary, lazy, selfish, negative, mean, as not doing a fair share, and (the ultimate) as not being “team” workers. So, we avoid saying “no” in order not to be seen as being negative with all its implications. We all want and need to be liked, and saying “no” might make us unpopular. And while staying popular may manage our fear, it does little to manage our workload. And indeed it may lead to work not being done well.

Another reason may be found in our pride. While we want to (and should) build the best program possible for our parish, we might make maintaining the quality of a program an end in itself. We may compare our program to those in other parishes—after all, we are human. But such comparisons might overlook the human dimension in any program. Service and a desire for perfection are seldom comfortable partners.

A further reason: Is it possible that some of us do not say “no” because we are control freaks? We take on the responsibility for all that touches us. After all, if we are our parish’s liturgical experts, who could possibly do the job better? Here, we might say that trust and the desire for control are seldom compatible.

A last reason for not saying “no” may be found in our training as performing artists. We’re trained to be meticulous in technique. We have a tendency to become perfectionists. And while we should always try to do the work to the best of our ability, it is good to remember that perfectionism in itself is a neurosis and not a virtue. Even God asks us only to do our best, not to be perfect. That quality is reserved for God alone.

Why Should We Say “NO”?

Probably the first reason for saying “no” is to recognize that some things are just not our responsibility. It is possible that an honest recognition of this precept would do much to reduce many a workload. Then, there is the reason and matter of our own health: physical, mental, and spiritual. We have a personal, professional, and moral obligation to ourselves, our families, employers, and parishioners to take care of ourselves. We must realize that the Gospel values of the sanctity of life, dignity of and respect for the person, apply to us, that we are not exceptions. If we truly believe, as Jesus taught us, that we are the temples of the Holy Spirit, and if we truly believe, as St. Paul said, that we are Christ present to one another, then our very salvation depends on protecting ourselves. It is morally wrong for us to use and abuse ourselves or to allow others to do the same to us. As Scott Peck reminds us in The Road Less Travelled, God may use us, but God does not need us. There are others who can do the things we can’t. There are others who can do the things we don’t have time for, and we should let them do those tasks.

How Can We Say “NO”?

The answer is simple: communicate.

In the same ways that we say “yes,” we also say “no.” All relationships, personal and professional, have boundaries. Professionally speaking, our boundaries are outlined by contracts and job descriptions. Since the role of the pastoral musician is being defined in our own time, it is all the more important that we help to create well-crafted contracts and detailed job descriptions to clarify our duties—the times we should say “yes” and the times we should say “no” in what we are expected to do. These contracts and job descriptions protect employee and employer equally. They establish boundaries, but they are boundaries that may be renegotiated either yearly or at other time intervals in order to provide for the enhancement or growth of a program. And they establish the landscape for renegotiation wherein each party may expect to find agreement. (Sometimes additional duties will result in additional remuneration; at other times, there may be an exchange of duties, or even elimination of duties, should it be appropriate.)

We might even go a step further. Since our ministry involves responsibilities to so many different parish departments, it would be wise to sit down with each person (assistant pastor or pastoral asso-
Camped-Down Ladies Sing This Song: Doo-Dah

The LORD said to Moses, after all the people had come out of Egypt: “Tell the Israelites to turn back and camp in front of Pi-ha-bi-roth, between Mig-dol and the sea, in front of Ba-al-ze-bphon; you shall camp opposite it, by the sea.”

And so the people camped opposite the sea, as the LORD had commanded, and they began to sing the songs of the camp that night, gathered around the cooking fires: the men, and the women, and the children.

And the singers of the choir, who were wont to sing before the Ark as it was carried, and before the Tent of Meeting, arose, saying, “It is our task to lead the people in the singing.” So they began to sing, and the people—the men, and the women, and the children—attempted to follow them in the songs of the camp. But lo, the singers of the choir sang in four-part harmony, and they did try heartily to sing without a leader the songs that included syncopation, sudden changes in meter, and a broad range of notes, and they made a mighty din, but the people were unable to follow after them in the singing, so each of the tribes, in turn, grew silent. But without heeding the silence of the people, the singers of the choir continued to sing, each after his own part, but without unity or harmony.

So the trumpeters, those sons of Aaron, the priests who were charged with blowing the beaten silver trumpets when it was time to break camp or to gather at the Tent of Meeting, or when it was time to sound the alarm, arose together and put the trumpets to their lips, and sounded the alarm. And the singers of the choir grew quiet, and some developed hiccups from their surprise at the sounding of the trumpets, and all the people applauded.

Then the trumpeters spoke, saying, “Since the singers of the choir grew concerned with their own singing, to the detriment of the people, not singing the songs of the camp, we will lead you in your singing.” So they raised their silver trumpets, and each blew mightily, and they made a great sound. Then all the people joined in singing, and the songs of the camp arose, giving pleasure to the LORD, who was standing nearby, disguised as a pillar of fire.

But the trumpeters grew bold and vain in their turn, and they began to add grace notes to their trumpeting, which caused the people to lose the tune, and once more the people grew silent. Yet the trumpeters, those sons of Aaron, the priests blowing hard on the beaten silver trumpets, were filled with their own music, and they did not heed the faltering and then the silence of the people, but began to elaborate their song, winds subtle harmonies around each other. And

But without heeding the silence of the people, the singers of the choir continued to sing, each after his or her own part, but without unity or harmony.

Then, behold, a mighty gasp emerged from the whole assembly. Moses took note of the sound as of a rushing wind that filled the place where they were, and he saw that the people were not looking at him; they were looking beyond him, toward the sea. So he turned and looked and, behold, he saw his sister Miriam walking toward him on the sea.

The whole assembly grew silent—the men, and the women, and the children, and even the trumpeters and the singers of the choir, who were wont to make a mighty din, even in rehearsal—as Miriam approached. Then Miriam stepped onto dry land and said to her brother Moses, “Moses, I have come at your command to lead the singing of the assembly in the songs of the camp.”

Moses said to his sister, “Miriam, how came you to walk on the waves of the sea?” And Miriam said unto him, “I am a cantor. I do things that mere mortals cannot do.”

Then she turned to the assembly and said, “Let us rehearse our responsorial psalm for tomorrow. Please sing after me: ‘I will sing to the Lord, who is gloriously triumphant…’” And lo, the people sang, every one, in response to the leading of Miriam, the sister of Moses. And the pillar of fire glowed ever brighter, at the wonderful singing that arose as the people, led by Miriam the cantor, raised their voices in the songs of the camp.

Dr. Benet Wellums is the pen name for several worthy NPM members, whose contributions to this column are otherwise anonymous.
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