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Catholic liturgical celebration normally begins with story telling. As soon as we have assembled, as soon as we have got ourselves together as church, as local community of faith, we listen to a proclamation of the story tellers of the biblical tradition. We name those covenant stories just as we name Jesus: the word of God.

The word of God. God’s breath, God’s will. God’s dominion coming into our community life, freeing us from all the baggage that we carried when we entered the ecclesiial assembly; freeing us from our ideologies and statuses, our parties, our customs and habits, the structures of our particular status quo (no longer black or white, male or female, straight or gay, pledged to one economic system or program or another, beautiful or plain, handicapped or “normal”). We are all one.

Bob Hovda

---

We report the activities at the 1995 National Convention in Cincinnati, Ohio. We present only those elements most suitable for written communication, and therefore leave out The Cathedral Singers making sounds like angels, or the Direc-tors of Music Ministries and the graduates of the NPM Choral Directors Institute making one voice, one tone ever so softly under the skillful direction of Paul Salamunovich. Or the echoing rings of the Choir of St. Peter in the Loop singing in fourths and fifths the medieval tones at St. Peter in Chains Cathedral. Or the dream balloon wafting over the instrumentalists. Or the Gospel of Mark alive and in person right before your eyes. But we leave them out because, if you were there, you remember them yourself. Music lives on. And if you weren’t there, there is nothing I can do to make those events come alive within you. The story will just have to be handed down . . .

---

By many measures, this year’s National Convention added something special to the NPM story. Certainly the quality of music making at the Conventions improved dramatically this year. Our instrumental sounds were better; our voice was even more beautiful.

And the establishment of the NPM Board and the NPM Council and their official ratification by the members begins a life-long dream of mine, that NPM would grow to a place where we all share in a deliberate way the responsibility for the future of our association and, therefore, for the future of music in a significant number of Catholic churches throughout the United States and in other nations as well. The responsibility we all now share is no small task.

Church music is not just about quality sound. Pastoral music is about providing a symbol through which believers encounter the all-holy God. Pastoral music is about placing our beliefs about one another and our world, which exist in our hearts, on our lips, and when we do that, mysteriously, we present them for ourselves and for each other to hear. We not only become proclaimers of the word, but hearers of the word. We not only tell our story, but we hear our story at the same time.

At this year’s National Convention, there were many individual stories being told and sung, too: the sicknesses that eat into our lives for which many people were anointed at the Convention’s first evening; the inadequacies of our music, our prayer, our patience with one another, which eat into our hearts. There were stories of success and hope, too, and the spirit of the NPM Circle of Friends was more truly alive for many of us this year than it has ever been.

As we were told and sung, there were many individual stories being told and sung; in some small way, it is re-told in this issue. The challenges issued by Sr. Joan Chittister and Richard Proulx stand side by side. The story we hand on is filled with the great acts of God meshed with our individual lives, which provides a challenge for the future, to become a story handed on . . .

VCF
# Pastoral Music

October-November 1995
Volume 20:1

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Additional photographs courtesy of GIA Publications, Terri Pastura, Jane Scharfing, and Jody Bender.
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Just Treatment for Musicians

A few weeks ago I was terminated from my position in ... Parish with the arrival of the new pastor, who was placed in a position of being pastor of two parishes, and who chose to bring with him "his" organist from the other parish. Apart from the financial impact and the fact that my successor is much less capable than I, what is more difficult to endure is the spiritual damage to my wife and myself of being effectively turned out of our parish home of seven years.

I realize that this letter must read ... like a broken record; many of our fellow musicians have experienced this, not only in [this] archdiocese, but all over the country. My question is: WHY?

Allow me to make some recommendations which have probably occurred to you already:

1. Please do whatever you can (if anything) to persuade the National Conference of Catholic Bishops to direct the pastors in their respective dioceses to implement procedures for just treatment of musicians with at least limited appeal at the diocesan level.

2. Please dedicate part or all of an issue of Pastoral Music to the employment conditions of those of us on the front line, who suffer from the battle of parish work: I believe that many of us can deal with the neutral attitudes of parishioners, but abuse by the clergy is another matter.

3. Please consider setting up a panel or committee which would invite NPM members to tell the "horror stories" of their treatment at the hands of an uncaring or insensitive clergy who inflict us with financial losses; even a form letter of encouragement would let us know that someone is concerned.

[This] archdiocese has not demonstrated that it is acutely concerned with musicians: A few years back, [the] archbishop canceled all contracts with part-time musicians. [In my own situation,] I have yet to receive a call from the Office of Mediation at the Chancery. Also, please bear in mind that if I/we make what is perceived as too vehement a protest, it might inhibit future employment in a Catholic parish.

Because of my financial status, I cannot afford to attend the National Convention in Cincinnati this summer, but I hope that NPM '95 is the best yet.

Unemployed Musician

Editor's Note: We wanted to share this letter with our readers, but the names of the writer, the parish, and the archdiocese were deleted from this letter so that it would not "inhibit future employment" for the writer.

Include What Is Pertinent

Just a thought regarding the listings in Hotline. I think it would be helpful to give potential employers directions on the type of information pertinent to a job description. In running our local AGO placement service, I find that readers want to know whether there's a pipe organ or not, how many choirs, and how many liturgies before they will even call the church for a more detailed job description. Rarely do I have a listing for more than a month or two if the church has a pipe organ. Perhaps an emphasis from you will help to get this idea across.

Many thanks for all you do, along with everyone else up there at NPM Headquarters. This pastoral musician in Memphis really appreciates your efforts.

Jane Scharding
Memphis, TN

Preparing for a Festival

I am enclosing with this letter a copy of our choir program that we presented last evening. [The program was based on the music to be prepared by choirs participating in this year's NPM Choir Festival.] It was very well received by the audience. My musician friends were so impressed with the choice of choral music. I gave full credit to the NPM Choir Festival for that!

The choir isn't quite ready to sing that music at the level needed for the massed choir, but we will be by July 23. This concert did just what I hoped—it pushed us to be ready, at this level, early, singing music most of which is way over this choir's head! Looking forward to the Festival in Cincinnati.

Beth Kamish
Novi, MI

Beth Kamish brought her parish choir from the Church of the Holy Family in Novi to participate in the NPM Choir Festival.

Wrong Cathedral

Having been raised in the Twin Cities, I know that the picture identified as the Cathedral of St. Paul on page 42 of the August-September issue is not. Could it be in Saint Louis?

I enjoy and appreciate Pastoral Music.
Dan Ostdiek, O.P.
Oak Park, IL

Can anyone help us name that cathedral?

Organ School: A Week of Fulfilling Experiences

My first reaction to the announcement that there would be an NPM Organ School at SUNY Fredonia was this: "Sounds great, but it's too late for me!" After all, I can recall playing the daily Requiem Mass on a pump organ. Besides, I had spent too many years at electronic spinet organs reinforcing bad habits. Later, though, I found that I was eligible for a drawing through the Church Musicians Guild [the local NPM Chapter in Buffalo, NY] for a scholarship to cover full tuition, room, and board. The project should be supported by CMG members, I reasoned, so I submitted my name and dismissed all thought of winning.

God, in his infinite wisdom (and sense of humor, I suspect), thought otherwise. Perhaps I needed a boost. I accepted the prize and registered as a beginning student. Thus began what was to be a week of many fulfilling experiences. The highlights included masterful instruction by
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well-practiced teachers (Sr. Mary Jane Wagner, Dr. Jim Kosnik, Dr. John Hoffman, Fr. Ron Rebaldo); exposure to the liturgically correct repertoire artistically played on beautiful pipe organs; demonstrations of cantor techniques and the singing of prayer by the celebrant; spiritual renewal from daily morning worship with student participation and the two Masses that were every parish music director's dream; Alan Lukas's creatively organized "organ crawl" to four outstanding sites in and around Buffalo; camaraderie—there was nothing like it.

Eleven students graciously performed on the tracker action Schlicker organ in Mason Hall, our conservatory for the week. The departure ceremony on Friday emphasized welcoming all, asking God to help us to serve, to make disciples of all, and to answer this question: "Why are we church musicians?"

I want to express my sincere thanks to the Guild administration for being good stewards of the bequest made by Msgr. Henry Kawalec for organ study scholarships. Monsignor's spirituality, musicianship, and expertise in leading the Guild from its beginning years as the Catholic Choirmasters Guild will be remembered especially by those of us who depended on his guidance through the early changes in the liturgy.

I enjoyed the experience. Now if I could just win an organ worthy of the name for our church . . .

Rose M. Mead
Buffalo, NY

Rose Mead's comments were summarized in a report in the September 1995 issue of The Church Musician, the bulletin of The Church Musicians Guild of Buffalo.

Be Aware of Contradictions

After attending and concluding my first national NPM Convention, I feel compelled to jot down a few of my impressions of that event, as the evaluation form didn't have space for lengthy reflection. The convention was smoothly managed and I had no problem finding workshops or exhibits. The workshops in which I participated were informative, but all too brief . . . I attended a guitar workshop with Jaime Rickert that I particularly enjoyed. Probably the most enjoyable and absorbing workshop was the discussion panel on the eucharistic prayer with Frs. Deiss, Gelineau, Joncas, and Funk.

Unfortunately, the themes and issues raised in the workshops regarding global thinking and cultural outreach have apparently gone unheeded by most of the composers of the music chosen and written for official convention events. Blame my pedestrian sensibility, my glaring lack of sophistication, but the music was wholly unifying at best and stupefyingly boring at worst . . .

I think musicians must be wary of their own sophistry. Just as not everyone wishes to live in a home inspired by Marcel Bruder or F. L. Wright, not everyone wishes to celebrate primarily with intricate European music. A little Mondrian or Klee goes a long way with me. One does not paint every room in the house the same monotonous color.

Pull back those heavy damask drapes and let some light in! Artists, be aware of your craft, but also of your liturgical participants. Liturgical music is not meant solely for listening and admission, but participation. Self-actualize on your own time. Chosy secular audiences are the folks prepared to listen and to critique your abstract attempts at expression . . . If such compositions truly contain virtue, they will influence more "utilitarian" liturgical music.

Richard Frouix damned utility during his address at the Members' Breakfast. Don't knock utility. While I certainly wouldn't advocate simplistic "Sunday school" melodies for use at liturgical celebrations, some composers could use a dose of "service" reality. The music must serve the liturgy and the people simultaneously . . . Utility makes life possible, and art simply lifts it a little, makes it fun, makes it colorful, makes it human.

Please be aware of the contradiction present in the workshop themes and the event celebrations. The last thing we need is a stuffy, rigid class of music makers dominating these events at the expense of other, equally qualified composers.

Debra Wolfe
Helena, MT

Letters Welcome

We welcome the reflections of our readers. Address your reflections to: Editor, Pastoral Music, 225 Sheridan Street, NW, Washington, DC 20011-1492. Or fax the editor at (202) 723-2262. All letters are subject to editing for length.
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Cincinnati!

More than 4,500 people took part in the 1995 National Convention in Cincinnati. Participants came from across North America, from Hawaii, Hong Kong, The Bahamas, Holland, France, Great Britain, and Australia. There were more than 170 workshops in the breakout sessions; 200 showcases and musical and choral performances; plenum showcases; and sung worship. More than 200 of the participants were priests. Delegates at the Convention gave the gathering an overall rating of 4.2 out of 5. For further reflections on their experience, see the Commentary on pages 67-68.

Actions Approved

At the Opening Event, NPM members were asked to vote on five motions concerning the actions taken to establish the NPM Board and Council. 1,947 ballots were returned. All five motions were approved overwhelmingly. Here are the text and the results of voting (number of ballots and percentages) on each of the five motions.

1. On ratifying Rev. Virgil C. Funk as President and Chief Executive Officer of the National Association of Pastoral Musicians. For: 1,874 (96%); against: 61 (3%); abstain: 12 (1%).

2. On ratifying Dr. J. Michael McMahon, Rev. J. Michael Jonsas, Dr. Marie Kremer, Ms Mary Beth Kunde-Anderson, and Dr. Mary Jo Quinn, scl, as the members of the constituting Board of Directors. For: 1,933 (99.2%); against: 10 (0.5%); abstain: 4 (0.3%).

3. On ratifying Ms Margaret Brack, Ms Jean McLaughlin, Mr. Robert Strusinski, Dr. Michael Connolly, Rev. Frank C. Quinn, and Dr. Elaine Rendler, Ms Theresa Wally-Schlosser, Rev. Edward Foley, OPM, CAP, Mr. Charles Gardner, Mr. Richard Gibala, Mr. Robert Batastini, Mr. Peter Ghiloni, Mr. James Hansen, Mr. Ralph Purri, Ms Kathleen O’Brien, Ms Alexandra Vera, Mr. Jim Ryan, Rev. Ronald F. Krisman, Dr. Marie Kremer, Dr. Joseph Koestner, Mr. George P. Miller, Mr. Anthony DiCello, Mr. Meyer Chambers, Dr. J. Michael McMahon, Mr. John Romeri, Sr. Teresa Espinosa, csj, and Ms Nancy Chvatal as the current members of the NPM Council. For: 1,917 (98.5%); against: 21 (1%); abstain: 9 (0.5%).

4. On ratifying all actions already taken by the constituting Board of Directors. For: 1,894 (97.3%); against: 26 (1.3%); abstain: 27 (1.4%).

5. On requesting that the constituting Board of Directors and NPM Council continue their work. For: 1,920 (98.6%); against: 14 (0.7%); abstain: 13 (0.7%).

The chart on the next page shows the relationships among the NPM members, the Board, Council, Staff, and Executive Director. In the November issue of Notebook, NPM members will receive the final version of the Constitution.

Awards

During the Members’ Breakfast on Friday, July 28, the following people and groups were honored with special NPM awards:

- **Outstanding Chapter of the Year:** Indianapolis Chapter, Paula Slinger, Chapter Director, presented by Mr. Richard Gibala, NPM National Chapter Coordinator;
- **Outstanding Music Industry Member of the Year:** Mr. Martin Ott (Ott Organ), presented by Ms Nancy J. Chvatal;
- **Outstanding Music Educator of the Year:** Ms Cora Lenhard, presented by Sr. Teresa Espinosa, csj;
- **Outstanding DMMD Member of the Year:** Mr. Jeffrey Honoré, presented by Mr. John Romeri;
- **Pastoral Musician of the Year:** Mr. Richard Proulx (see page 44);
- **NP M Koinonia Award:** Mrs. Anne Ketzer and the Cincinnati Core Committee.

**Outstanding Service Awards:** The following people were honored for their service to the Association: Ms Jane Scharf and Mr. John Kubiniec, departing members of the DMMD Board; Dr. J. Michael McMahon, founding president of DMMD and first president of the DMMD Board of Directors; Mr. Oliver Doherty, founding program coordinator of and master teacher for nine years (1985-94) in the NPM Choir Director Institutes; Mr. Ray Bruno, for his distinguished service in music publishing—presented by Rev. Virgil Funk, Rev. Lucien Deiss, csp, and Ms Gloria Weyman.

Scholarship Winners

This year NPM awarded $6,000 in scholarships to 5 scholarship winners. The grants included the NPM Scholarship ($2,000); the NPM-Renssalaer Challenge Grant ($1,000); the Virgil C. Funk Sr. Memorial Scholarship ($1,000); the Rene Dosogne Memorial Scholarship ($500); and the GIA Scholarship for Pastoral Musicians, granted by GIA Publications and administered through NPM ($1,500).

The NPM Scholarship is made possible by donations from members received during and after the annual Convention. The Virgil C. Funk Sr. Memorial Scholarship was established in 1991 by family and friends in honor of the father of Rev. Virgil C. Funk. The Rene Dosogne Memorial Scholarship is in honor of Mr. Dosogne, a noted church musician in the Chicago area and a faculty member at DePaul University School of Music. His family established this scholarship fund in his memory in 1987. The GIA Scholarship for Pastoral Musicians is a new scholarship, established by GIA, with NPM acting as administrator. The NPM-
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serve

Pastoral Music • October-November 1995
Rensselaer Challenge Grant is a joint effort of the National Association of Pastoral Musicians and the Rensselaer Program in Liturgy and Music of Saint Joseph’s College, Rensselaer, IN.

Gabriel J. Mayhugh received this year’s NPM Scholarship, and he will use it to work on a B.A. in sacred music at Duquesne University, Pittsburgh, PA. Gabe began playing the organ when he was ten years old; he is now working as a pastoral musician at his home parish, Ascension Church in Jeannette, PA, and at two other parishes. Gabe graduated from Jeannette Senior High School in June 1995.

Ruby Martinez-Bernat is the music director and liturgical coordinator for Saint Anne Parish in Detroit. (St. Anne’s, a national shrine and one of the oldest parishes in the country, will celebrate its 300th anniversary in 2001.) About 75% of the parishioners are Latino. Ruby directs two adult choirs (Spanish and English) and she works with volunteers in preparing other aspects of the liturgy, from seasonal environment through the sacramental sessions of the adult initiation process. Ruby received this year’s Virgil C. Funk Sr. Memorial Scholarship.

Sylvia Chapa is the recipient of this year’s Rene Dosogne Memorial Scholarship. She is an accomplished pianist and has served since 1985 as the minister of music for the Church of the Ascension, Virginia Beach, VA, where she leads a group of fifty volunteers (vocalists and instrumentalists) each week. Her education so far includes work at the North Carolina School of the Arts and East Carolina University, and studies with Walter Hautzig of the Peabody Institute of Johns Hopkins University, Baltimore, MD. This fall she began studies at Old Dominion University in Norfolk, VA, pursuing a B.A. in music history while studying organ with Dr. James Kosnik.

Karen Marie Egle is the recipient of the NPM-Rensselaer Challenge Grant. Presently enrolled at the University of Missouri Kansas City Conservatory of Music, Karen serves as music director and cantor for Our Lady of Good Counsel Church in Kansas City, MO. In addition to her work as a pastoral musician, Karen has an impressive number of professional items on her résumé, having performed in solo roles as vocalist and actress in operas, musicals, movies, and television. In June 1995 Karen enrolled in the Rensselaer Program of Church Music and Liturgy at Saint Joseph’s College, as an applicant for the diploma in pastoral liturgy. Her goal is to continue her work in ministry as a full-time pastoral musician and liturgist.

Kelly Kramer of Memphis, TN, is the first recipient of the GIA Scholarship for Pastoral Musicians. He is currently the organist/assistant director of music at the Cathedral of the Immaculate Conception in Memphis, and organist for the Diocese as well. Kelly holds a B.M.E. from the University of Central Arkansas and an M.M. in organ performance from the University of Memphis. He has entered the summer session at the University of Notre Dame to pursue an M.A. in liturgical studies, and he is working toward a D.M.A. in sacred music at the University of Memphis. Kelly is also continuing organ studies with Diane Meredith Belcher and voice study with George Skipworth.

WLP Young Musicians Awards

Three outstanding young musicians were honored by J. S. Paluch/World Library Publications at the Convention. Lindsay Spring Browning is a soprano from Sandy, UT; Aaron M. Goen is an organist from San Diego, CA; and Maggie Hainstock is a flutist from Rudyard, MI. NPM joins the staff of Paluch/World Library in honoring their contributions to pastoral music and their hopes for an even richer ministry in the future.

The Winner Is ...

Felix Fedie of Altoona, WI, was the winner of the Baldwin A210 organ given away at the Convention by Church Organ Systems. This was a two-manual organ with a full pedal board. Congratulations, Felix!

Meetings at the Convention

Seminary Music Educators

The Second Conference on Seminary Liturgical Formation, sponsored by the NPM Standing Committee for Seminary Music Educators, took place on July 24 at the Cincinnati Regal Hotel. Anthony DiCello was the coordinator of this conference, which was attended by seminary music directors and musicians. Rev. Dominic Serra, a member of the faculty of St. Paul Seminary, St. Paul, MN, was the morning keynote speaker, addressing the topic of liturgy and devotionalism. Afternoon sessions centered on the formation of the liturgical presider. Presenters included Rev. Brian Fischer, Rev. Steven Janco, and Rev. Richard Wojcik from Mundelein Seminary, Chicago, and Mr. Anthony DiCello and Rev. Jeffrey Kemper from Mt. St. Mary’s Seminary, Cincinnati. The third conference in this series is being planned for July 1997, in conjunction with the NPM National Convention in Indianapolis.

Diocesan Music Directors

Members of the Association of Diocesan Directors of Music met twice during the National Convention. Though they are an independent organization, this group has close ties to NPM, and part of the discussion by the members concerned whether or not they should become a standing committee under the new NPM
Announcing...

1996 NPM Scholarships

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The Rene Dosogne Memorial Scholarship ($500)
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The GIA Scholarship for Pastoral Musicians ($1,500)*

Applications accepted after December 1, 1995.
Application deadline is February 1, 1996.

For more information, call or write:
The National Association of Pastoral Musicians
225 Sheridan Street, NW • Washington, DC 20011-1492
Phone: (202) 723-5800 • Fax: (202) 723-2262

*Scholarship grant provided by GIA Publications; program administered by NPM

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organization. Because some ADDM members are unaware of the changes in NPM’s structure, those present decided to reconsider the question at the next full ADDM meeting during the 1997 NPM National Convention in Indianapolis.

The issues raised as possible projects for the future included networking among members, processes for certification/formation, the development of a common repertoire, salary and benefit development, work in rural parishes, and multi-cultural work. Members asked for a more detailed version of John Romero’s survey of parishes (see Pastoral Music 19:3 [February-March 1995] 13-19).

The group hopes to make itself more widely known through ads and articles. There will be a gathering of ADDM members in attendance at the National Meeting of Diocesan Liturgical Commissions (FDLC) in Providence, RI, on October 7.

Members Update

Volunteer Opportunities for NPM Members

Do You Speak Italian, German, or French? In 1996, about 30 members of Universa Laus will be attending the NPM Convention in Stamford, CT (August 21-24), and will be staying on for the UL Meeting (August 24-28). In order to provide hospitality in language, NPM is seeking a few people fluent in Italian, French, and German. If you are interested in assisting in helping out, please call the National Office: (202) 723-5800.

Instrumentalists Wanted. If you play an instrument, and would like to play in one of the ensembles at a 1996 NPM Convention (Milwaukee, WI; Cleveland, OH; Denver, CO; Stamford, CT), please contact the National Office. We especially need string instrumentalists. 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 is an opportunity to make a real contribution to your Association...and to have fun, too!

Honors Choir. NPM intends to form an Honors Choir for the National Convention in Indianapolis in 1997. If you are interested in assisting in the administration of this project, please contact the NPM Western Office: phone: (503) 297-1212; fax: (503) 297-2412.

NPM Choir Festivals 1996

Make plans for your choir to participate in the 1996 NPM Regional Choir Festivals:

Cleveland, OH, July 11-12
Stamford, CT August 23-24.

If you are interested in having your choir participate in these festivals in 1996, contact the NPM Western Office for more information: phone: (503) 297-1212; fax: (503) 297-2412.

Help Shape the Future

Include NPM in your hopes and designs for the church’s future with a bequest for our programs in your will. A will describes how you want your possessions used to shape the future after your death, but your intentions will be honored only if you have a properly executed will. If you would like information about establishing scholarship funds or limited trusts for special programs, please contact the National Office at (202) 723-5800; fax: (202) 723-2262.

Father Heiman Retires

Father Lawrence Heiman, C.P.P.S., has stepped down after thirty-five years of directing the Rensselaer Program of Church Music and Liturgy at Saint Joseph’s College, Rensselaer, IN—a program which he founded in 1960. In its thirty-five years as a summer school, St. Joseph’s Rensselaer Program has provided integrated musical and liturgical training to more than 1,000 graduate and undergraduate students. Father James Challancin, former director of the Diocesan Office of Worship in Marquette, MI, is the new director.

Father Heiman came to Saint Joseph’s as a student in 1934. As a member of the school band, he played mellophone, trombone, tuba, and glockenspiel; he played violin and tympani in the orchestra. After his ordination, he returned to Saint Joseph’s to teach Latin, speech, dramatics, and music. In 1970, he earned a doctorate in sacred music from the Pontifical Institute of Sacred Music in Rome.

Father Heiman served on the national board of directors for the National Catholic Music Educators Association, and he

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was a “founding father” of the Church Music Association of America, the Composers’ Forum for Catholic Music, and the National Association of Pastoral Musicians.

Keep in Mind

Paul S. Callaway died on March 21, 1995, at his home in Washington, DC. He was eighty-five years old. Mr. Callaway had served as organist and choirmaster at Washington National Cathedral from 1939 to 1977; he was also the founder and director of the Cathedral Choral Society and the Opera Society of Washington. After his retirement from the Cathedral, Mr. Callaway became music director of St. Paul’s Episcopal Church in Washington (1979-87). He gave organ recitals in most of the major U.S. cities, and in 1972 he played the first performance on the Kennedy Center Concert Hall’s Filene Memorial Pipe Organ. Paul Hume, music critic at the Washington Post, said of him: “As choirmaster at the cathedral, he trained boys and men from week to week to a standard of unvarying excellence.”

Everett Frese, a priest of the Archdiocese of Dubuque, died on August 15, 1995. A performance of his setting of the Good Friday Passion Narrative, the Passion of St. John, directed by Orla Barry, was part of this year’s NPM National Convention, though Father Frese was too ill to attend. Born in South Dakota, Everett Frese grew up in Iowa. Ordained in 1953, he served several parishes and educational institutions in the Dubuque Archdiocese. A nationally recognized composer (many people have used his setting of the Exsultet, published by The Pastoral Press) and authority on liturgical music, Father Frese served for many years as chair of the Archdiocesan Music Commission. An editorial by Msgr. Thomas Ralph in the archdiocesan newspaper, The Witness, noted that “music was always a part of [Father Frese’s] pastoral work... His music was not difficult, but it was not ordinary.”

James B. Dunning died suddenly on September 16. His body was taken back to his home archdiocese—Seattle—for burial. Father Dunning was ordained for the Archdiocese of Seattle in 1963, where he served as coordinator for adult education. He made his first major mark on the national scene as president and executive director of the National Organization for the Continuing Education of the Roman Catholic Clergy (NOCEC). Jim’s exploration of the principles and practice of adult education prepared him well for his major life’s work. When the Ordo Initiationis Christianae Adulorum appeared, Jim was among the first to recognize the radical educational implications in its description of the catechumenate. Even before the text was translated into English as the Rite of Christian Initiation of Adults, he was traveling the world trying to help people understand what the catechumenate process would demand of catechists, clergy, and parishes. That message was spread and developed through the organization (community) that Jim founded: The North American Forum on the Catechumenate. He also shared his insights through such publications as Echoing God’s Word: Formation for Catechists and Homilists in a Catechumenal Church and New Wine, New Wineskins. Father Jim Dunning was one of those few people who can see rich possibilities in the ordinary and the everyday, who call and challenge all those they meet to share that insight and that dream. Jim was one of the true dreamers of liturgical, catechetical, and ecclesial renewal—he will be missed.

We pray for all who have enriched our worship and our understanding of what it means to be the church as we use the words of a prayer adapted from the Rite of Christian Initiation of Adults: Almighty God, by the cross and resurrection of your Son you have given life to your people. Your servants for whom we pray have received the sign of the cross, and you have made them living witnesses to its saving power. As you receive them home, help us to persevere in the footsteps of Christ.

Meetings & Reports

Bishops Approve Changes

In mail ballots returned by bishops who were not present to vote on six separate questions concerning the revised Sacramentary at the June meeting of the National Conference of Catholic Bishops (see Association News, Pastoral Music 19:6 [August-September 1995] 8), the U.S. bishops approved new translations of key texts for Mass and some modifications in the current Order of Mass. One of
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O Holy Night; Christmas Praise (includes: What Child Is This; We Three Kings; O Christmas Tree; To Scende Daile Stella; Bring A Torch, Jeanette Isabella, God Rest Ye Merry, Gentlemen, Carol Of The Bells, We Wish You A Merry Christmas; O Magnify The Lord.
the major changes they approved was a simplification of the entrance rite, rearranging the current elements so that they may more adequately reflect the season of the year or the event being celebrated. They also approved slightly revised versions of the “ecumenical” English texts currently in use by several churches, and the use of the Apostles Creed as an alternate to the Nicene Creed on some occasions. Among the options they approved were the choice to exchange the sign of peace just before the eucharist instead of during the communion rite, and the option to kneel during Lent for the penitential rite. All of these changes will become part of the final text of a revised Sacramentary, which will be presented at some future date to the Vatican Congregation for Divine Worship and the Sacraments.

Secret Bible Norms

The Vatican Congregation for the Doctrine of the Faith has issued “secret” norms concerning suitable Bible translations to the bishops’ conferences of the United States and Canada. Those norms concern translations deemed “suitable” for use in liturgical books. At least some of the norms deal with the use of inclusive language, but the full text of the norms is marked confidential, not to be distributed beyond the members of the bishops’ conferences because, according to a letter from Archbishop Tarcisio Bertone, secretary of the Congregation for the Doctrine of the Faith, these norms are “solely for the ‘ad tempus’ (for the time being) internal use of the episcopal conferences concerned.” According to Sister Sharon Ewart, R.S.M., NCCB associate general secretary, the norms were issued in response to a request from the two bishops’ conferences for clarification about “why the NAB [New American Bible] Psalter and the RSV [New Revised Standard Version] Lectionary were not approved.” (In fact, the two translations had been previously approved for liturgical use; that approval was withdrawn last year by the Congregation for the Doctrine of the Faith.) Both bishops’ conferences plan to discuss the norms in the near future, and to seek advice from biblical and liturgical scholars.

New NCCB Liturgy Advisors

Rev. Thomas A. Krosnicki, S.V.D., Mission Director of the Divine Word Missionaries in Techny, IL, and Rev. Michael Driscoll, a presbyter of the Diocese of Helena, MT, have been appointed as advisors to the NCCB Committee on the Liturgy. Father Krosnicki served as associate director of the Liturgy Secretariat from 1972 to 1978, when he accepted a mission assignment from his community to serve in Papua New Guinea. Father Driscoll was recently appointed to the faculty for liturgical studies at the University of Notre Dame.

At the close of the June 1995 meeting of the NCCB Liturgy Committee, Rev. Kevin Irwin and Rev. Jeremy Driscoll, OSB, completed their terms as advisors.

Universa Laus 1995

Fifty-five members of Universa Laus met in Bari, on the Southern Adriatic coast of Italy, August 21-25, 1995. Presentations included a favorable critique of the Milwaukee document, The Milwaukee Symposium for Church Composers: A Ten-Year Report, which has been translated into French, German, and Italian by Paul Inwood; a philosophical analysis of singing by A. Fantini; and a presentation on the “State of Liturgy and Music in Italy” by Rev. Guido Geraro, secretary of the Bishops’ Office of Worship in Italy. Plans were laid for the codification of ideas developed by UL over the past 12 years on “Homo Audiens,” led by Michel Corsi of France.

Listening sessions of German, Moravian, and French repertoire were included. The next meeting will take place in the United States, August 24-28, 1996, in Stamford, CT, immediately after the NPM Regional Convention.

AGO Is 100 . . . and 40!

Next summer the American Guild of Organists will celebrate its one hundredth anniversary with a large convention in New York City, July 7-11, 1996. More than one hundred workshops will be held in the “Big Apple” to celebrate the one hundred years of service AGO has offered to organists of all denominations.

The Northern Virginia Chapter of the AGO is forty this year, and its members observed the anniversary with a festive celebration at St. Thomas More Cathedral in Arlington, where Richard Gibala is Director of Music Ministries. Events included a hymn festival and organ recital by John Walker, a wonderful recitalist from Pittsburgh, and a banquet. The hymn festival offered an exciting mixture of repertoire, including South American, Chinese, and Gospel hymns. The centerpiece was Tongues of Fire (based on the Veni, Sancte Spiritus) by Larry King (Hinshaw Publishers).

AGO members join these festive anniversaries with wishes for a great year and strong hopes for the future of the organ in worship.

Sacred Music Degree

Dr. Fred Moleck has joined the sacred music faculty in the School of Music at Duquesne University, working in the master’s program directed by Dr. Ann Labousky. He is teaching the course on hymnody and is team-teaching, with Dr. Patrick Malloy, a practicum in liturgical ministries. He is also preparing the groundwork for an internship program for church music students. Other members of the faculty include Nancy Hostetler Watson, Ron Doiron, and David Billings. For more information, contact: Dr. Ann Labousky, School of Music, Duquesne University, Pittsburgh, PA 15282-1803. Phone: (412) 396-5871.

Liturgical Renewal Update is a new publication of The Georgetown Center for Liturgy, Spirituality, and the Arts. Three issues a year are planned; the first issue of this newsletter appeared last spring. For more information, contact: The Georgetown Center for Liturgy, 3513 N Street, NW, Washington, DC 20007.

Marian Hymn Competition

The Mariological Society of America is sponsoring a competition for new hymn texts, but no new melodies, for Marian hymns that fit the liturgy. Contest guidelines ask participants to use images of Mary found in recent church documents, prepare their compositions in hymnic form and meter, and develop the hymn for use in the context of the Mass. The texts should not be set to music. Deadline for submissions is March 31, 1996. For details, contact: Rev. Thomas Thompson, S.M., Mariological Society of America, University of Dayton, Dayton, OH 45469-1390. Phone: (513) 229-4252.

Pastoral Music • October-November 1995
As A Story Handed Down
... for the Clergy

BY RONALD REBALDO

Have you ever had such a great experience that you felt that you were going to burst if you didn’t share it? Well, that’s how I felt after this year’s NPM National Convention in Cincinnati, Ohio. I’ve been a member of NPM since 1982 and have attended many of the National and Regional Conventions. Each one had its unique message, and people came away from each one with useful ideas, materials, and music to share with their parishes. You can be assured that there is always something to bring back for everyone, be that person an organist, cantor, guitarist, liturgist, or choir member. So, why am I so excited about this year’s Convention? Was there something really different? Yes! I’m excited because this Convention had so much to offer members of the clergy.

A Conscious Effort

NPM has been making a conscious effort to encourage priests to attend its National Conventions. In fact, this year’s gathering was even advertised so that pastoral musicians would be encouraged to bring their clergy. But why should priests accept such an invitation? For me, the drawing card this year was the prospect of the workshops discussing the proposed revisions of the Sacramentary. If the Sacramentary is to be revised, doesn’t it make sense for a priest to attend such workshops to learn what will be asked of us?

There were also workshops that illustrated exciting, spirit-filled ways to bring the Mass to life. J-Glenn Murray, s.j., led a workshop on the liturgy of the eucharist from the presentation of the gifts to the prayer after communion. It took three days to do this workshop, but what a phenomenal three days! He walked us through that entire part of the Mass and gave us innovative nuances to help us celebrate the paschal mystery with the people. It wasn’t some theory-oriented workshop; it was a practical demonstration based on what he does with his own parish community.

This Convention also offered opportunities to study the psalms, develop presider skills, and hear some beautiful liturgical music—both old and new. Who could ask for anything more? But there was more. You see, by attending NPM National Conventions, I get to hear what our pastoral musicians are hearing. I get to experience the excitement, experience the society, and share in the stories as they are told by others.

And believe me there are stories being shared at these gatherings!—Stories of the pastor who’s stuck in the ‘60s; the associate who decides to abolish the liturgy committee; the organist whose arthritis keeps her from playing right notes, yet she thinks she’s fine; the cantor who argues that he is right to bellow into the microphone because he “sings for the people.” These are some of the stories that I have heard over the years at these Conventions. And yet at the root of so many of these difficulties, as it is with so

Continued on page 21
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many other problems, lies the problem of communication.

Attending these Conventions allows members of the clergy the opportunity to enter into dialogue with pastoral musicians. We find out what it is that makes them so enthusiastic after attending an NPM Convention. We have a chance to be included in the discussion about something in which both musician and priest have vital roles. If we truly care about the

We have a chance to be included in the discussion about something in which both musician and priest have vital roles.

people we shepherd, I think it’s essential to attend such an event. After all, we encounter the majority of the communities we serve at Sunday eucharist. Therefore, the liturgy is one of the most important areas in which to continue our education. Along with Scripture study, Christology, ecclesiology, and other theological disciplines, increasing our knowledge of liturgy is indispensable. NPM provides us a biannual gathering for doing this in a way that’s interesting, informative, prayerful, and fun.

Many of us are also under the constraints of time. Who among us has the time to take all the courses necessary to keep informed of the Church and its needs? A Convention only takes a few days of our time and provides us with a concentrated opportunity to grow in knowledge and practical skills.

Clergy Standing Committee

This year in response to the ever-changing Church and the need for ongoing education for clergy, NPM has established a Clergy Standing Committee of which I am a member. Its primary goal is to continue to offer opportunities such as those I have described and to meet old as well as new needs with new and innovative approaches. Along with two other priests, I am on a subcommittee that will seek to offer clergy more opportunities for continuing education programs. There are about 2,000 priests who are members of NPM, but there could be more. NPM clergy members—and speakers at the Conventions—including priests like J. Michael Joncas, Lucien Deis, C.S.Sp., John Foley, s.j., Ronald Krisman, and Francis Patrick O’Brien, among others, whose music we have sung and whose scholarship has enriched our understanding of the liturgy.

Wouldn’t you want to be a part of this experience? Wouldn’t you as a leader of the community like to be invigorated and challenged?

The next NPM National Convention is scheduled for August 1997 in Indianapolis, Indiana. In 1996, however, NPM is offering four Regional Conventions, and one of them might be close to your diocese! If you consider yourself someone committed to liturgical renewal, and if you want to have fun among your peers and share your stories, consider attending one of these Conventions. I guarantee that you won’t be disappointed! So, what’s the story? NPM: It’s not just for pastoral musicians anymore.

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Forming Our Musical Selves

BY LORNA ZEMKE, OSF

Making music together excites the heart, lifts the soul, bonds people, expresses inner meanings, and releases energy. Quality music making is among the richest of human endeavors. Its power to refresh, delight, nourish, and renew the spirit as it celebrates life is unsurpassed. My question, then, is this: Do we treasure this gift sufficiently, and do we nurture its growth as we ought? Nurturing the growth of this treasure is the mission of every music educator—and all of us, by virtue of the fact that we are involved in the musical tradition of our church, are music educators, handing on our musical traditions to the next generation.

National Standards: Challenge to Reform

Music education in this country has had its share of challenges and has taken quite a beating. Music educators are still trying to prove that music, with all its values, is still absolutely necessary in any curriculum. However, a series of significant educational reforms at the national level began with the publication of the report A Nation at Risk (1983), followed by the legislative program Goals 2000: Educate America Act (1992). These actions led to a landmark year for music and all the arts in 1994. For the first time in U.S. history, national standards for arts education were established, and the importance of the arts was placed squarely in the center of American life.

While implementation of these standards is voluntary—they are meant to serve only as guidelines for what every young American should know and be able to do in four arts disciplines: dance, music, theater, and the visual arts—there are now content and achievement benchmarks for arts education in grades K-12. In today's society, however, we are increasingly recognizing that education is a lifelong process and, therefore, these standards serve us all as challenges for our musical development.

The standards indicate the need for educational reform, but they imply as well the need for a reform of the attitudes of those people who, despite evidence to the contrary, still view the arts as an unaffordable luxury consisting of "soft" subjects whose function seems to be to make life "nice," but the arts in this view are not terribly important for "real" living. After all, one of the "realities" of life is the need to make money, and we are living proof that working in a field of artistic endeavor doesn't make many people millionaires. By this measure, then, what we do cannot be very significant. In a world driven by economics, of course, the artist in any field speaks to those greater realities which endure long after economic, political, and social systems have changed or died.

In an effort to summarize salient aspects of the voluntary national music standards, the National Coalition for Music Education has published a "tool kit" for implementing the standards called Music: For a Sound Education (see bibliography at the end of this article). Among the items in this tool kit is a summary statement named "Education Reform, Standards, and the Arts." The statement reasserts the truth that the arts disciplines are needed for the well-balanced development of children in all areas: mind, body, and spirit. The document goes on to speak of the true meaning of education, and that no one is considered educated who does not possess fundamental understandings or skills in the arts. Here are some of the reasons given in the document for this statement:

- "The arts are worth studying simply because of what they are." The arts touch the very core of what it means to be human, for they make connections between the searchings and imaginations inside ourselves with culture and history, and what that perspective means in terms of the very essence of life.
- "The arts are used to achieve a multitude of human purposes ..." They teach, challenge, inspire, and entertain (among other purposes), and the very process of becoming arts-literate assists us to improve our understandings and become more capable and better at what we do.
- "The arts are integral to every person's daily life." The arts persuade us in all facets of life, and we can scarcely think of any part of the day not influenced by the arts in some way, from the clothes we wear and the utensils we use, to our televisions and radios, our classical music listening, and so on.
- "The arts offer unique sources of enjoyment and refreshment for the imagination." The arts allow us to make connections between thinking and doing, and to view all of life in varied and differing ways.
- "The arts help students [and all of us] develop the attitudes, characteristics, and intellectual skills required to participate effectively in today's society and economy." In other words, the arts help us focus and marshal those energies needing self-discipline,
creativity, and working with others; and they help to form us into individuals who can build a better society and achieve what we are meant to achieve.

The Heart of the Matter

First, we have to be clear about those of us who are working in schools: With the cutbacks in specified areas like music, fewer and fewer of us are being asked to do more and more. Second, in some areas of the country, school music programs are being eliminated entirely, and our churches are becoming the only viable places in which the tradition of music will be preserved and passed on to our children. My question to all pastoral musicians, then, is this: Are we prepared to accept this responsibility? It’s coming our way.

I believe that the national standards for music may serve as guidelines for us in our important task. What specifically do the national standards offer regarding achievements for music, and how can they assist us in teaching music and developing quality church and school music programs? The brief summary of the standards on this page shows that they deal with music making as an important educational activity, demonstrating as sent to the words of David J. Elliott in his book, Music Matters: A New Philosophy of Music Education (Oxford University Press, 1995): “Music making is a unique and major way of gaining self-knowledge, self-knowledge, and optimal experience both now and in the future, and a unique and major way of developing self-esteem.”

To be effective, of course, these standards have to be applied in practical ways. Achievement standards embracing a wide scope of applications from beginning to advanced levels give flesh to the bones of the content standards. For instance, the first content standard identifies the need for a student to be able to sing, alone and with others, a varied repertoire of songs. Under that item, in the national standards, are such achievement standards as these: singing independently on pitch and in rhythm; singing in groups, blending vocal timbres, matching dynamic levels, etc.

In our school and church settings, we might implement such standards by working on a particular piece with a child who will be a soloist for a particular performance (or for a particular liturgy) or who will be performing with a group singing in unison. Musicians would work with harmonic blocking for parts of the piece, so that other children could come in appropriately. In general, we are starting too late to teach our children harmony. They should be able to sing harmonies by rote, before they learn to read them. Simple harmonic patterns or ostinati derived directly from the composition being used will introduce them to the exciting sound they can make when they sing in harmony.

Additional achievement standards for the same content standard include singing expressively with appropriate phrasing and interpretation, and singing from memory a varied repertoire of songs representing genres and styles from diverse cultures. Why are we not using some of the great music from our heritage? Yes, there is quality contemporary music, but we also ought to be singing the music that has endured through the centuries. What is of paramount importance is to keep the children singing, to strive for quality and variety, allowing the children to taste the joy of music making. If we can help them to taste that joy, they will carry the experience into adulthood, and we will have more members of our assemblies singing.

In fact, that first content standard suggests some activities for our development as adult singers. It suggests that we participate as members of a choral group, other than the ones that we might be directing, in order to keep up on repertoire and to develop our own skills. Also, it suggests that we participate in short-term continuing education opportunities, such as the NPM Schools and Institutes, in order to nurture our own singing and musical skills. In the February–March 1995 issue of Pastoral Music, Malcolm Kogut observes that it is a wonderful idea to prepare a choir get-together in late summer or early fall, in order to introduce new music planned for use in the upcoming year. 2 I liked one phrase in particular in his article: We need to “rediscover the inner teacher within the pastoral musician.”

Here’s another suggestion: When your parish is offering adult education sessions, such as an introductory Bible class, or perhaps a class on a particular book, such as the Gospel of John, you might offer to present a class on hymn singing, especially on how to read the hymns. I think that you will be surprised how many adults will participate.

More Standards

The other content standards are also elaborated by achievement standards that should apply to adults as well as children, if we are serious about developing an assembly prepared to join in sung worship.

The second content standard, for instance, is about performing on instruments, alone and with others, a varied repertoire of music. Some of the achievement standards for this content include performing easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments. You can use classroom instruments very effectively in worship: they are not toys. The children can have an “instrumental experience” without playing orchestral instruments, or even guitars. Give children a chance to accompany children; it may not raise your musical sensitivities to the heights, but age-appropriate accompaniments engage children in making music.

The third content standard concerns improvising melodies, variations, and accompaniments. Achievement stan-
dards include improvising such things as answers in the same style to given rhythmic and melodic phrases, rhythmic and melodic variations on given pentatonic melodies (and also melodies in major and minor keys), short melodies unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality. The Music Educators Division of NPM (NPM-ME) has issued a paper titled *Catholic Perspectives*, intended to be used in conjunction with the national music standards (see bibliography). Under content standard three, it lists this suggestion for an achievement standard for grades K-4: "Develop the ability to spontaneously set melody to Bible verses, and common liturgical responses and dialogues such as 'Alleluia,' 'Amen,' Psalm antiphons, etc.*" 

In one approach to implementing such a standard, a teacher might start an improvisatory passage for a text such as the doxology. Defining the parameters for the children, such as using only the DO pentatone, following the text and the rhythm patterns, the teacher would ask the children to complete the improvisation. Trust your own musicianship, and that of the children. In order for the children to know the freedom of manipulating musical materials into spontaneous improvisatory passages, the teacher must model that same sense of ownership. This standard offers us a challenge: Do we need to hone our theoretical skills, in order to feel free to perform simple improvisatory passages? This same challenge applies to the fourth content standard, composing and arranging within specified guidelines.

In implementing content standard five, teachers would help children to read whole, half, dotted half, quarter, eighth notes, and common meters; to use a system (syllables, numbers, letters) to read simple pitch notation; to identify symbols and traditional terms; use standard symbols to notate meter, and so on; to read at sight simple melodies. Music is a language, so musical reading and notation skills must include all the components of a language, namely speaking (that is, singing), reading, and writing. There is a variety of literacy systems available for transcribing music into a comprehensive whole. Investigation into the Kodaly tonic solfege, which is a movable DO system, and/or Dr. Edwin Gordon's approach to music learning theory and audition^, or some other system is a must for anyone who subscribes to the notion that musical literacy is an
imperative. A musically educated person is someone who is conversant with musical notation, and is able to sight read and sing the music fluently. Only this type of understanding will foster an intelligent and informed musical “product.” My question is this: Can we be content with mere rote singing for our children?

Sequencing of logical steps to reading and writing music allows the learner to handle musical notation competently and confidently. In the Kodaly approach, for instance, children are taught to read music first through pictures, since this is something children understand; then letters are added, and other symbols, until finally, at the end of first grade, the children have learned to read full staff notation. It is possible to reduce more complex scores to simple tonic solfege scripting, and later to transfer that same score into its original key and staff notation. Adults might challenge themselves to spend five minutes each day sight reading a score (any score, chosen at random). Can we look at the score and hear it in our minds, without having to “ pound it out ” in four octaves on the piano? Kodaly calls this “ hearing what we see.” Or can we hear a composition in church, at a concert or recital, and mentally “ see ” what we hear?

Content standard six—listening to, analyzing, and describing music—deals with the ability to identify simple musical forms, moving to these forms, and the like. In identifying the various forms within the whole (the different phrases, for instance), the children can learn how the parts make up a complete composition. One of the achievement standards listed here is identifying a variety of instruments—classroom instruments first, but also orchestral instruments. An achievement standard for more advanced students concerns demonstration of their ability to remember what they have heard. If we are willing to take these steps in teaching children, we will build a musically literate population. But it’s up to us; children are not going to get it by infused knowledge.

As adults concerned with music education, do we listen to a variety of music and try to determine the tonality, or the meter, or the modality, or the characteristic turns of phrases?

Content standard seven is about evaluating music and music performances. We must have the children identify what they are hearing. They have to be able to identify what constitutes a pleasing or beautiful musical product, and they need to learn that shouting, for example, doesn’t create such an event. Nor do roughness, choppiness, and the like. Older children should learn to identify unity and variety, tension and balance, and similar characteristics.

The final two achievement standards deal with understanding the relationships among music, the arts, and other disciplines. Some of these relationships are pretty easy to identify. You can talk about color in the visual arts, for instance, and about “ color ” in music, or about a visual and musical “ line.” What is busyness or movement, versus tranquility or calmness? You can also connect music to other subjects, such as language arts. I often use a piece of poetry that the children are studying when I teach them about rhythmic scanion. There are also connections that you can explore with other fields: the meaning of “ sound ” in music and in science, for instance; the mathematics of rhythm; the uses of music in our culture—in a dentist’s office (where music is chosen to lull your awareness), or in a shopping mall (where they play music that is designed to get you to buy something). Explore with children (and with adults) the differences between music for church and for a parade, or for a dance, or in the movies.

One of the great failures of American music education is that we have not explored the creation and development of musical genres in our own history, especially the unique contributions that come from the art form of African American “blues” and jazz.

A Place to Start

I have tried to show that the national standards for the arts, and particularly the national standards for music, give us a starting point for enhancing the musical experiences in which we engage our children as well as for setting concrete goals in the development of musician-ship for ourselves and for all with whom we work. As we grow in our awareness of and appreciation for the gift of music to ourselves as individuals and to the rest of the community, we more readily embrace our responsibility as music educators to nourish its growth in ourselves and in others, and to pass on our musical tradition to the next generation.

The continuous need to improve ourselves as musicians and as teachers, and to improve our curricula in order to bring quality music making to the thousands we serve in our schools and parishes, is a significant lifelong challenge that gives meaning and purpose to our personal and professional lives. The challenges of today impel us in the process of enabling others toward achieving values of the highest quality for their lives. In this mission, we are united to a worldwide community of dedicated practitioners, past and present. To quote the poet Arthur William Edgar O’Shaughnessy (Ode):

We are the music makers,
We are the dreamers of dreams,
Wandering by lone sea-breakers
And sitting by desolate streams—
Worldlisers and world-forsakers,
On whom the pale moon gleams:
We are the movers and shakers
Of the world forever, it seems.

The statement quoted on a recent Wisconsin Music Educators brochure aptly synthesizes the dimensions of our mission as church musicians who are called as well to be teachers: “It is a special someone who labors for years to perfect their skills, then freely gives of their life’s Pastoral Music • October-November 1995
work to benefit others. The music teacher is that special someone."

Notes

1. This summary was printed in the September 1994 issue of Catholic Music Educator (5,2), 6-9.


4. Dr. Gordon presented the theory of music learning and audition, as well as practical applications of the theory for the classroom and concert hall, in a special NPM-ME Institute during the National Convention. Audio cassettes of this Institute are available from NPM Publications (phone: (202) 723-5800).

Bibliography


The question I would like to consider is the following: "What will the responsorial psalm be like, or what should it be like, in the year 3000, or for that matter in the year 20,000?" It is difficult to imagine, but Christians of the year 20,000 will still most likely be singing the psalms in the company of early Christian communities. Pastoral musicians of the year 20,000, will be in the company of the first pastoral musicians. How will this important liturgical song evolve, how should it evolve on the continents that we know in our own time as Europe, Africa, and the Americas? How should it evolve in the United States? Let us turn to some aspects and functions of the responsorial psalm in an attempt to consider the future from the vantage point of the present.

Ministerial Function

The responsorial psalm may be considered the response of the community to the Word that God has given to that community. Certainly, the essential response inherent in the psalm is one of obedience to and adoration of God's holy will. But the responsorial psalm takes this essentiality and ritualizes it.

The ritualizing of our response of obedience to and adoration of God's holy will has ancient parallels. In the Hebrew Scriptures, God hears the prayer of Hannah and delivers her from her sterility, and she sings a canticle of thanksgiving. In the Christian Scriptures, God accomplishes his ancient promises by giving Jesus to the world, and Mary responds in song, glorifying the Lord her savior.

Our response today continues and parallels the response of the people of Israel who time and again responded to God's marvels by a canticle. Today, the liturgical community responds to the Word of God by the responsorial psalm which clothes and actualizes the Word to which the community responds.

The Responsorial Psalm and the Reform of the Mass

The reform of the celebration of the Word, and especially of the responsorial psalm, is one of the highest points and one of the greatest successes in the reform of the Mass. One could summarize this success in the following way: The celebration of the Word is the celebration of the new covenant; the eucharistic wine, as it is said in the words of the consecration, "is the blood of the new covenant." Thus the responsorial psalm is the canticle of the new covenant.

The responsorial psalm, the canticle of the new covenant, is primarily a Word of God, an answer to the first reading. And just as one may not replace the Gospel by some other selection from some pious canon, or as one may not replace the consecrated eucharistic bread by ordinary bread, so too one cannot replace the responsorial psalm with an ordinary canticle. In each psalm we Christians find not only the hopes and aspirations of the people of Israel, but also the face of Jesus Christ: He is revealed to us as a "man of sorrows" in the psalms of lamentation; he is revealed to us as the Risen One in the kingship psalms. His face is

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within me a voice says, 'Look for the face of God.' So I look for your face' (Psalm 27:8).”

Future Directions

The path traveled since Vatican II is a path of marvels. A much longer way lies before us, and even greater marvels remain to be encountered. Blessed are the pastoral musicians whose music reveals to their communities the marvelous face of Jesus Christ as they join in moving toward a future yet to be realized. No reform is perfect. Vatican II spoke about a perennis reformatio, or a continuing reform. Each reform can be reformed. Each reform must be improved. And the American Church has a talent for creating new ways of worshipping. Allow me to speak candidly, more particularly as a French brother addressing his American sisters and brothers.

You have a special duty, not only in the reform of the responsorial psalm but in the general reform of the Church. The American talent for efficiency and organization, your pioneer spirit, all still have much to contribute to the many reforms which need our future attention. In the American spirit there is always the sparrow.

We cannot escape the chasm between word and deed in the way we currently pray the psalms.

The Dignity of the Music and the Musician

The real dignity in the music of the responsorial psalm is to reveal the face of Jesus Christ. Gregorian melodies are beautiful, whether they be sung and heard in equatorial Africa or in a northern European cathedral, but the melodies are only clothing, the garments of Jesus Christ. To encounter only the clothing, the form, is not to encounter the face of Jesus Christ. One must go beyond to a deeper encounter. In our celebrations Christ is clothed in many garments: There are adornments of rhythm, adornments of melodies, adornments of harmonization. It has been said that too much music has sometimes “overdressed” the text of the responsorial psalm. As pastoral musicians we must be ever aware of wherein lies our vocation. We must remember the hunger of the people, how they are saying to us, as it is said in the Gospel: “We want to see Jesus!” (John 12:21). In the responsorial psalm the people encounter the face of Jesus. What assists in that encounter, what clothes it with beauty is to be retained. What obscures that encounter, what darkens the understanding of the people is to be abandoned.

The dignity and vocation of the pastoral musician rests in showing Jesus in his most beautiful garments. But this dignity is most fully expressed when pastoral musicians employ their skills to reveal the face of Jesus, not to hide him, and to adorn him with musical splendor. The psalm is a prayer. Through the pastoral musician this prayer becomes a song, a sung prayer.

Happy is the community that shares in the dignity and vocation of the pastoral musician. Happy is the pastoral musician who shares in the joy of a community’s celebration. Happiness is here because both musician and community know how to discover in each psalm the face of the risen Christ. Happy are they who pray with the Psalm: “Deep

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The Truth of the Psalms

The history of Israel, the elected people of God, runs from Abraham who was called to holiness to Jesus who is holiness incarnated. This history is holy history, but it is history lived out by sinners, men and women of sin and of repentance.

The psalms are a part of this history, of its greatness, its holiness, and they are also a part of its hesitations, its groping towards God, and its imperfections. And Jesus, himself, incarnating himself in time, took on this history with all its glories and imperfections as part of his human identity. Likewise the prayers of the psalms incarnated in time as the prayers of the Hebrew Scriptures took on themselves heavy imperfections. Thus it is in these prayers we hear cries for revenge, expressions of terrifying hatred, lamentations of almost inexpressible sorrow.
And we come face to face with the truth that many of these psalmic prayers are directly against the Gospel of the Lord. How may we then pray these psalms? What is to be our understanding of them?

In the past, the approach has been to retain the full text of the psalms, but apply various interpretations to their meaning. So, for instance, we pray the “cursing psalms,” but we say that we are cursing only the sin and not the sinners. We must hate the evil and love the evildoers. These distinctions sometimes work; sometimes they lead to overly sophisticated and tortured interpretations. For me, I love our God of simplicity. Evil is evil and an evildoer should be converted. Another interpretative approach to some problematic texts, such as Psalm 137:8, is to interpret them allegorically. We pray, then, that evildoers be “smashed” against the wall (or rock, in some translations) of faith, that evil thoughts be obliterated and not the thinker of those thoughts. Since St. Augustine this explanation of Psalm 137 has been traditional, and it is even present in the Rule of St. Benedict. It was sufficient for tradition, but it is no longer adequate to the truth of the psalm. The first veneration of the Word of God is the acceptance of its literal sense; thus if a psalm speaks of a desire, a prayer for bloody revenge, then that is its content.

These conditions present a difficulty in the liturgical reform of the Psalter. And, thus far, our solutions have been far from consistent. Some approaches to these difficult passages have retained the full text of these prayers, and we find ourselves praying for a bloody revenge on otherwise unspecified evildoers. In other solutions to this problem, the most graphic and specific of these prayers are reduced to parenthetical phrases surrounded by brackets, implying the possibility of omitting the material. Elsewhere, the problem passages are simply omitted.

Here I would like to state a general rule: We are not baptized in order to pray psalms, nor in order to read readings. We are baptized in order to meet the face of Jesus Christ. The faithful are not made for the faithful. This rule is valid everywhere in liturgical actions.

Were I asked today what I would like to improve about the responsorial psalms I would reply in this fashion. In respect of the liturgy today, perhaps we could make a different, or better, choice of psalms. We could choose psalms that would be more helpful in assisting the people of God to see the face of Jesus Christ. We could keep in mind the difference between the Psalter of the Bible, a record of a people groping its way toward God, and the psalter of our liturgy, a body of psalmic prayer which assists us in encountering the face of the God toward which our history has moved.

The Structure of the Psalms

We regularly speak of the “responsorial psalm,” but, in fact, we ordinarily are not given an entire psalm to pray. We have a part, a cut of a particular psalm. This “cutting up” is not a major hindrance to praying the psalms when the original psalm does not have a literary structure, for example, the interminable litany of Psalm 119, which praises the Law in 176 verses. But it must be admitted that the “cutting” is not always felicitous; it is more often a mutilation.

For instance, we may think that we know the splendid Psalm 118 because we remember the beautiful antiphon: “This is the day the Lord has made. Let us rejoice and be glad.” These words have sunk into our consciousness; they are wholly familiar. But do we remember, even should we know it, that the psalmist tells the long and lively story of a pilgrimage to Jerusalem? The pilgrims, standing outside the Temple, praise the Lord and ask: “Open the gates of justice, let me praise God within them” (Psalm 118:19). The priest then delivers the authorization to enter: “This is the Lord’s own gate, only the just will enter” (v. 20). And then the priest blesses the pilgrims: “Blest is the one who comes, who comes in the name of the Lord. We bless you from the Lord’s house” (v. 26). Next the pilgrims organize their procession around the altar, adorning “the altar with branches” (v. 27), and they take up once again the final acclamation which, as in all psalmic hymns, proclaims: “Give thanks, the Lord is good, God’s love is for ever!” (v. 29).

Is it not possible to dream of a community that would take the time to pray these prayers in their entirety? Is it not possible to dream of a community liberal in its time and its prayers? Each psalm recounts a history of infinite dimensions, because it is caught up in the history of the prayers of Jesus. “He prays for us, he prays in us, he is prayed by us,” explains Saint Augustine. May we not ask, “Would Jesus thus shorten the psalms? Would we dare to shorten his prayers?”

Is it not possible to dream finally of a community which would possess a psalter, or at least a liturgical psalter, as they possess a hymnal, and of a community which would take the time to celebrate leisurely and fully the Father in heaven? And is it not possible to dream of a community which would take the risk of producing a psalter?

Again, were I asked how I would like to improve the celebration of the responsorial psalm, I would reply in this fashion: I would improve it by celebrating it in its entirety as the Holy Spirit inspired it and not by celebrating it with excerpts as the Lectionary does.

Singing the Psalms

Many remarks can be made about psalm singing. Here I will offer only a few suggestions. An ordinary psalm tone fits all ordinary psalms. This is by chance, but it is a blessing for singing all the psalms which do not have a special “color.” But an ordinary psalm tone may also kill much of the beauty of some psalms which have a special structure and belong to a special genre. In other words, you cannot mourn a psalm which is a hymn of praise, and you cannot exult a psalm which is a lamentation.

The psalm tone should be adapted to the voice of the psalmist. The best psalm tone is one which is convenient not only for the psalm but also for the psalmist. In other words, invent your own psalmody for your own psalm singing.

It is possible just to proclaim many psalms. Singing is not necessary. This is especially true of the historical psalms and the sapietial, or wisdom, psalms. The congregation could also pray the responsorial psalm in unison, or in dialogue with the psalmist. Some psalms by their structure suggest this dialogue form. This is especially the case with Psalm 121, a psalm of ascent. The pilgrims ascend to Jerusalem, going up Mount Zion. In a dialogue one group asks: “If I look to the mountains, will they come to my aid?” And the second group, taking the last word of the question, answers: “My help...”
is the Lord, who made earth and the 
heavens."

Again, if I should be asked: Which are 
the best psalm tones? I would reply in 
this fashion: The best psalm tones are 
those which best fit the voice of the psalm-
ist and the genre of the psalm. Do not kill 
the prayer of the psalms by singing all of 
them the same way and in the same 
psalmody.

Build a Biblical Church

The psalms have a history. The oldest 
texts in the Psalter were composed in the 
period of the judges, and the collection of 
texts continued for a thousand years. The 
Psalter has been the prayerbook of the 
Christian community, especially after the 
first century of the Common Era. And the 
Psalter should also be, in some way, the 
prayer book of the post-Vatican II 
community. This book should not be printed 
first on paper; its first printing should be 
in the memory and in the hearts of the 
Christian faithful.

To the American Church I would say 

that you have the opportunity and the genius, if 
you wish it, to build a biblical 
Church, a Church of prayer, a 
Church that knows the Psalter 
by heart.

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Participants in the World Library Publications 45th Jubilee celebration, following Fr. Deiss’s presentation.

Note

1. All quotations from the psalms in this 
article use the English translation prepared 
by the International Commission on English in the 
Liturgy, The Psalter (Chicago: Liturgy Training 
Publications, 1994).

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The Assembly in Song:
We Sing as We Believe

BY J. MICHAEL McMAHON & MARY BETH KUNDE-ANDERSON

This eighteenth annual Convention of the National Association of Pastoral Musicians is probably the largest gathering ever of Roman Catholic liturgical music leaders in North America. We who are gathered in Cincinnati represent several generations of musicians who have served the Church and its worship over the immediate past decades. Some members have been involved in music ministry for five, ten, twenty, or even thirty or more years, and the aggregate weight of so many years of experience and wisdom is impressive.

We invite you to reflect on what we have learned over the past thirty years since Vatican II about congregational song in the liturgy. Our reflections will be divided into four sections: (1) Who sings the song of the liturgy? (2) What have we come to know about the ritual character of congregational song? (3) What have we learned about the repertoire of our worshipping communities? What do we sing? (4) Since singing and music making are human activities, what are the implications of congregational song for our life in the world?

Who Is Making the Music? Who Is Singing?

Kunde-Anderson: We all know what the answer to those questions should be: The Assembly. Some of us may know that answer, but we may not have absorbed its full import. One of our first and fundamental tasks as pastoral musicians is not only to get this answer correct, but to understand its application. Once we were pretty self-satisfied when we could throw around phrases like “animation of sung prayer” and “participation, not performance.” A little later in our development our comfortable ideas about how we interacted with “them out there” were challenged, and we were somewhat surprised to find out that we, too, were members of the assembly.

So we came to know the assembly as the primary minister of the liturgy; the primary maker of music. It took us a while to get to that answer, but then we had to make the even more difficult move from theory to practice. We had a pretty good idea of what skills were needed for music making. Eventually we realized that we also had to develop in ourselves the skill of listening, of listening to our assembly’s actual singing, or the lack thereof. We had to listen with a discerning ear and from a stance of ministry to their compliments and to their complaints. And, finally, we had to listen to their stories of life and of faith.

We were led to understand that community singing is a much broader and deeper enterprise than what we could see and evaluate using our professional training: The glorious human signs of correct breathing and good posture, relaxed jaws and pure vowels, and dynamic variations are but a visible sign, a sacrament of the human spirit. Singing, we came to understand, is formative and expressive of people’s faith experience in their everyday lives. When we respect and expect that kind of authenticity, then we choose music carefully and tend to its manner of performance. To find fertile ground in our assembly for the musical seeds we plant is a serious undertaking. And in our respect for authenticity, we have learned to trust the voice of the assembly, not dominating its sound, not substituting the more reliable voice of the cantor or choir, or organ. But we have also learned to support the assembly with all our skill. We are learning how to allow and empower the people of God to take responsibility for their own voice in sung prayer.

And in this gradual but monumental shift to trusting, we found ourselves free from what had been mostly a self-imposed burden that the total responsibility for the success or the failure of our assemblies’ singing rested on us. We raised our heads, broadened our vision, and found that the factors which influenced assembly singing were many and complex.

Community singing, we soon discovered, was an activity largely absent from any other part of our people’s lives. Realistically, this thing we were spending our time and energy trying to bring about was perceived as rather aberrant behavior encouraged only in church for a brief time on Sunday. We found a need to regain our image as a community of active performers. To do this, we found we must shed the image of our relationship to music, derived from the larger society, in which our roles are mostly those of spectators and consumers, and music is merely one more item of consumption.

We found that people’s participation in music ebbed and flowed according to the overall quality of liturgy. When the environment, proclamation, preaching, and presider’s leadership were well-prepared and engaging, energy flowed over into the assembly’s singing. But this is a story familiar to us. There were other frustrations. All too often the instruments which were expected to support this essential activity of the church’s life and worship were woefully inadequate for the task. Buildings that should have rung...
out with the joyful shout of the redeemed muffled any effort of resounding joy. How could singing together be a sign of the unity and solidarity of the Lord's disciples when the sacred sound of their voices was sent out only to be gobbled up in acoustically dead rooms before it could perform its task of encouraging and supporting congregational singing and faith?

Truly, we have faced many frustrations, many disappointments, and discouragements. But our very presence here today and our numbers and the weight of our experience tell a story of hope, of the real and present paschal mystery. For, as a body, pastoral musicians have looked to each other for support. We continue striving to become more skilled in our musical craft; we continue becoming more informed about and formed by the church's liturgy; and, we are learning to develop strategies and make a difference in vital issues. We strive to make a difference in issues of quality and appropriateness of liturgical instruments, fair employment practices, and just wages for pastoral musicians, and the issue of the absolute necessity of acoustics in fostering assembly music-making. Through it all, we haven't given up on our assemblies, and our assemblies haven't given up on us, either!

Now I can say that it's time to bid farewell to the stigma that a Catholic church is the one place in town where nobody sings! I've heard Catholics singing, and so have you and, best of all, once we've experienced congregational song there's no turning back! Yes, we sing, we do sing, and we will continue to sing!

The Ritual Character of Congregational Song

McMahon: Pastoral musicians know that congregational song has a lot to do with ritual. Thanks to your efforts over the last thirty years, for example, most North American communities have grown accustomed to singing the three primary acclamations of the eucharistic prayer at the Sunday liturgy; namely, the Holy, Holy, Holy, the Memorial Acclamation, and the Great Amen. We have understood that if this music is to be truly ritual music, then it is best sung by heart. We have steadfastly resisted the complaints of choir members who grow tired of the same acclamations and lobby for new and exciting Mass settings. We have politely nodded with interest, but without commitment to some of our composer's ideas.
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friends who have written yet another setting of the eucharistic prayer acclama-
tions. At the same time we have explored
eucharistic prayer settings that allow for
greater participation by the congregation
through additional acclamations and fre-
quent dialogue between the presider and
the assembly. In all, we pastoral music-
cians have valued the active participa-
tion of the congregation in this most
important song of the liturgy, the eucha-
ristic prayer.

We know and we have acted on our
knowledge that the song of the liturgy is
ritual song. Pastoral musicians have en-
abled communities to enact their ritual
song in the music for the entrance proces-
sion and the rite of sprinkling; in the
proclamation of the responsorial psalm;
in the gospel acclamation, and the pro-
cession with the gospel book; in the litany
for the breaking of bread; and in the
assembly’s song during the procession to
communion.

Now, we have come to a far deeper
understanding of our community’s song.
It is no longer simply a matter of “getting
them to sing.” We know that inviting
people to sing the liturgy is one part of
summoning them into a communal ritual
action. And we have learned that they
will join the song only as part of a larger
package deal. Why bother singing to-
gether unless what we are doing is the
authentic celebration of a community of
disciples? Really fostering participation
in the song of the liturgy cannot be
achieved by musical techniques alone,
but it is undergirded by a clear notion of
how the music is an integral part of our
ritual prayer and of our common life in
Christ.

We have learned, then, that our song
is ritual music, not merely “sacred music”
as Pius X referred to it in the early part of

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The nature of ritual is that
there’s always more than meets
the eye.

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this century. Before the Second Vatican
Council, church documents and church
musicians evaluated the appropriateness
of music for the liturgy by so-called “ob-
djective” standards of truth and beauty.
These standards just happened to be
Western and European. We live in a glo-
bal village and now know that various
cultures have different standards of what
makes music good. Classical western

James Hansen and participants in the cantor track

European standards can no longer make
an exclusive claim on ritual music that
dares to call itself “catholic.”

The Second Vatican Council’s Con-
stitution on the Sacred Liturgy regarded the
sacredness of music in the liturgy as
springing from the connection of music
to rite, that is, from music’s link to sacred
text and ritual action. Music is the more
sacred, the Council noted, the more it is
ritual, an integral part of the liturgical
action. In saying this I do not mean to
suggest that judgments about music in
the liturgy are purely functional: “Does it
work?” Rather, I mean that ritual music
cannot be trite or mediocre precisely be-
cause it is sacramental, and serves the
community in its encounter with the Holy
One. Pastoral musicians know that good
liturgical music is music that enables
worshiping communities to enact in ritual
celebrations the “something new” that
God is bringing about in our midst.

What we have learned about ritual
and music over the past thirty years rests
on two principles that we do well to keep
in mind.

First, ritual and, therefore, the song of
the ritual is a formal performance. It ex-
presses something that we do. And when
I say that it is a formal performance, I
mean that we all know how to do it,
because there are certain rules to be fol-
lowed. Speaking of ritual in this way
expresses something that every musician
knows: Music is performed; it is an ac-
tion requiring skill, practice, and com-
mitment. The music of the ritual, how-
ever, is performed not primarily by the
musical professional but primarily by the
performing assembly. We serve their
performance.

A second principle for us to remem-
ber is that the ritual action of the liturgy
is a sacramental action. Through word and
symbol, gesture and song, the God “who
lives in unapproachable light” is made
present among us with the power to
transform and renew the world. We are
doing more than singing songs; we are
participating in the great mystery of God’s
self-disclosure and active presence in
ritual action.

The nature of ritual is that there’s always
more than meets the eye. Other-
wise, why would thousands of people
jam themselves into a little patch of
ground in Washington, DC, on the fourth
day of a very uncomfortable month—
July—every year to watch a fireworks
display? There has to be more than meets
the eye in this holiday and patriotic ritual.

In our sacramental rituals there is also
more than meets the eye. God is present
with us and acting for us, transforming
us, and reaching through us to transform
the world. As an integral part of sacra-
mental ritual actions, the song of the
liturgy discloses God’s action in our
midst. The texts and tunes of Christian
ritual might best be characterized by the
phrase “noble simplicity” used by

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Constitution on the Sacred Liturgy to speak of the rites of the Church. Is our song sufficiently humble that it gives expression to a God who is not us (notwithstanding some contemporary song lyrics to the contrary)? Does it possess the nobility and elegance to carry the weight of revealing in our midst the God of mystery? Is it simple enough that it allows access by the entire assembly, and reveals a God who is really present to us and desires us? These are questions we have learned to ask over these past thirty years.

What Are We Singing?

Kunde-Anderson: So, we’re singing, but what are we singing? Where have we journeyed and what have we discovered on that journey during this unprecedented time of adventure and exploration in the repertoire of ritual music? What have we accepted into our worship, and what have we rejected? What music and values are we revising and rediscovering? And, perhaps the most intriguing question: What is causing discussion and debate in our current pastoral practice? Where are we most unsure of our footing but yet willing to continue on the adventurous path, not now as “babes in the wood” but as seasoned travelers who journey with courage and discernment?

It’s been a fascinating journey characterized by enthusiasm, reflection, and critique at every turn of our path. Along the way, I believe that the most fundamental thing discovered—or perhaps it’s been rediscovered—is that what we’re about is not music for ritual, or even music at ritual, but Christian ritual music.

As we continue to appropriate this language, “Christian ritual music,” and begin to appreciate the fundamental shift involved, this new discernment cries out for the voice of a prophet to lead us further. It becomes clear that we don’t merely sing at liturgy, but that we actually sing the liturgy. And, when we musicians create and foster the imaginative idea that singing the liturgy is what people should be doing, what people need to be doing, we wake to find ourselves as far away from the “four-hymn syndrome” as we can possible get. No longer is it adequate or satisfying to simply pick songs to fill slots in liturgy. Novelty and disposability, entertainment values and warm fuzzy feelings, fleeting emotionalism—these things do not move us into Christian action and they won’t do. Generally they produce little of genuine spiri-
tual nutritive value, or to continue my metaphor, they produce no food for our journey.

So it is, that as we have introduced various forms, texts, and melodies into our worship; we have listened and we have learned.

We have sung and savored hymns, strophic poetry matched to a tune crafted for community singing from start to finish. We have learned that although hymns hold a venerable place in the liturgy of the hours, they have no historical connection, at least in Tridentine practice, to eucharist. Our reformed liturgy does allow for some moments when we can all engage in this kind of singing. And this is a clear sign of the unity of believers and one which gives access to well-developed, poetic expression of our faith. Hymnody has been one of the strongest bridges uniting us to our Christian brothers and sisters, and we are learning to seek out quality texts that are sound and yet thoroughly contemporary and refreshing. God bless the faith-filled wordsmiths who have taken on the delicate but essential task of working toward inclusivity in our sung texts. We’ve moved through an infancy and childhood when a hymn was a hymn, and they all sounded alike regardless of geographic or cultural origin, historical era, or genre of melody. Now we’re allowing the character of individual tunes to spark our musical imaginations, so we can lead and enjoy hymn singing in all its delightful variety.

We’ve learned that dialogic musical forms are very much at home in our ritual, making alive in our assemblies the dynamics of God’s call and our response, expressing our diversity of gifts which build up unity and remind us of the ongoing conversation we engage in: a conversation with our God and with each other. It is a conversation where active listening is truly an essential form of participation.

Refrains with verses and antiphonal singing also encourage people to raise their eyes and attend to the liturgical action. And when the refrain is sung by heart and from the heart, the worshiper is freed from books and papers and can move! The procession into church as a funeral begins, the communion procession, and processions with palms and new fire—all these are enhanced by responsive singing.

On our journey, we’ve also found a new freedom from the page by the use of forms of ostinato or mantras. This freedom has been offered to us most notably by the monks of Taizé, France. The repetition gradually loosens our grasp on distractions, slows down our hectic pace, and brings us to openness and contemplation. Sometimes what we perceive as new is actually very old, for contemplative prayer is a strong and valued thread woven into the history of Catholic spiritual practices. And the effect of the repeated prayer is not very different from the recitation of the rosary. The simplicity and predictability have also fostered freedom and improvisation with instrumental and vocal resources. Individuals may begin singing once they’ve heard the chant a few times, stop singing to listen, switch harmony parts, or even make up their own! It’s messy and it’s out of control. Let us rejoice in it. Why, sometimes the people just go on singing until they’re good and ready to stop!

On our journey we’ve explored the richness of our Catholic heritage of singing, and find ourselves again facing and perhaps less fearful of unmetered, unaccompanied singing: chant ancient and chant still emerging where we learn again the primacy of God’s word and the beauty and notable simplicity of a single unaccompanied vocal line.

We’ve shared our cultural heritages from church to church, neighborhood to neighborhood, and even spread it around the globe. And when we hear or sing the songs of God’s presence and activity in every people and in every tongue, then our imagination is broadened and we meet a God who cannot be confined to any one people or culture. When I think back to my childhood, I remember the sense of a great missionary fervor in the Church as we knew it. The Gospel was our treasure to spread to the ends of the earth. And now, we’re a little surprised to find the Gospel being claimed and expressed in cultural music and being returned with exilic fervor to evangelize us!

And we’ve learned that music only exists in relationship to our great friend, silence. Silence is required to take in the comfort and challenge of God’s word, to open ourselves to the working of the Spirit, to be in awe of that presence, to give our singing purpose and meaning. Indeed, we have learned how very counter-cultural silence is in this world of constant sound and stimulation. Listen, as the prophets did for the still small voice, and when we discern it our praise becomes an authentic response and not just noise to fill the uncomfortable emptiness.

Just What Are We Doing When We Sing?

McMahon: This question can be answered by affirming that when we sing we engage in a human activity. Pastoral musicians have long known that all singing, including congregational song, is a human activity. Music is a language of Pastoral Music • October-November 1995
the body. As we take in the air around us and engage in the physical process that produces song, we speak a language through our bodies that cannot be expressed in any other way except through music. Song is a unique form of human expression rooted in our bodies and linking us to the song of all creation. You can’t very well sing if you’re not of the world.

Luckily for us, the Bible tells of a God who cares deeply for the world. The whole biblical tradition points to God’s presence in the world, and therefore to the world as the place where we receive God’s self-bestowal. Jesus is the ultimate expression of God who passionately desires to be with us and act on our behalf. In Jesus our God has become one with us, embracing the world and embracing humanity in the fullest possible way.

As Nathan Mitchell reminded us at our National Convention in 1991, the song of human beings is a song of desire, in which the human spirit is seeking beyond itself toward another, and of course ultimately toward that divine Other who alone can still our restless hearts. Mitchell said it like this: “Desire is not a temptation to self-indulgence, but an invitation to self-surrender, a signal that our body is a field of dreams that carries us past the stars toward an infinite expanse of Mystery. Music, the body’s first speech, teaches us that we can never reach the end of our longing.” This song then that we sing toward God is not the song of self-expression but of self-surrender. We don’t take “ownership” of the song or of the ritual any more than we take “ownership” of God.

Our desire can ultimately be fulfilled only in total self-surrender to this Mystery, to the One who has created us. Musicians know that music is a language spoken by our bodies which allows us to sing beyond ourselves into the mystery of God. It is in our very bodily nature that our spirit is drawn to God.

We also know that we do not sing alone but with others, and our song makes a difference in the world. Because it involves the surrender of the self, singing itself can be dangerous, as anyone well knows who has surrendered the self wholly to another. But singing together can be even more dangerous: Those who upheld the institutions of racial segregation during the height of the civil rights movement discovered themselves no match to the surrender of selves in the power of united song. Those who sang together “We Shall Overcome” were also acting together to change the world. For us, also, participation in the song of the liturgy is a summons to participate in the song of the world, a song of transformation.

Among Roman Catholics the move toward greater participation in congregational song over the past hundred years took place in conjunction with the Church’s response to social and political issues in the world. Pope Pius X began to promote congregational song in the liturgy at the dawn of this century at a time of great social upheaval resulting from the shift from rural, pastoral societies to industrialized, less humanized social groups. The plight of workers in these new communities had led Pope Leo XIII in 1891 to give at least qualified support to the labor movement by endorsing the notion that workers should participate in economic decisions that affect their lives. The social teaching of the Church continuing right up to our own day has supported the rights of workers and insisted that people be allowed to participate in social, political, and economic decisions.

As the Church has continued to support the participation of workers and oppressed people in society, so has it called for greater participation in the liturgy, especially through congregational song. Many of the leaders of the liturgical movement in the United States, such as Benedictine Father Virgil Michel, saw participation in the liturgy as an impetus to participation in the social apostolate. The history of liturgical renewal and of Catholic social teaching in the twentieth century suggests an intimate connection between the two.

Perhaps increased participation in the liturgy has in fact sprung from a renewed sense of the urgency for all the members of the Church to take part in the liturgy of the world, but we have not yet found ways to make our participation in that “secular” liturgy be mirrored in changes in ecclesiastical life. This might explain why we as a Church seem to lag in putting into practice the principles that we have advocated in the world. Pastoral musicians might think of just compensation for church employees as an example of this lag. Or we might point to the role of women in the liturgy and in Church life generally. The delegates to the recent United Nations Conference on Women, held in China, heard a bolder message on the role of women than one might expect to find mirrored in the Church after even a casual glimpse at our liturgy, especially should one glimpse the liturgy in my own diocese where women are still not permitted to serve at the altar.

It is clear from the parallel development of social teaching and liturgical renewal over the past hundred years that participation in the liturgy is—or should be—intimately linked to participation in social and political life. People often remark that participation in the song of the liturgy is strong in the parish in which I serve. Interestingly enough, the people of our community are active in the decisions of government, business, and other parts of our community. My parish has come to understand itself as an integral part of the larger community and as having an important role to play on behalf of the poor and disenfranchised in that community. Participation in the liturgy is very much in keeping with our overall sense of participation in the world.

One is also likely to find a high level of participation in congregational song in communities that experience oppression and have come to discover the power of God to stand in the face of it. The African American churches of our country stand out as examples of how participation in robust congregational song has continued to sound out defiantly for generations. Hearty singing by assemblies is also found in Third World countries, in women’s communities, and in gay and lesbian communities. Among these groups singing participation in the liturgy is connected to the determination to withstand those who would prevent their participation in the liturgy of the world.

And so in affirming singing as a human activity, we pastoral musicians continue to act from two convictions: Our song locates in our bodies our relationship to God and thus locates it in all the messiness of life in the world; and, our song makes a difference in the world. For this reason, we cannot ignore issues of gender, culture, politics, or social change. As Christ has come for the life of the world, so we sing for the life of the world.

Note

Liturgical: To Comfort or to Liberate?

BY JOAN CHITISTER, OSB

I

know the question admits of many
answers; even so, I am going to ask
it one more time. What is the pur-
pose of liturgy? Is it to comfort us or to
liberate us? And how do we know?

The Hasidim tell us two things about
the practice of faith that may teach more
about liturgy than all the theory in all the
textbooks. The first teaching is in the
form of a story.

Once upon a time, the story goes,
Abraham wished to enable humankind
to worship God well and so he instituted
the morning service. But Satan conspired
against this and filled the worshipers
with distracting thoughts. In response,
Isaac instituted a briefer service by which
the worshipers might avoid distraction
and, perhaps, be able to pray with greater
concentration. But this time of prayer
again became rampant with distraction,
and this briefer liturgy proved of no avail.
Then, Jacob proclaimed a voluntary
evening service, thinking that Satan
would not trouble to interrupt what
people may choose not to read. But this
too was unsuccessful. The most adept of
the worshipers failed often to focus en-
tirely on the Holy One.

Then Rabbi Ari said, “I will institute
the practice of silent meditations where
there are no words to conjure up other
thoughts and so one cannot be corrupted
by the mundane.” But this practice did
not work either. Finally, the Baal Shem
Tov said, “Let pious people who cannot
pray their prayers without distractions
recite aloud choice sayings and good
stories and endow those things with
whatever holy meanings they may have.”

So then, according to rabbinic teach-
ing, “Satan could not enter there again.”
The point of the teaching is clear: The
stuff of holiness is not necessarily holy
stuff. Doing holy things does not neces-
sarily take us to God. But, whatever does
 take us to God, whatever excites us, en-
gages us, affects our souls, whatever has
meaning for us today—all are holy-mak-
ing for us.

The second great liturgical insight of
the rabbinic masters is perhaps this one.
According to Talmudic teaching, “God is
not nice; God is not an uncle; God is an
earthquake.”

The Same Question

The question for us then is no less the
question faced by Abraham, Isaac, Jacob,
and Ari; indeed, it is the question of
professional ministers everywhere and
always: What is the nature of prayer
today? Is its purpose to comfort us in an
uncomfortable world or to challenge us
in a complacent one? And whatever it is,
how shall we enable it?

The point of the teaching is clear: The stuff of holiness is
not necessarily holy stuff. Doing holy things does not
necessarily take us to God.

What is the role of liturgy today? Is it
to comfort the challenged in an oppres-
sive world, or is it to liberate the oppres-
sed in an oppressing world? And
how shall we know? And how shall we
achieve its purpose? The world is full of
Christian churches, but the world is also
full of the obscenely poor. How shall we
explain that? And what does it have to do
with being a pastoral musician?

The answer, I believe, is that it has
everything to do with being a pastoral
musician. The answer, I believe, is that it is
the only thing that has anything to do
with really being a pastoral musician.
The times are filled with portents for
the church, not because the church has
problems, for the church has always
known problems, problems of heresy,
faith, nepotism, simony. It has always
had problems that ate at its very core, its
structures and dogmas, its clergy and
popes, its powerful and its power.

This time, our time, is most porten-
tous of all, however, because the prob-
lems are very different now. This time
the church faces questions of consequence
and credibility, of focus and role, as it has
in only a few other periods in its history,
as perhaps in the years of the Reforma-
tion and the Enlightenment. The prob-
lems of our times weigh heavier for the
church than even the ones from those
problematic years, if for no other reason
than that global communication and com-
puter technology make any problems
more apparent and precipitous. Now
things once removed from us are univer-
sally present to all of us. A priest shortage
in Africa is a problem for the whole
church. Things once speculative are now
immediate in their consequence. Genetic
research in the United States is now both
a promise for and a threat to the whole
world. Now all of us, once totally separ-
ate, are close confederates, at once spec-
tators and participants, in the same deli-
cate universe, the same global
neighborhood, the same tender earth.

The grazing of herds in Brazil to supply
our fast food chains destroys Brazilian
rain forests and chokes off the lungs of
the world. Clearly, the stuff of holy stuff
has changed.

As a result, religion, like everything
else in life, and to its despite, finds itself
too often awash in more questions and
fewer answers, in more doubt and less
certainty, in more misgiving and less
conviction. It is in a world such as this
that pastoral musicians do their music
and their pastoring, not under the aus-
pices of “Christendom,” not in the secure
shadow of established chants, not under
the classical cosmology illustrated by
Michelangelo, not through the mechi-
nical syllogisms of Scholasticism. Rather
they do their music and pastoring more
under the throes of disorientation, more
in the face of reactionary conservatism,
more under the scrutiny of a wailing,
watching world than under either the
impulse of pious fear or the assurances of
holy absolutism. Let there be no doubt
about it: Never in our lifetimes have we

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needed good pastoral musicians more than we do now.

The question of the role of liturgy, to comfort or to liberate, is not an academic one. Thinkers everywhere want to know if believers think. The oppressed everywhere want to know if believers care. The children want to know if our religion has anything whatsoever to say about how a new world, their world, grows up: Does it grow up male, military, and pious, or equal, peaceful, and prophetic?

Cultural and Theological Shifts

Oh yes, there are more than enough reasons—social, cultural, theological, and global—to wrestle with the subject daily.

First there has been a major cultural shift in the relationship between religion and the rest of life: Modern social science is full of the struggle. Recent Gallup polls report that church attendance holds steady in the United States, but the notion that religion is an important factor in life has declined from an idea held by 75% of the population in 1952 to one held by less than 50% in 1990. The military establishment. Gallup tells us, has replaced the church for the first time in polling history as the nation's most trusted institution, and half the population says that religion is losing its influence on American life. Clearly, this is a public that goes to church and finds no answers. This is a public that is seeking, but a public that finds the church does not show the way.

According to the study Faith and Ferment: An Interdisciplinary Study of Con-

temporary Christian Belief, sponsored by the Ecumenical and Cultural Research Center at St. John's University, Collegeville, Minnesota, people reported that they saw little or no relationship between what they heard from the church and what they were faced with in other aspects of life. They saw little or no relationship between the business ethics they practiced and religion; so much for the cleansing of the Temple. They saw little or no contrast between the teachings of Christianity and their standard of living; so much for the rich young man. They saw little or no relationship between religion and ideas on war; so much for Peter and his sword, a host of angels, and a crucifixion. "The churches are unclear," the people have said. Indeed the culture is crying out for pastoring.

Secondly, there has been a theological shift. While faith built on mystery has flourished, belief built on myth has frizzled. Old hierarchal structures have crumbled. "Because we have said so" is no longer an acceptable basis for belief. Old explanations have been found wanting; medieval mindsets with their emphasis on flat worlds and private petties have gone the way of the medieval world. Theology has been challenged by itself, all inquisitions to the contrary. All silencings are resoundingly disregarded, and all "final discussions" are routinely reopened in our living rooms, in discussion groups, in universities, and among the families of the world. They are reopened everywhere except, unfortunately and sadly, in the church itself. Liberation theology, planetary theology, feminist theology have brought the questions of the rest of the world to the doors of the church, their pain to the tabernacles, the inconsistencies of traditional teaching to the portals of the Vatican. And they have brought buds of life to branches of dead wood. Patriarchy died with feminism; clericalism died with the conciliar Decree on the Apostolate of Lay People; ecclesiastical imperialism died with ecumenism; giottoism died with globalization. And any church that sings these things that have died or ignores these things that are being born will have died as well.

Singing a New Church

Pastoral musicians cannot simply sing in an old world the anthems of an old church replete with their old images. That world is gone. Pastoral musicians are responsible for defining the meaning, the concerns, the social morality, the theological vision of a new church in a shifting world. This time we need to take our model from the Hasidim and find old holiness in new places, all of them extremely profane, some of them profoundly extreme.

The challenge to liturgy at any time is always great. At such a time as this, the challenge is immense, and pastoral musicians have a great deal to do with the way we as a church make theological choices and ministerial decisions. The symbols and songs we sing, the words we pray, the things for which we pray, all of these shape the souls of people to the size of our spiritual worlds. (For instance, remember the times that we prayed our
“three Hail Marys” for the conversion of Russia, and it never crossed our nuclear minds that our own conversion lurked very much in question as well . . . and the cold war continued for forty-five years.)

This time our choices are even greater. This time we must decide whether we as church shall sing ritual sacrifice or Sabbath meaning, shall become patriarchal cult or gospel community. It is simple, of course, to create a cult. The social scientists Richard Offshe and Suzanne Johnson argue that it is not ideology that either creates or maintains a cult. On the contrary, it is the dynamics of the group itself. Cults, these sociologists tell us, have five characteristics:

1. Their belief systems justify the totalitarian authority of the leader.
2. Cults are highly controlled and internally authoritarian. The rules are precise, and members are punished for breaking them.
3. Cults are dominated by powerful leaders to whom people are required to give total accountability.
4. Cults defend themselves from influences and personal connections outside the group that may dilute the certainties of the belief system.
5. Cults maintain adherence to the group by teaching the members that allowing the group to direct their lives will solve their problems and relieve their guilt.

By enforcing an unyielding set of religious practices and a strong leader figure, cults substitute public practices for personal conscience, personal behavior for public responsibility, and personal and public conformity for spiritual adulthood and personal growth. Doing liturgy in a group like this is easy: Just build the church around the pastor; teach people to follow the rules; sing the words; sing the songs that preserve this dominated and insulated society like a hothouse plant that ignores the winter chill. Disregard what happens to the individual soul, personal conscience, human equality, and social justice. Build an institution on these rules, and we will certainly have churches in the future. The only question remaining is whether or not we will have the gospel as well.

Sabbath and Sacrament

The fact is, however, that we have a far deeper tradition than that. Our tradition demands both the earthquake of Sabbath and impact of sacrament. A Jewish proverb calls the Sabbath a “miniature of the world to come”—that place of peace and justice where, at least once every week, things in the world are finally as they should be because we put our minds to making them so.

Again in the Jewish tradition, the commentators have said, “If there were one person who observed the Sabbath perfectly, the next world could begin.” And for us, if there were one person who, going to church, found there insight for the rest of life and the energy to liberate someone else’s life as well, a new creation would begin. The question is: How did we ever get to the idea that religion was a hiding place from life? The answer may be that we don’t really understand—or else we have forgotten—the purpose of Sabbath.

Scholars of the Talmud tell us that the Sabbath is emphasized in Genesis not to show that God needed rest; such an interpretation would be heresy. God did not need rest. God demanded rest for the creation. Why? Rabbinical tradition tells us that there are three reasons for Sabbath: First, Sabbath equalizes the rich and the poor. On one day they are the same. On one day the rich cannot pack on to the backs of the poor the burdens of the world. On Sabbath, the poor are free of work, free of pain, free of oppression. Second, the purpose of Sabbath is to give us all time to evaluate the work of our lives even as God, in Genesis, evaluated creation. On Sabbath we too can determine what we are doing is good for the world. And the final purpose of Sabbath is to give time to us so that we can contemplate the very meaning of our lives. In fact, the rabbis point out that if one-seventh of every week is to be devoted to rest, then we have been given fifty-two days a year, or 3,540 days in seventy years, or approximately ten years of Sabbath, of rest, of reflection in a lifetime. All of these hours are designed by God, the rabbis suggest, to be used to determine the meaning of our lives and to change the world around us. Ten years built in, not to be given over to trivia, to ritualism, to spiritual bunting. Sabbath, in other words, should be those time-out days when I make myself look at my life in a new way and free others to live differently as well.

Today then, a Sabbath is mightily important to all of us. Week after week, Sabbath demands that we ask of ourselves the question “What changes are demanded of us here, now?” The answer to that depends, I think, on how we see the role of religion in society.

Sabbath is meant to bring us face to face with God and to bring freedom from exploitation for others. Sabbath is meant to give us the opportunity to reflect on why we do what we do and to restore to the world the equality with which God graced it, to remind us again of what it is to be wholly human and to repeat the guarantee of freedom for all humanity equally. Any liturgy that does less is not liturgy at all. It may be ritualism but not liturgy, for liturgy is that solemn remembrance of the God above and beyond time who has given the mystery of time to us for our completion and who, while we wend our way slowly home to God, never abandons us on the journey. To celebrate a Sabbath without freeing the slaves, without demanding equality, without questioning the meaning of life here and now in a violent world and a sexist church is to turn the Sabbath into play and farce, into history, into an insignificant custom without substance or sustenance.

More than the tradition of Sabbath, though, we sing a tradition of the sacrament of eternal presence, the sign of the abiding power and posture of Jesus. The Mass is not the sacrifice that frees us from social responsibility; it is the very demonstration of conscience that requires us, too, to lay down our own lives, to go on trying to save the world, knowing that we may never complete so divine a task.

We are held responsible for life in this world, and it is liturgy that must help us achieve this spiritual task by confronting us with it and calling us to it.
We are called to be other Christs, to heal lepers, to confront pharisees, to raise women from the dead and, when necessary, even to overturn the tables in the temple. We are called to consort with the poor, to eat with social outcasts, to receive those who see us as enemies with trust and healing time and touch, more especially when they are unmarried women on welfare and young men with AIDS and minorities who are the majorities of the world. More especially are we called to ministry even when these and others seem to threaten us by wanting back the wealth, the life, the dignity that have been stolen from them by the greed of the West, supported by philosophers of patriarchy and by the irreligious who wear the mask of religion. In a world like that, pastoral musicians are not called to provide a spiritual Jacuzzi for the relaxation of those impious people who wear the mask of piety; we are not called to preserve the clerical state. We are called to be church; we are called to be Christian; we are called to bring holy questions to unholy stuff, right in the middle of eucharist, right in the middle of the assembly, right in the middle of the comfortable. We are called to bring into being a church of the anawins—the little ones who are the believing remnant, who wait and believe and pray and live the word because they have received the host: they have not merely received the host and ignored the word. We are called to bring in the Sabbath.

Jesus is really present, Vatican II teaches us, in three places: in the eucharist; in the word, and in the assembly, Yes, Jesus is really present in three places, not in one. To have a liturgy that does not make the word present is empty exercise and not liturgy. To have a liturgy that concentrates on the eucharistic rite to the exclusion of the presence of Jesus in a word made alive for today—its questions, its concerns, its moral conundrums, its social outcasts—is to flirt with magic. To have a liturgy that concentrates on transubstantiation of bread (and wine) and fails to call for the conversion of people from the pious to the prophetic is to have a liturgy that ignores the sacrifice of Christ in the lives of bleeding, invisible people. It is cult and not church.

The fact is that Genesis is clear. We are held responsible for life in this world, and it is liturgy that must help us achieve this spiritual task by confronting us with it and calling us to it. Liturgy is not to be an escape valve from reality; liturgy is to be reality as it runs amuck in daily life.
Liturgies is prophetic vision, prophetic sign, prophetic call to all of us to “go and do likewise.”

But without hearing it in the church, how can the church possibly do it? “Without vision the people perish,” the Scriptures say. But that statement is not complete. Without vision the people will believe anything at all, will believe that religion is wizardry, will believe that religion is optional, will believe that religion is an avoidance reaction to the rest of life, will believe that religion for its own sake is enough, will believe that religion is useless, dead, gone, dried up, pathetic in its feeble minded impotency at a time of social rage.

Looking for Windows

“Never pray in a room without windows,” the Talmud teaches. Never pray, in other words, without keeping one eye on the world around you. Never pray to escape the world. Pray only to have the courage, the commitment, the piety to take it in. But how shall we do that? And where shall we go for models of pastoral musicians in a time such as ours, when the issues outside the church door render the church itself as suspect? I suggest, as windows onto the ministry of pastoral musicians, those singers whose stories are handed down in the Scriptures, those who handed down the story that calls us to things outside ourselves, beyond ourselves, despite ourselves.

Where shall we go for models of pastoral musicians in a time such as ours, when the issues outside the church door render the church itself as suspect?

In a church that refuses to deal with church-shattering questions of celibacy, ordination of women, militarism, and loss of the sacraments in a sacramental church, I suggest that we take as a patron saint of pastoral musicians Miriam, the sister of Moses, who was ostracized for criticizing the system, but without whom the community, Scripture says, “could not take another step toward the promised land.” For the sake of church renewal, hand Miriam’s story down.

In a world where creation is mocked and scourged, take as a patron saint of pastoral musicians David, the psalmic king, who praised God in all creation, in the future cosmos and not simply in the Hebrew community. For the sake of the earth, hand David’s story down.

In a world where young men, women, and children die in wars of old men’s planning, let us take as patron saints of pastoral musicians the three young men in the fiery furnace, whose song of faith maintained their endurance through pain and suffering beyond belief; for the sake of those facing genocide and ethnic cleansing hand down their stories of endurance.

In a church where holy women are denied the right to be so much as spiritual directors to male seminarians, take as a patron saint of pastoral musicians Anna, the prophetess, who saw what others could not see and proclaimed it to a world blinded by itself. For the sake of the spiritual life of the church, hand Anna’s story down.

In a world when the world’s richest country makes its money selling weapons to the world’s poorest people, take as a patron saint of pastoral musicians Deborah the judge, who led the people of Israel to confront their oppressors armed with nothing but their faith. For the sake of people whose economic security is threatened by the false security of expenditures on the false security of weapons, hand Deborah’s story down.

In a church that addresses to men the letters of apology that its leaders have written to women and continues to refuse women the recognition of so much as a pronoun in the Catechism, that gives women all the responsibilities but few of the rights of the faith, that goes on defining them as a separate species unfit to approach the altar or to act, as men act, as persons who are moral agents, take as a patron saint of pastoral musicians Mary the mother of Jesus, the woman who alone turned the spirit of God into the body and blood of Jesus; take the woman who knew she was called to be a channel of God’s grace whatever lesser truth the men of the place believed; take as a patron saint of pastoral musicians the woman without whom no man would ever “say” a Mass. For the sake of invisible, unwanted, powerless women everywhere hand Mary’s story down loudly, clearly, and well.

To be real pastoral musicians, center yourselves in Miriam and David, in Anna and the three young men, in Deborah and in Mary. Sing their songs, pray their prayers, build their church, walk with their God, and this church—our church—shall be forever safe because of you.

Jesus Invites You

A old story may tell us best and most clearly what we must most avoid in liturgy and what must really center us if liturgy is to mirror our faith.

Once upon a time, the priest announced that Jesus Christ himself was coming to church the following Sunday. So the people turned up in great numbers to see him. Everyone expected Jesus to preach, but he only smiled. Everyone offered him hospitality, especially the priest, but he refused. He wanted to spend the night inside the church. How fitting, everyone thought. But the next morning, by the time the church doors were opened, Jesus had already slipped away. And to their horror, the priest and the people discovered that their church had been vandalized. Scribbled everywhere on the walls was the single word, “Beware.” No part of the church was spared—not the doors, the windows, the pillars, the pulpit, the altar, not even the Bible that rested on the lectern—“Beware” was scratched in large letters and in small, in pencil, and pen, and paint of every color. Wherever the eye rested could be seen the words, “Beware, Beware, Beware, Beware.” Shocking, irritating, confusing, fascinating, terrifying. Of what were they supposed to be “ware”?

Their first impulse was to wipe out every trace of this defilement, this sacrifice. The only thing that stopped them from doing so was the troubling thought

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that it was Jesus himself who had done this deed. So they left the words in place
and, as the days went by, that mysterious
word began to sink into the minds of the
people each time they came to church. They
began to beware of the Scriptures,
so they were able to profit from what
they heard and to avoid falling into big-
otry. They began to beware of the sacra-
ments, so they were sanctified without
becoming superstitious, without accept-
ing sexism as the will of God. The priest
began to beware of his power over the
people, and so was able to empower
them. And everyone began to beware of
the kind of religion which leads the un-
wary to self-righteousness. They became
law-abiding, yet compassionate to the
weak. They began to beware of prayer, so
it no longer stopped them from becom-
ing self-reliant. They even began to be-
ware of their own notions of God and
Jesus, so they were able to recognize God
outside of the narrow confines of their
own church and to see the image of Jesus
in everyone, women and men alike.
Finally, they inscribed the shocking word
over the entrance of their church and, as
you drive past at night, you can see it
blazing about the church in multicolored
neon lights.

What is the message with which a
pastoral musician must grapple in a
church rife with sexism, in danger of
losing the eucharist, and awash in voca-
tions it does not want? What is the pur-
pose of liturgy, the purpose of what we
do “in memory of him,” in a starving,
suffocating, endangered world where
piety is no substitute for the prophetic
word? The message is “Beware.” Beware
of whatever masks the gospel in the name
of worship. Beware of whatever liturgi-
cal forms, practices, songs, words, roles
that do not demonstrate or model real
equality, real life, real justice, real char-
ity, real religion. Most of all, sing the
message of presence of these things,
whatever its cost to you. Sing peace,
praise, justice, prophecy, faith, equality.
Sing Miriam and David, Anna and the
three young men. Sing Deborah and
Mary. Sing whatever “choice phrases,
whatever fine stories” it takes to wake up
our minds, to see what is going on around
us, to impel our hearts, to change our
souls, to bring God, the earthquake, into
our lives!

For the sake of all humankind, espe-
cially for the sake of women, for the sake
of the whole world, for the sake of the
church, for God’s sake, hand the real
story down.

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I remember well the first NPM Convention in Scranton eighteen years ago. My task there was to organize and quickly train a festival choir drawn from Convention participants, a choir which would sing at the Cathedral eucharist. There were openings for only fifty singers and over two hundred lined up for auditions. So, somewhat like an army induction, the twelve best were chosen from each line, sopranos, altos, tenors, and basses. What a glorious enthusiastic choir they became that first year. There was also that year a fascinating lecture by Alex Peloquin during which, Bernstein-like, he presided from the piano, deftly analyzing a wide spectrum of compositional styles with insight, humor, and charity!

Even more clearly do I recall the sense of excitement, hope, and tears engendered by the lecture given by Rembert Weakland which, at the time, seemed such a prophetic affirmation of the ministry of often-maligned and ill-treated liturgical musicians. Many good things have happened since then. But that so much of the hope generated in Scranton eighteen years ago has failed to be fulfilled is evidence both of our unfinished task and of how far we have yet to go. Such was our hunger then and such is our hunger now.

The monumental effort that was characteristic of NPM then and is now has the overwhelming virtue of bringing together, of being a gathering point for a wonderful spectrum of musicians, from the professionally trained to the amateur (a lover of art). Cross-fertilization and the sharing of various musics are the features of any NPM gathering, and here in Cincinnati these features are offered on a massive scale.

Mr. Richard Proulx, conductor of The Cathedral Singers, is the former director of music at Holy Name Cathedral in Chicago. He was honored during the NPM Members’ Breakfast as Pastoral Musician of the Year. This article is an edited form of his response to that honor.

Our Trained-Talent Crisis

Even more significant are the educational efforts, especially the Convention institutes with their cumulative teaching, but also the cantor schools, organist schools, conducting schools, and composition schools throughout the year. By all of these efforts a steady enrichment of skills is being attained over time. Such efforts provide us with the technical means to reveal our best selves in continuing to serve the liturgy ever more profoundly.

Participation in any organization—NPM, AGO, ACDA or some other—cannot take the place of solid, college-level training, and the church in this country has always found itself short of talented, trained musicians. Our trained-talent crisis is not a recent development; the situation was no different a century ago. For whatever reasons, however, our ecclesiastical centers of power have not recognized that the shortage of professional music ministers is a growing crisis with serious implications for our liturgical future. We know that our remaining music schools (including some highly prestigious institutions) are lacking candidates; this is a situation possibly reflective of the current negative attitude toward the arts in our country and church. Make no mistake: we need amateurs, lovers of art, but the liturgical arts require seasoned professionals to lead the way. Amateurs, of course, are easier to control than professionals! Or so it may be thought wherever the power of real music is feared.

So it is that NPM (now in its maturing years?) may be the basic vehicle for attracting and training musicians to serve the church. Can NPM’s mission become even greater? It is not, after all, a music collegium in a fixed location, granting degrees. Or could it begin to do just that in cooperation with a flexible, enlightened university or conservatory?

New Spirit, New Path

If you sense that in this remarkable Cincinnati gathering there is an increased maturity, a certain sophistication, a seri-
A Monumental Contribution

Continuing along this path, NPM could make a monumental contribution by helping to develop and define a theology of the choir and its role in liturgy. This has never been thoroughly done and much depends on a developed theological concept. Other than leading community singing, surely its most obvious role, the ritual place of the choir and its authentic voice in worship remain vague, suspicious, and always subject to charges of “performance.” (As if scripture proclamation and preaching were not performance of the most exclusive kind!) At the same time, no one can deny that the wretched, raw sounds emitted from most of the Catholic choirs in our country have contributed mightily to this negative attitude. The old question about whether one prefers inferior, but well-sung, pieces or acknowledged, but murdered, masterpieces remains open. And while masterpieces such as those of Bach usually survive anything, I would have to put my money and preference down on the side of beautiful singing.

It can only be hoped that a new maturity, a deeper sophistication might mean the last of such (actually heard) statements as: “If the choir sings too well, with beautiful tone, it is distracting and makes the congregation feel inadequate; a choir should sound like the congregation sounds.” Or this one: “The organ is the symbol of the old, repressive church and should no longer be used; only the piano and the synthesizer are healing instruments of our time.”

Surrounding the congregation with beautiful choral sound should, over time, make community song irresistible, even inevitable. And yes! there is great virtue and power in the unaccompanied song of the assembly—witness the songs of Iona and a simple syllabic chant such as the Lord’s Prayer—and of course, the piano is right for certain music. But the voice of the organ when expertly played (most especially in metrical music) remains the true leader for large group singing. By virtue of its very design modeled after human vocalism, the organ has no peer in keeping everything together or in creating with its own literature the appropriate mood of the day. Here also we may need to deepen our theological understanding of the voice of the organ in liturgy, and the unique regard held by the French church for the organ may well serve as the starting point for such an understanding.

What is at stake here is to steer clear of new orthodoxies more rigid than the former ones. There is always a tendency in the Roman Church to allow only one narrow way of doing things, and both left and right must plead guilty to having this tendency. For all our talk of diversity and ethnographic and ecumenical, we remain victims of the latest fad as the current approved approach. Does this mean that we may have gone too far in “celebrating community” or in producing only the “feel good”? The pressures for excess are all too real. Or, are we just beginning to understand that participation is more than just “doing”—that it involves a number of deeper issues?

By my reckoning, we need to develop much more fully five musical elements working in tandem and balance in liturgy: celebrant, cantor, congregation, choir, organ (and other instruments). Each is an authentic singing voice and, working together in dialogue, can provide a form of liturgy both with its feet on the ground and its head in the clouds. In such recognition of roles within a faithfully-followed script, we may find clues toward the development of a theology of the choir.

And we may well consider the statement of Cardinal Basil Hume that “an introit or anthem sung by the choir alone is not an invitation for everyone else to sit back and relax, but rather to do some praying with our ears.”

Some Answers; None Easy

We know that we are experiencing a crisis of culture, both in society and in the Church. There are no easy answers. For liturgical music-makers, it means that we will need more “bridge-music” having a more or less universal appeal in addition to what we already have: Gelineau, syllabic chant, Taizé, Iona: note that all of this bridge-music has the quality of restraint. (Composers, take note!) And while we absorb the ethnomusical-logical riches of the world-church and see to the creation of an even more stable ritual music, we need to re-examine and retain the best of our artistic heritage; we need to use it, to experience it as the foundation for the new, the truly contemporary. Our ears will be open to the challenging sounds of artful contemporary music only if we can experience and assimilate the sonic framework already laid down for us. This will take some

I applaud this new spirit, this fresh pathway, and challenge NPM to remain on a prophetic road with purpose and courage.

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moved beyond all that. In fact, we have barely begun. Our determination will also be to follow the rites much more faithfully (to follow the script!) and to give up our wild, ego-driven improvisations. Life-giving ritual calls us to joy, enthusiasm, spontaneity, and, yes, to holy restraint!
education, some long-range formation rather than instant gratification.
If our government now says that the arts are not its job and if the education world has largely abandoned its role in holistic education, who then is left? If we believe that the voice of the divine is so strongly carried through the arts, could it be that the church again has a part to play in cultural formation, especially in this new non-verbal age? If not the church, then who is left to speak for the nobler, more beautiful side of human nature in contrast to the violent evil we see in such places as Bosnia?

There is always a tendency in the Roman Church to allow only one narrow way of doing things, and both left and right must plead guilty to having this tendency.

Can NPM, at this point in its history, lobby for, even demand, a more effective musical advisement to the official liturgical structures and committees at the national level? The liturgical establishment is having a bad day and might benefit from serious, expert musical advice, even though organizing this program could be a political and ideological nightmare.

Our path into the future, NPM's path, may well need to be a multi-lane highway, providing for different kinds and speeds of traffic. Backing up slightly, can we devote at least some of the lanes to a reconciliation of the best of what we were with the most prophetic of what we could become? Can we lead the way in stemming the confusion between popular and cutting-edge contemporary? For at the same time, we know that all music, regardless of when it was written, is contemporary while it is being performed, being experienced in time. It is a profound fact that there is no old or new in musical performance, only the NOW.

Two Challenges

I close with two challenges for all music ministers which I take from the voices of others. In a dramatic reversal of his words some thirty years ago, Rembert Weakland has concluded that:

We have much to learn from Gregorian chant for what makes church music what it is and what it should be. It lets the words sing; it doesn’t jolt or shock; it doesn’t take us to the cabaret; it doesn’t make us think we’re at the opera. It simply helps us pray and be in touch with the transcendent. It is unobtrusive in its subtleties and thus a perfect vehicle for prayer. Modern church music has much to learn from chant.

Lastly from a statement attributed to the late Erik Routley:

Perhaps the future of the Church’s communication with the world lies with the prophecy and priesthood of musicians who can speak the unspeakable in a language that uses no words, in whose art action and thought are joined, in whose hands applied science is the servant of beauty and honor. In every place where the gospel is being preached, this secret is waiting for its revelation.

Notes

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The Musician-Pastor Relationship: Truth or Dare

Whenever two or more church musicians gather, one of the undeniably favored topics of discussion is “my pastor.” Story after story is told; sometimes the anecdotes come so fast and furious and with such feeling that the generally absent pastor is depicted as being more like Atilla the Hun than like a shepherd and minister.

In truth, it is probably not what is called the norm but nevertheless not infrequent for church musicians to have encountered that pastor or cleric who was unbending, autocratic, and unprepared. Certainly, if we take our ministry seriously, such an encounter can be deeply frustrating. Thus, taking control of both our ministerial and work environments may be a foreboding task. Nevertheless, relationships of any type are two-way streets, and achieving a good working relationship with our pastor most certainly can be crucial to our ministerial and personal success.

Before pastor-musician relationships can be addressed, the church musician needs to ask a question of self-examination: “What do I want from this position/ministry?” If performance is the sole aim, then a collaborative ministry will be frustrating. However, if the aim is a liturgy-centered community, where the music program is integral, then those relationships from the clergy down to the maintenance personnel are part of the package. Without question, the elements in this package can make for a colorful mixture!

To be sure, each musician’s circumstance is different; nevertheless, the following areas deserve consideration.

Boundaries

Just as good fences can make for good neighbors, so too a strong contract will foster clarity and understanding for both the pastor and musician in their working relationship. Similarly, the lack of such clarification generally results in a climate of anger and frustration. This is especially demonstrated when there are unvocalized expectations on the part of either partner. Anger resulting from an infringement on (or the crossing over of) boundaries will always lead to resentment. The result will be that the musician’s ministry, personal life, and spiritual life will suffer.

Thus, as difficult as it may be, it is best to confront an issue as soon as possible, rather than allow anger to ferment and tension to develop. If, after a period of time, it is found that the grounds of the initial agreement are not successful and/or comfortable, then a re-evaluation is in order. It is not uncommon that the musician may have to take the initiative in this task.

Establishing boundaries demonstrates a professional demeanor on the part of the musician and responsible stewardship on the part of the pastor. Be decisive, but not inflexible.

It is probable that contract time may be just the right time to establish some parish music policies. Rather than waiting to discover a parish policy, or to create one without forethought, early anticipation of what certain practices or
Communication

Communication is essential to sustaining any relationship. Without feedback from either party, failure or frustration develops quickly. It is important that church musicians learn the most effective manner in which to communicate with their pastors. For some, private meetings may be the best course; for others, however, open meetings in the presence of the staff may be the most effective course. In the latter instance, the presence of staff members may safeguard against misunderstandings or misinterpretations. In reality, however, many church musicians and pastors choose either not to communicate or to do so through memorandums and/or the parish secretary. Such a situation is psychologically debilitating. Not only is this manner of communication symptomatic of a problem with openness and trust, but the result is a compromised liturgy.

Anticipating and Planning

Because the church musician needs to plan repertoire, rehearsals, and programs well in advance, the onus may often fall on the musician to urge the pastor to do likewise. Not to know until Palm Sunday who the presider will be for the Easter Vigil is not only a plan for disaster, but also a situation which may become a powder keg of embarrassment for the entire liturgical experience.

Even questions regarding the use of facilities for rehearsals or meetings can rarely be anticipated early enough. How often has an unscheduled liturgy or service taken the place of a regular choir rehearsal? In this instance, generally it is the choir and the musicians who are displaced, leaving the angrier members and music director to haul music and instruments to find another rehearsal space.

Unfortunately there is no magic formula in the development of mutually respectful and beneficial working relationships. They are as inclined to be subjective as they are to be circumstantial. Certainly the struggles or tensions in any pastoral setting seem to teach church musicians something more about themselves than something about their craft.

Even more unfortunate is the scenario in which the musician has in fact employed one or all of the strategies discussed only to find that when disagreement or tension arises, the contract may not be worth the paper it is printed on. Frequently enough the musician may feel as though the ground rules shift on a daily basis. What was agreed upon at contract time is not the present reality. Similarly, some church musicians feel that to be justified or respected in their role, they must assume other pastoral responsibilities. Likewise, there are those musicians who for the sake of job security and a semblance of calm feel forced into developing a personal relationship with their administrators; without question, this may cross over or render unstable several boundaries.

Taking control of one’s own work circumstance cannot be the responsibility of another. Each situation, difficult or not, must always remain ministerial. Thus in the face of turmoil or frustration, the pastoral musician must develop the fine art of poise, and the skills of timing and effective communication.
Sing a New Church

Delores Dufner, OSB. Hymnal version only, text with melody line only. OCP Publications. No. 9922GC. $14.95.

This fine new collection of hymns is a welcome addition to our hymnody repertoire. I appreciate most the use of standard tunes with finely-crafted, sensitive texts. Assessing ventures such as this as being anachronistic throwbacks to the '60s and the birth of the "folk" movement is very short-sighted. The history of hymnody is replete with ages, not to mention particular congregations, making tunes their own with apt, timely texts. These forty-six hymns (including Gospel responses for the seasons of Lent and Easter) are well-matched with famous and not-so-famous tunes. I particularly appreciated new texts for the chants in the collection. The choice of tunes often commented on the text itself: "Faithful Cross," a fine Palm Sunday text, set to the tune of PANGE LINGUA; "Jesus, God Among Us," a eucharistic hymn, set to ADORÉ TE DEVÔTE; a "Magnificat" set to VENI, SANTÆ SPIRITUS; and "When the Universe Was Fashioned," which ties the Genesis creation with the opening chapter of John's Gospel, set to DIVINUM MYSTERIUM. The Marian hymns, different occasional texts set to the same tune, are also finely wrought.

Wake Your Power: Music from Amsterdam


This fine new collection looks very promising, especially for those interested in topical texts that are set specifically for keyboard, not merely to keyboard transcriptions of guitar parts. As we have come to expect with Huijbers and Oosterhuis, the music is rhythmic and driving; the texts are a fine mixture of topical realism and apt scriptural references. "Speak to Me," with its text from Augustine's Confessions, is a very easy yet beautiful piece for cantor or schola and congregation. "The Desert Shall Bloom," although the translation is forced at times, possesses a strength and conviction that goes well beyond the syrupy. Perhaps the most representative piece is the title antiphon by Tom Löwenthal for choir and congregation, which is also available in octavo form (Edition 1007GC, $1.00). The lines are certainly not difficult and will reward a little practice. The text of this work is the most beautiful in the collection. 

Joe Pellegrino

New Song in an Ancient Land


New Song in an Ancient Land brings before us the work of Australian lyricists and musicians who are among the leaders of contemporary church music in their country. Volume I is largely a collection of simple settings of various psalm texts. An attractive example is the Marian canticle, "There is Nothing Told," with words by Didier Rimaud and music by Christopher Willcock. This piece could easily find its place in the contemporary Marian repertoire. Volume II contains settings for the eucharistic prayer, the fraction litany, as well as a eucharistic mantra. Other items include a "dreamtime" prayer of the faithful (a reading of this text will explain the implication), plus an attractive Pentecost Sequence that offers a free-keyboard part that both enhances and supports the Jacobean-English style of the vocal line.

All of the works in these two volumes are well-crafted with good texts set to singable melodies placed in comfortable congregational ranges.

The available cassettes are good teaching vehicles as well as enjoyable listening. Each work is arranged in the "original form" followed by a "simplified version," with some having a guitar version, a choral version, and an instrumental version. Each volume has explanatory notes with liturgical indications as to when these songs might best be used.

The end sheets of each volume contain an "Assembly Edition" which can be reprinted for the congregation provided specific permission is obtained from the publisher.

James M. Burns

Choral Recitative

Ave Verum Corpus. Josquin des Prés, edited Richard Proulx. SAB. Ars Antiqua Chorals Series. GIA. No. G-4042. $1.00. This old favorite has been re-released by GIA, probably because its original copyright ran out. Josquin, of course, is one of the finest composers of the Renaissance, and this setting does him justice, even though it does sound a bit sparse at times. It is not difficult, though some of basses may strain for the E-flats in the baritone line.

Christ Is Risen. Pierre de Crokel, arr. Mark Matarangl. SATB, bells and optional percussion. GIA. G-3717. $1.10. This is a fun piece, with dramatic textures and instrumentation. While it may at times be a bit abrupt in its transitions, its variety of voicings may make a 20-voice choir sound like 60 voices. The percussion parts are very simple, scored for tabor and finger cymbals, or triangle. Members of the choir

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could easily play these lines. The text, from Michael Weisse, has a beautiful Renaissance flair for the dramatic, and is aptly underlaid.

Penitential Litany: Hold Us in Your Mercy. Gary Daigle and Rory Cooney. SATB, cantor, congregation, guitar, and keyboard. GIA. No. G-4019. $1.00. This simple sweet litany, with easily singable lines (based on the chant PARCE DOMINE) is an excellent piece for Lenten penitential rites or for communal celebrations of the sacrament of reconciliation. The 11 verses provide more than enough space to cover liturgical events or provide long meditative periods. The harmonies are very easy, supported even by a single guitar. In fact, this may be the way to go with this piece if you’re trying to evoke the appropriately meditative response.

Christ Be With Me. Bob Moore. SATB. GIA. No C-3855. $1.00. With a text from a prayer of St. Patrick and some fine 4-part writing in modern idiom, this piece makes a lovely, prayerful anthem. The timing is a bit difficult, for you cannot really feel the pulse of the piece, but its interesting vocal effects and overall serenity will go far to make this a favorite of any intermediate choir.

The King Shall Come When Morning Dawns. John Karl Hirten. SATB. GIA. No. G-3744. $1.00. This seemingly straightforward harmonization is anything but that. For the advanced choir, the hocket-like section, the abrupt tempo and mood changes, and the setting of an essentially American text all mean that this will become a standard in your repertoire. I’m not a big fan of “ohs” and “ahs” as vocables supporting the text in another line, but here it isn’t as bothersome as it could be.

A Hymn for the Days After Christmas. Randall Sensmeier and Herman Stuenmcke. Unison voices, optional descant, congregation, and organ. GIA. No. G-4028. $1.10. What to sing in the days after Christmas? The culture that we fight against and yet are in the midst of tells us that Christmas carols are already stale. Most of us know only one good song for Epiphany, and its less-than-gender-sensitive language now makes it barely tolerable. But this little piece is a perfect fit for the gap after Epiphany but before the Presentation (although I think it’s a bit pricey at over $1.00 for a unison vocal line). The descant on the second and fourth verses is rhythmically interesting and adds quite a bit to the hymn. The text moves away from the triumphalism surrounding the birth of a king, which marks some traditional Christmas music, and looks instead at the first few days of life for a poor child.

**Now the Feast.** Marty Haugen. SATB, congregation, guitar, keyboard, two C woodwinds, and optional handbells. GIA. No. G-3600. $1.00. The octavo of this recent piece should be a brisk seller for GIA. Mr. Haugen’s way with rhythm is evident, as the driving 3/8 time propels this entrance song as it would propel a community to worship. The three verses would be sufficient for any parish-level celebration, but they are probably not long enough to cover a big processional. The text is standard Haugen fare, scripturally based and well-underscored. The guitar chart could have been a little kinder to the instrumentalist, but it supports the music well. The edition includes the wood-
wind parts; the handbell parts are available separately.

Mary's Canticle. Leon Roberts. SATB, soloist, congregation, and keyboard. GIA. No. G-3826. $1.10. This is not an easy piece, but it will reward some serious work. While a swing feel is not necessary for the keyboard, for the part is pretty straightforward, it is essential for the guitar part. This guitar part as it stands is worthless for all save very advanced guitarists who can either sight-transpose at a very fast clip with one chord change per beat, or enjoy playing D flats and F minor 6/9s at this pace. The text appears to be straight from the New American Bible version of the Magnificat, with a few very minor modifications. This is really a good gospel-style soloist's song, and every other consideration is secondary. If you've got a soprano or high alto with vocal and expressive freedom, you may want to look into this setting.

Hosanna: An Introit for Palm Sunday. Glenn L. Rudolph. SATB. GIA. No. G-3930. $1.00. This big, powerful setting is the perfect introduction to divisi singing for all parts in the choir. The lines are not terribly difficult and the text is incredibly simple. Attention to detail in dynamics makes this piece very dramatic, and is crucial to good interpretation. You need not limit this piece to just Palm Sunday; it can also be used at any occasion suitable for a large hymn of praise.

Joe Pellegrino

Books

In the weeks before I prepared these reviews I had the honor of dealing with people from Burma, New Zealand, India, England, Italy, Wales, Canada, China, Ireland, and Colombia, and people from my own Basque country. These encounters did not take place in some exotic setting; rather, they occurred in the course of everyday life. The countries and cultures of the world overlap and it is increasingly important that we as liturgists recognize this. My reviews in this issue echo that overlap of cultures and the way in which some liturgists are reflecting on it.

The writers reviewed here, whether the author of a book or of a single essay, come from all over the world and all contribute uniquely to the marvelous growth of authentic cultural adaptation of the liturgy of the church. What Vatican II envisioned is now in the process of happening.

Tom Faucher

Liturgy, No East or West


This volume in the continuing Liturgy series from the ecumenical and interfaith Liturgical Conference calls itself an invitation into the “interlock,” which is a way to gain that greater vision which is Christ. It is a successful attempt to see the whole orchestra of interlocking cultural issues and also to understand the place of each instrument in that orchestra. Mark Bangert, secretary of The Liturgical Conference, says that in doing so one is in the process “of becoming one with the song.”

This book is a collection of essays by authors from a variety of fields and religious backgrounds; some essays are specifically liturgical, others are antecedent to, but important for, the whole issue of liturgy and celebration.

I will mention in particular the essays

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The Yale Institute of Sacred Music was founded in 1973 as a graduate program and training ground for church musicians, a direct descendant of the School of Sacred Music at Union Seminary. With a presence in two professional schools, Music and Divinity, the Institute is a place where the interconnections between theology, liturgics, music, and the arts are appreciated and explored, a cross-roads for future ministers and church musicians, and the faculty who instruct them. Full tuition scholarships are available. Prizes may be offered to qualified applicants.

Address inquiries to: Ruth Lackstrom, Yale Institute of Sacred Music
409 Prospect St., New Haven, CT 06511, (203) 432-5180, Fax (203) 432-5296.
by Robert Bela Wilhelm and James Notebaart as works by excellent stylists. However, too minute a review often will sometimes detract from a reader’s pleasure in the self-discovery of content. Thus I will only say that Wilhelm’s essay in the form of a parable deserves attention as does Notebaart’s essay for its content. This issue of Liturgy receives six izarr on a scale of seven.

Let the Whole World Sing: The Story Behind the Music of Lausanne II


This is the story of the music used at the 1989 Congress on World Evangelism held in Manila. This first-person journal focuses on the author’s role as the person responsible for planning and implementing the worship and special music for a variety of songs from seventeen nations.

Bakke discusses how to promote cultural diversity and the ways and means by which local churches can integrate multicultural worship into their programs. For Roman Catholics, it also offers a good view into the musical worlds of other denominations and how similar and different these various musical worlds can be. It has a good explanation of how and why there can and should be multicultural music. Rated five izarr.

Experience the Mystery:
Pastoral Possibilities for Christian Mystagogy


Another form of wisdom gleaned from the multicultural experience comes in Experience the Mystery. David Regan is a native of Ireland who has spent most of his life in Brazil. At age sixty-six he received his doctorate from the Gregorian University in Rome. Experience the Mystery is a reworking of his doctoral thesis, and the effort presents a writer who has spent time in the trenches and encountered a number of difficult situations. He’s good.

In the introduction to this work, Cardinal Arns of São Paulo quotes St. Bonaventure, and this quote sets the tone for the entire work: “Religion is not exclusively, nor in the first place, something intellectual: It is an experience of God, and, for the Christian, an experience of the central Mystery of Christ.”

Mystagogy is “that which leads newcomers into an experience of mystery.” Regan goes on to lead the reader through the history of the idea and then through its relationship with the Word, experience, liturgy, community, mystery, culture, and with Christian formation.

Regan has not written a book about how to spend the weeks from Easter to Pentecost and, in fact, many who view the world from a perspective formed from a doctrinaire religious education will find the book rejective of many perochial assumptions. This work should be required reading for every RCIA team in the country. It is deeply challenging, and deserves a full six izarr.

Seasons of the Word:
Reflections on the Sunday Readings


A different type of cultural exchange can be found in the English publication Seasons of the Word. Denis McBride is the rector of Hawkstone Hall, the international sabbatical center, a fine scripture scholar, and a well-known homilist.

The work is a series of reflections to be used as the basis for homily preparation and for the entire three-year cycle of the Lectionary. The format is a simple opening, story, explanation of the story and the Scriptures of the day, and an application to the lives of people. It is valuable for its being well done, good theology, good Scripture, and being a path to good liturgy if used correctly.

The book, in a sense, has special value for Americans because it looks at things from a slightly different perspective than any we may be used to. Of all the homilies aids that I have examined, McBride’s work is the best. I rate it five izarr.

The Postures of the Assembly during the Eucharistic Prayer


Culture must not be confused with ethnicity, and this book by Nathan Mitchell and John K. Leonard deals with a subject that in many ways is representative of the clashing of values and visions within cultures: the posture of people at worship. The Postures of the Assembly During the Eucharistic Prayer is a scholarly incursion into an issue that has divided and continues to divide a number of parishes.

When I see a book like this I am reminded of the priest who just after Vatican II complained about the then-new vernacular liturgy, “If Latin was good enough for Jesus, it’s good enough for me.” There are subjects about which we can feel strongly but about which we can also reveal that we know absolutely nothing. However, by reason of Mitchell and Leonard’s efforts, that can no longer be said about the posture of people at worship.

In true scholarly fashion, the authors take a journey through the history of

How Many Izarr?

The book reviews by Father Tom Faucher use are 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).

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assembly posture, the anthropological, sociological, and religious significance of posture, and ritual posture during meals.

The preface ends cautiously on a cautionary note that “the history and the theology of the tradition speak for themselves. Those who read this book are free to draw their own conclusions.” And, doubtless, each reader will, but now with the advantage of examination. Rated six izarr.

Worship: Progress and Tradition


The last book I want to look at in this set of reviews goes beyond the initial concerns that collect around the idea of inculturation to raise some important questions for the future.

Chupungco is a fine author with an easy style. These nine essays are taken from both his talks and articles and are now reworked for this book. All are good, but there is a marked difference in style and tone between those essays which were originally formed as talks and those which first appeared as journal articles.

There are four historical pieces, and four on specific topics with an epilogue that unifies them somewhat. There is enough intellectual independence to each piece that it can be read on its own without reference to the others. All are good and challenging. Rated five izarr.

W. Thomas Faucher

Mr. James M. Burns is director of music and liturgy at the Church of St. Mary of the Assumption, Hockessin, DE, and music consultant for the Carmelite Monastery in Baltimore, MD.

Rev. W. Thomas Faucher, a priest of the Diocese of Boise, ID, serves as the book review editor for Pastoral Music and Notebook.

Mr. Joe Pellegrino is a doctoral candidate at the University of North Carolina in Chapel Hill, where he is writing on the poetry of Seamus Heaney and Dylan Thomas.

Publishers

Cornerstone Press Chicago, 939 W. Wilson Avenue, Chicago, IL 60640.
GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638. (800) GIA-1358.
The Liturgical Conference, Suite 123, 8750 Georgia Avenue, Silver Spring, MD 20910-3621. (800) 394-0885.
Liturgy Training Publications (LTP), 1800 N. Hermitage Avenue, Chicago, IL 60622-1101. (800) 933-1800.
OCP Publications, 5336 NE Hassalo, Portland, OR 97213. (800) 548-8749.
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NPM Chapters

BY RICK GIBALA

Because of vacations and to provide time for educational opportunities such as the NPM Convention and Schools, many of our Chapters scale back their summer activities. That fact gives me an opportunity in this issue of Pastoral Music to explore some topics of interest to me and to some Chapter members who have contacted me recently. Of course, we still have some activities to report on—check out what was going on in the busy Charleston Chapter.

Rick

Outstanding Chapter

Congratulations to the Indianapolis Chapter, recipient of this year’s NPM Outstanding Chapter Award. Organized in 1982, this Chapter receives strong support and financial assistance from the Archdiocese of Indianapolis. Charlie Gardner, the director of the Office of Worship, gives the Chapter regular input.

Mr. Richard P. Gibala, director of music ministries at the Cathedral of St. Thomas More, Arlington, VA, is the NPM National Chapter Coordinator.

and is part of the leadership team that works diligently to plan the Chapter’s five yearly meetings.

The members who make up the Chapter have the right mix of things that help to make a strong Chapter: interest in and opportunities for educational growth, spiritual renewal, diverse membership, mutual support, respect for one another, and lots of fun, social opportunities. Three or four of the yearly meetings begin with dinner at 6:15 P.M., and these may attract from 25 to 200 guests. The members enjoyed presenting Sacristy Power so much in 1992 that twelve parishes got together in 1994 to present Marty Haugen’s Tales of Wonder. The program, presented on two nights, collected more that $2,000, which was donated to the Holy Family Shelter for the homeless.

The Chapter is now reaching out to parishes in the southern area of the Archdiocese; last year they conducted three meetings to begin a new branch in that area. The Indianapolis Chapter will be our hosts for the next National Convention (1997).

Congratulations to Paula Slinger, Chapter Director, and all the members of the Indianapolis NPM Chapter!

Permanent Chapter Status

When members of a diocese express interest in becoming an NPM Chapter, they are given an opportunity to try out the concept by being assigned temporary Chapter status. After fulfilling the necessary requirements, they are encouraged to request permanent status. Two Chapters were awarded this status during the National Convention. Congratulations to the members of the NPM Chapter in Baton Rouge, LA (Beth Bordelon, Director), and the NPM Chapter in Marquette, MI (Warren Weber, Director).

AGO Anniversaries

The American Guild of Organists will be celebrating its centennial in 1996. One of the reasons for this national organization’s long-lived vitality is its strong sense of history and ownership at the local level.

My own involvement with the AGO began when I became a member at the age of fifteen. During my years in Pittsburgh, PA, I gathered regularly with colleagues from various denominations to share something we all had in common: church music. I learned much from those AGO meetings and from other programs and AGO conventions, and I still treasure the friendships that I made during
those years.

Since relocating to Northern Virginia nine years ago, I have been an active member of the local AGO Chapter, so I was pleased at the invitation to host our Chapter’s celebration (to the day!) of its fortieth anniversary on September 11 at the Cathedral of St. Thomas More, where we are blessed with outstanding acoustics and an excellent organ. More than 150 Chapter members gathered at 6:30 to share supper, and we were joined by hundreds of other participants for a hymn festival at 8:00 p.m. Dr. John Walker was our guest organist and conductor of a choir composed of members from Baptist, Roman Catholic, Episcopal, Lutheran, United Methodist, and Presbyterian churches. One of the guests of honor for this festival was Rev. Virgil C. Funk.

Our national organization is still an infant, compared to AGO at its centennial, but some of our Chapters have already celebrated their tenth anniversaries, and several Chapters are making plans for their fifteenth.

Is This Really Necessary?

Are local NPM Chapters really necessary? What is the role of a Chapter? During meetings of Chapter directors and officers at the National Convention, we initiated a reflection process by asking two questions. Here are the questions and a brief list of the major responses to them.

What are the most important things we do as a national organization? Help to keep the vision of Vatican II alive… provide awareness of the Church at large on its journey… help us become aware of our mission… help us experience the diversity of the American church… promote good liturgy and music… reach out to clergy… encourage the study of liturgy and music in our seminaries… provide a framework/support for local Chapters… provide scholarships to young people to foster their development.

What are the most important things we do as a local Chapter? Identify all local musicians… promote good liturgy and music… encourage local musicians to join the national organization… encourage local musicians to attend NPM Convention, schools… identify local needs and program accordingly… support one another by networking on a regular basis… provide opportunities for spiritual renewal… provide educational opportunities at all levels… network with local clergy and directors of religious education… reach out to parishes with limited resources… make members aware of diocesan events… communicate about local events through newsletters and the diocesan paper… provide guidance to parishes about professional concerns, contracts, fees, etc… assist parishes in securing the services of a director of music ministries… encourage young people, foster them in our ministry… provide opportunities for social gatherings.

Why not gather the musicians in your area to reflect on these same questions? This might begin a dialogue about the kinds of important issues that surfaced at the National Convention.

Summer Activities

For most NPM Chapters, the main summer event was the National Convention in Cincinnati. Sixty-five members of the Pittsburgh Chapter arrived by bus! Some Chapters were able to schedule other activities as well, and here is a sampling of local events.


Charleston, South Carolina. Carl Meyers served as clinician for a cantor school (June 29-July 1) at St. Peter’s Church, Columbia. Anita Carpenter was the clinician for a children’s choir workshop held at St. John the Beloved Church, Summerville, August 4-5.

Rapid City, South Dakota. Bonnie Faber served as clinician for a summer workshop on the ministry of cantor, held June 17 at Blessed Sacrament Church.

Trenton, New Jersey. A guitar workshop was held on June 10 at St. Rose Church, and on June 25 Queenship of Mary Church was the site for a hymn sing and local composers’ showcase.

Correction

The builder of the new organ at Holy Apostles Church in Providence, RI, is Peregallo, not Papagallo, and the Chapter Director is Bill O’Neill. David D'Amico appreciated the elevation in rank, but he remains the Chapter treasurer.

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

Position Available

**CALIFORNIA**

**Director of Music Ministries.** Our Lady of Refuge Church, 5195 S terns Street, Long Beach, CA 90815. Part-time position, fall 1995. Responsibilities include coordinating music program, directing adult, children's, and high school choirs. Requires organ, piano, vocal, and directing skills, appreciation of traditional and contemporary music, knowledge of Catholic liturgy documents, bachelor's degree, two years experience. Send résumé to Fr. William O'Keefe, pastor, at the above address. HLP-4551.

**Assistant Director of Music Ministry.** University Catholic Center at UCLA, 840 Hilgard Avenue, Los Angeles, CA 90024. Part-time position beginning 10/95 (become Director 7/96), responsible for two weekend liturgies/holy days/one weekly choir rehearsal. Requires keyboard or guitar and vocal proficiency, experience in choral direction, Catholic liturgies. Send résumé to Diana M. Kaulback at above address. HLP-4561.

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**FLORIDA**

**Organist/Director of Music.** St. Paul Parish, 225 5th Street N., Jacksonville Beach, FL 32250. Full-time position where responsibilities include two Sunday Masses, assist two other liturgies, choir rehearsal, plan liturgical music. Degree in organ a must; knowledge of Roman Catholic liturgy preferred. Salary $23K-26K plus benefits. Weddings/funerals extra. Send résumé to Fr. Tom Willis at above address. HLP-4554.

**ILLINOIS**

**Director of Music.** St. Thomas More Parish, 215 Thomas More Drive, Elgin, IL 60123. Full-time position at 1,800-family parish. Responsibilities include pastoral staff participation, music planning, direct adult choir and contemporary ensemble, and coordinate music ministers for weekend liturgies. Requires music degree/strong liturgical background. Vocal/choral skills a must. Salary negotiable. Send résumé to Fr. Robert R. Miller at above address. HLP-4548.

**Assistant Music Minister.** St. Michael the Archangel Church, 4821 S. Damen Avenue, Chicago, IL 60609. Organist for one or more Sunday, daily liturgies. Gather Comprehensive hymnal. Rodgers 2M organ (1M P.O. in prep.). Salary/duties negotiable. Will consider a less experienced musician with a desire to learn. Send résumé to D. Kaczmarek at the above address. HLP-4555.

**Liturgy/Music Director.** Divine Savior Parish, 67 & Main Street, Downers Grove, IL 60516. (708) 969-1532. 1,800-household parish seeks prayerful person committed to reformed post-Vatican II liturgy. Requires proficiency in piano/choral skills/cantor training; interest in maintaining several choral groups, ability to work with qualified staff/volunteer persons. Salary competitive. Send résumé/references to above address. HLP-4571.

**MICHIGAN**

**Director of Liturgical Music.** Cathedral of St. Andrew, Diocese of Grand Rapids, 267 Sheldon Boulevard SE, Grand Rapids, MI 49503. Full-time position responsible for direction of parish music, choir formation/direction, diocesan duties. Requires competency in organ/directing, including Hispanic and Afro-American music, knowledge of RC liturgy, master's level or equivalent. Send résumé to Rector at the above address. HLP-4549.

**Parish Music Director/School Music Teacher.** St. Paul the Apostle Church, 2750 Burton Street, SE, Grand Rapids, MI 49546. Music Director: organist/choir
director for all prayer, worship services, weddings, and funerals. School Music Teacher: children's choir and junior high choir. Positions could be combined. Send résumé for one/both positions to Fr. R. Louis Stasker at the above address. HLP-4559.

**Director of Music.** St. Mary Magdalen Parish, 50 E. Annabelle, Hazel Park, MI 48030. (810) 542-8060. Full-time position requires organ/piano proficiency, appreciation of hymnody and folk style music. Responsibilities include four weekend liturgies with direction of music ensembles and cantors. Address inquiries to Fr. Michael Bertram at the above address. HLP-4569.

**Director of Liturgy/Music.** Sacred Heart Church, 1115 Locust Street, Columbia, MO 65201. Dynamic midwestern parish seeks a full-time director of liturgy and music. Requires BA in music, organ and voice, conducting (choir and assembly) skills, Vatican II liturgical background. Salary upper 20s with benefits. Immediate opening. Send credentials to Carl Multon at the above address. HLP-4567.

**New Jersey**

**Minister of Sacred Music.** St. Bernard Church, 500 Route 22, Bridgewater, NJ 08807. (908) 725-0552. Share faith with progressive parish open to new ideas; a dynamic faith community with contemporary outlook with a healthy respect for tradition. Recognize value of F/T minister of sacred music whose abilities excel as musician (keyboard/organ), choral director, liturgist. Send résumé to Search Committee at the above address. HLP-4552.

**Director of Music Ministry.** Our Lady of Sorrows, 217 Prospect Street, South Orange, NJ 07079. (201) 763-3454. Full-time position in 2,500-family parish where responsibilities include five weekend liturgies (organ/piano), rehearse adult choir, form contemporary choir, weddings, funerals, paraliturgies, attendance at staff meetings, and collaboration with liturgy committee. Full diocesan benefits.

Pastoral Music • October-November 1995
The Shure SM58 is the standard by which all other microphones are measured. And for a limited time, we've added something that will make the SM58 even better: a $10 rebate. But hurry! The SM58 is designed to perform for years, but this $10 rebate offer ends soon.

**SHURE'S "ACCESSORY" REBATES:**

To receive your rebate send: 1. A copy of your dated sales receipt (non-returnable) indicating model number and name of store where unit(s) were purchased. 2. The actual offer model number label (or substitution) from the end of each outer carton, and 3. This completed coupon to: Shure "ACCESSORY" Rebate Offer, 222 Harvey Ave., Elmhurst, IL 60126-3496

Name ____________________________
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$10 rebate applies to Models SM58CL, SM59-CN and SM95S only. Wireless version not included. Rebates are limited to a maximum of four per customer, household, family, or organization. Offer valid only on consumer purchases made at retail between September 1, 1995 and October 31, 1995. Rebate claim forms must be postmarked no later than November 31, 1995. This is a consumer (end user) offer only. Share microphone distributors, retailers, their employees or their families are not eligible for rebates, nor may Share microphone distributors, retailers, their employees or their families claim rebates on behalf of consumers (end users). Rebate requests not including proper documentation (original coupon, actural offer model number label (or substitution) from end of carton & dated sales receipt with rebate's offer will be ineligible. Share is not responsible for lost, mislabeled or certified mail is not recommended. Offer good only on purchases made in the U.S. and open to U.S. residents only. Void where taxed or prohibited by law. Allow 6 to 8 weeks for delivery of rebate check. Coupon face value 1/41. Rebate eligibility as determined by Share is final.
Contact Fr. Richard Kelly at above address. HLP-4558.

**Part Time Organist/Choir Director.** Rutherford Congregational Church, 251 Union Avenue, Rutherford, NJ 07070. One rehearsal/week, one service/week, special services, pastoral and board meetings, music selection, Möller 2-manual pipe organ, 200-member church, suburban community, Bergen County. Salary $8,000. Call (201) 438-6324 or send résumé to address above. HLP-4562.

**New York**

**Director of Music/Organist.** Annunciation Church, 109 West Street, Ilion, NY 13357. (315) 894-3766. Immediate position in Central New York parish of 1,500 families. Requires proficiency in keyboards, voice, liturgy for total music program for three weekend liturgies; recruiting, coaching, directing skills, choir management, cantor training. *Worship II and OCP Music Issue.* Salary $22,000 plus benefits. Send résumé/references to Fr. Joseph Benintende at the above address. HLP-4563.

**North Carolina**

**Director of Music/Liturgy.** Holy Family Catholic Church, PO Box 130, Clemmons, NC 27012. Full-time position in 1,000-family parish in suburban Winston-Salem near colleges and universities. Music degree preferred, skilled in organ/key- board, choral direction and liturgy planning. Allen Organ, handbells, and other instruments. Send résumé to Search Committee at above address. HLP-4557.

**Ohio**

**Director of Liturgical Music.** Immaculate Heart of Mary Church, 7820 Beechmont Avenue, Cincinnati, OH 45255. (513) 474-5570. Full-time for 2,800-family parish. Requires experience of RC worship, BA in music, proficiency in organ/piano/voice. Responsibilities include conducting, cantor training, choir development for five Sunday liturgies, weekday and special services. Competitive salary plus benefits, starting date negotiable. Send résumé to Rev. Jan K. Schmidt at the above address. HLP-4564.

**Pennsylvania**

**Director of Music.** The Presbyterian Church of Chestnut Hill, 8855 Germantown Avenue, Philadelphia, PA 19118. 700+ member church seeks dynamic, musically diverse, creative, and motivated individual to coordinate/expand music program. Current program includes adult, youth, bell choirs, two services/week, professional quartet. Excellent choral/organ abilities preferred. About 20 hrs./week. Salary negotiable. Send résumé to John Armbruster at the address above. HLP-4545.

**Virginia**

**Director of Liturgical Music.** All Saints Catholic Church, 9300 Stonewall Road, Manassas, VA 22110. (703) 368-4500. Full-time position (9/5/95) in 4,600-family parish. Responsibilities include oversight of seven parish weekend liturgies, sacramental celebrations. Requires expertise in all liturgical music styles/commitment to Vatican II reforms/organ/piano/voice/directing/cantor training skills; funerals, weddings. Salary/ benefits negotiable. Send résumé to Search Committee at above address. HLP-4553.

**Musician Available**

**Music Minister.** Parish music minister and school music teacher available. Skilled in keyboard (organ/piano), choral direction (children, youth, and adult choirs), cantor training, knowledge of Roman Catholic liturgy. Bachelor's degree and seminary training. Contact Andrew Bielicki, 2010 Wexford, Detroit, MI 48234. (313) 893-7656. HLP-4560.

**For Sale**

**Discount Music.** Discounted sacred choral music on compact disc and cassette. Call Carolina Catholic Music Publishing for a free catalog at 1 (800) CANTATE. HLP-4520.

**Windows Software.** *Music Minister’s Assistant for Windows.* Simple to use, affordable liturgy planning software created by a parish musician. Includes 2 hymnal indexes, lectionary summaries, liturgical templates, library databases, plus handy utilities. $25, available Nov. 1. Send check, hymnal name(s), or inquiries to West Michigan Software, 2915 Vineland Avenue, Grand Rapids, MI 49508. HLP-4570.

**Maranatha.** Publication is a 24-page 8½ x 5½ booklet. Contains dialogue prayers and intercessions, music for canticles, prophecies, “O” antiphons and other Advent hymns. Order from St. Mary’s Press, 204 N. Main Street, O’Fallon, MO 63366-2299. Single copy 50¢; 50 or more copies 40¢ each. Music for prophecies 50¢. Organ accompaniment $3.50. Handling and shipping charges added. HLP-4568.


**Glory & Praise.** *Glory & Praise Comprehensive Hymnal.* 800 books available, most in good condition, bargain, hardback. $2.00 each plus shipping. Contact Mary Ellen, Prince of Peace Church, Ormond Beach, FL. Phone: (904) 672-5272, or fax: (904) 677-3224. HLP-4565.

**Salvi Diana.** Ebony extended soundboard, excellent condition and tone. Case included. $8,000. Contact Rev. Louis A. Marucci, PO Box 216, Blackwood, NJ 08012, or phone (609) 227-1436 and leave message with secretary or voice mail. HLP-4546.

**Music.** *The Lord’s Prayer, The 23rd Psalm, Ave Maria, The Nativity* (Christmas Carol). Original music which Juma Music is proud to publish. For full piano copy send $2.95 for each selection or $10.00 for all four (includes shipping and handling) to Juma Music, PO Box 531, West Middlesex, PA 16159. HLP-4556.

**Pipe Organ.** 6-rank Kilgen, late 1920s. Fairly good condition; recent assessments available. Too small for present space. Contact Janell Thome, St. Patrick’s Church, 1086 N. 94th Street, Kansas City, KS 66112, or call (913) 441-8607 and leave message. HLP-4547.

**ORGAN LESSONS ON VIDEOCASSETTE.** Part I: Manual and Pedal Technique, 32 minutes, $29.95. Part II: Registration, 36 minutes, $29.95. Write: ALLEN ORGAN CO., PO Box 36, Macungie, PA 18062-0036. Check, money order, or Visa/ Mastercard, or phone (610) 966-2202. HLP-4152.

Pastoral Music • October-November 1995
The National Association of Pastoral Musicians (NPM) Convention Program Steering Committee has issued a call for the submission of proposals for breakout sessions and presentations at the NPM National Convention to be held July 7-10, 1997, in Indianapolis, Indiana.

Papers, panels, performances, lecture-recitals, demonstrations, research, liturgical projects, and creative projects are invited. The committee welcomes proposals on all aspects of pastoral music, including but not limited to the following areas: Song of the Assembly, Voice/Cantor, Organ, Choir Directing, Choir Members/Guitar Ensemble, Theory/Composition, Music History, Music Technology, and NPM Professional Activities (Salaries, Work Environment).

Proposals involving more than one area are encouraged, as are proposals touching on broad topics such as liturgy, Scripture, parish life, performance concerns, inculturation, and global music topics.

Additional suggestions for writing proposals are available on request from the NPM National Office. Send all proposals to: 1997 NPM Convention, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800. Fax: (202) 723-2262.

The National Association of Pastoral Musicians is a non-profit organization of 8,500 clergy and musicians dedicated to fostering the art of musical liturgy.

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Proposal Guidelines

- All proposals are to be no longer than one typewritten page, double-spaced (approximately 200-250 words).

- The subject area(s) in which the proposal is to be considered should be indicated in the upper left-hand corner of the page.

- Convention sessions are either sixty or seventy-five minutes long, including introductory and closing remarks.

- An audio or videocassette may be requested. This tape should feature the presenter performing works proposed for the session.

- Four copies of the proposal are required.

- Four copies of a one-page vita of each participant are required.

- Proposals must be postmarked no later than November 25, 1995.
C A L I F O R N I A

ANTIOCH
November 3-4


DINUBA
November 4-5

Workshop featuring Mary Frances Reza at St. Catherine Church. Contact Rev. Tony Janelli at (209) 591-0931.

LOS ANGELES
October 26-28


SAN GABRIEL
October 7


SAN JOSE
October 6-12

American Institute of Organbuilders 22nd Annual Convention. Place: Hyatt San Jose. Organ tours, shop tours, presentations, demonstrations, recitals. Contact: AIO '95 Convention, 2075 Bering Drive #Q, San Jose, CA 95131.

DISTRICT OF COLUMBIA

WASHINGTON
October 14


IDAHO

Caldwell
October 21

Workshop featuring Leonardo Defilippis at St. Mary Church. Contact Rev. Enrique Terrizquez at (208) 499-3653.

ILLINOIS

CHICAGO
November 3-5

Call to Action National Conference. Place: Hyatt Regency O'Hare. Mini-retreats with John Shea, Blanche Gallagher, MM. Featured presenters include Anthony Padovano, Sandra Schneider, IHN, Small faith communities program; presentations; focus sessions; performances; prayer. Contact: Call to Action, 4419 N. Kedzie, Chicago, IL 60625. Phone: (312) 604-0400; fax: (312) 604-4719.

Pastoral Music • October-November 1995
M I C H I G A N

BLOOMFIELD HILLS
October 5-8

Ninth Annual Russian Orthodox Church Musicians’ Conference. Sponsors: Russian Orthodox Church Musicians’ Fund; Synod Liturgical Music Advisory Board; Dormition Cathedral, Ferndale; Holy Ghost Orthodox Church, Sterling Heights; St. Vladimir’s Orthodox Church, Ann Arbor. Special focus on the life and work of Aleksandr Arkhangelsky. Conference presentations and discussions will be in English; church services will be in English and Slavonic. Contact: 9th Annual ROCM Conference, c/o M. Moore, Manager, 1820 Yosemite, Birmingham, MI 48009-6542. (810) 645-2758.

N E V A D A

RENO
October 20-21


N E W Y O R K

CHEEKTOWAGA
November 17

Fiftieth Birthday Party for the Church Musicians’ Guild of Buffalo. Place: Sheraton Inn, Cheektowaga. Sponsor: Buffalo CMG. Contact: Linda Shoemaker, Church Musicians’ Guild, 90 Angelacrest Lane, West Seneca, NY 14224.

H O W A R D B E A C H
November 17

Handbell Colloquium featuring a clinician from the Schulmerich Company. Contact: Music Commission, Diocese of Brooklyn, 75 Greene Avenue, PO Box C, Brooklyn, NY 11202. (718) 399-5980.

J E R I C H O
Various dates

Continuing education programs in Europe and Israel. Contact: Peter’s Way International, Ltd., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone outside NY and Canada: (800) 225-7662. Phone in NY: (516) 997-6505.

R H O D E I S L A N D

PROVIDENCE
October 5-9


S A S K A T C H E W A N

SASKATOON
November 3-4

Workshop featuring Christopher Walker, sponsored by the Diocese of Saskatoon. Contact Rev. Don Hamel at (306) 931-4700.

T E X A S

HOUSTON
November 16-19

46th Annual National Association for Music Therapy Conference. Theme: Exploring Frontiers, Expanding Horizons. Place: Westin Galleria and Westin Oaks Hotels, Houston. More than 100 sessions. Pre-conference institutes on music therapy intervention in school settings and music therapy and mental health. Contact: National Association for Music Therapy, 8455 Colesville Road, Suite 930, Silver Spring, MD 20910. Phone: (301) 589-3300; fax: (301) 589-5175.

U T A H

SALT LAKE CITY
January 17-20, 1996

Southwest Liturgical Conference 34th Annual Study Week. Place: Red Lion Inn. Theme: What Is This Place? Liturgical Harmonies for Word and Sacrament. Featured speakers include Eugene LaVerdiere, ss, M. Francis Mannion, Mark Francis, csw, Elaine Rendler, David Haas, J- Glenn Murray, ss, Mary Frances Reza, others. Contact: Office of Liturgy, 27 C Street, Salt Lake City, UT 84103-2397. Phone: (801) 328-8641; fax: (801) 328-9680.

Please send information for Calendar to: Rev. Lawrence Heiman, c.p.p.s., Rensselaer Program of Church Music and Liturgy, St. Joseph’s College, PO Box 815, Rensselaer, IN 47978.
1996 Regional Conventions

June 25-28
Doors to the Sacred
Milwaukee, Wisconsin

July 9-13
Some Assembly Required
Cleveland, Ohio

August 7-10
... Bound for the Promised Land
Denver, Colorado

August 21-24
From Common Ground to Holy Ground
Stamford, Connecticut

Plan now to join us in the summer of 1996!
Mark your calendar today!

Detailed brochures will be sent to all NPM members and subscribers after January 1, 1996
Watch for more information in the mail
and in future issues of Pastoral Music and Catholic Music Educator
Commentary

As a Story Handed Down, 1995

BY THE PARTICIPANTS

The major benefit I received from this NPM Convention is ... lots of practical ideas ... a chance to talk to many people about education and music ... a chance to talk about youth ministry ... a recognition, as a priest, that my parish needs a full-time director of music ministries in order to do sung worship properly ... a chance to relax and spend time with my colleagues ... time out ... the opportunity to share our stories ... opportunities to meet the liturgical pioneers and the "Young Turks" ... a sense of continuity in liturgical reform ... time to share our hopes ... friends ... the strength to continue working ... the anointing service ... networking ... singing with other faith-filled people from all around the country ... being with an alive Church ... prayer time ... new gestured and danced prayers ... renewed commitment ... encouragement ... new enthusiasm ... self-confidence ... a sense of spiritual uplift ... the prayerful, spiritual effect of many of the workshops ... inspiration as an organist ... appreciation of the value of a good sound technician ... continuing education ... updating ... insight into the Psalms ... introduction to the revised Sacramentary ... welcome and hospitality ... new music ... fine performances ... participation in the Choral Institute ... Paul Salamunovich ... Lucien Deiss's challenge to the U.S. Church to continue pushing for excellence and justice ... Joseph Gelineau's challenge to "become the psalm and praise God" ... David Haas and Friends ... Grayson Brown ... Joan Chittister ... John Bell ... the Handbell Institute with Jean McLoughlin ... the number and diversity of breakout sessions ... exhibits ... shopping ... free music.

At future NPM Conventions we should have more (better, bigger) ... challenging speakers in the general sessions ... theology from scholars like Deiss, Gelineau, Joncas ... "name brand" people to do Institutes ... examples of good liturgy that follow the principles espoused by the presenters ... of a welcome for those attending from England/Britain (there were eight of us this year!) ... times for registration ... helpful people ... plenum showcases ... storytelling ... use of the visual and dramatic arts ... singing by the assembly ... vision, especially in the liturgies ... practicing what we preach.
...English in the liturgy...modeling of choirs as ministers of the liturgy...visible, active involvement of youth...opportunities for prayer during the day...silence during prayer time...evening prayer...composers' seminars...familiar and beloved music...variety in music...study of the liturgy...harmony...handouts...volunteer choirs...handbells at liturgy..."world music" at liturgies..."no-book" liturgies—sing from the heart...awareness of those people with handicaps...outreach to all minority communities...

### Convention Overall Evaluation

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<th>Rating</th>
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Hispanic resources...a cappella singing...performances by a drumming group...Gospel music...Taizé music...music for small choirs...plainchant...MUSIG...MIDI labs for hands-on practice...hands-on practice for organists...for piano...bigger rooms for the dancers...dance rooms with mirrors...bigger rehearsal rooms...ensemble and guitar sessions...workshops on the music of pastoral care...workshops for catechists and teachers...for clergy...for non-professional choir members...for members of the congregation...workshops on vocal technique...Orff workshops (at least one)...twelve-step meetings...informal singalongs...musical happenings in hallways...accurate maps...children's choir exhibits...places to find the names of registered attendees (this is the meeting place)..."state" bulletin boards...state gatherings...directional signs...recording of events/workshops (audio and video)...days for the Convention...time and inexpensive places for supper...time to breathe between sessions...crowd control...program books...coffee and donuts...wine and cheese...spaces to sit...water...restrooms.

AND LESS (fewer)...choices...events that start late...events that overlap...newly commissioned music...high church music...traditional music...long litanies...long liturgies...long distances between workshop locations (I'm not getting any younger)...Quartets...miolere choral ensembles...organ..."dueling composers" trying to outdo one another...performance plenum sessions...plenum showcases...people selling their own products at workshops...commercialization...noisy sessions in adjoining rooms...late-night sessions...last-minute appeals...changing of meeting/workshop rooms...use of tickets for events (code the name tags)...politics...political correctness...refrigeration of the participants...shuttle charges.

Final comments...Thank you for the work...Keep it up!...You guys sure know your business!...Best ever!...I'm a new member, and this is my first Convention, and I'll be back!...This Convention has made me love this calling and inspired me to better myself as a musician and as a Christian...This the high point of my year!...These Conventions are like a vitamin overdose that carries you through to the next one...I'll be there next year!

Pastoral Music • October-November 1995
Choosing a Mass guide can be tough. There are many things to weigh including determining the quantity you need, choosing the best format to order, and finding a quality guide you can depend on for years to come—while staying within your budget. It’s a hard decision to make and you may change your mind many times before and after you’ve ordered. Unfortunately if you are bound by a contract, you don’t have the luxury to change your mind.

Another issue most parishes must consider is music. You want your Mass guide to include time-tested music as well as the best in new music—music that is liturgically sound—music that realizes that God is the reason we come to celebrate. Not all Mass guides offer you that.

Celebrating the Eucharist has everything you need, most importantly great music. It’s filled with the traditional music your parishioners already love and the finest in new liturgical music. Celebrating the Eucharist also offers a variety of formats, a full list of features, (including the complete Order of Mass) and more—in an easy-to-read, easy-to-follow page layout. Best of all, with Celebrating the Eucharist there are no contracts or hidden costs to worry about. Call us and we will give you a bid that spells it out for you to the penny.

Your choice is simple: Let yourself be caught in a tight situation or try Celebrating the Eucharist. You’ll find Celebrating the Eucharist frees you to focus on worship, and that’s what it’s all about.

Choose the format that fits your needs best

Regular Edition includes the complete Order of Mass, the Proper and all Sunday readings, and more, in an easy-to-read, continuous page format. It provides the liturgical music you need for the season. The Regular Edition features red and black print to separate rubrics and text.

Music Insert Edition includes all of the features of the Regular Edition plus sixteen additional pages of quality music selections from The Collegeville Hymnal and other sources.

Large Print Edition is printed in easy-to-read 12-point text. This larger format (7 x 10 7/8), larger type edition has all of the features of the Music Insert Edition of Celebrating the Eucharist, except rubrics are in grey and people’s text is in black.

Place an order today and get your first four weeks free!

The bulk (6 copies or more) price for Celebrating the Eucharist Mass guide Regular Edition is just $2.09 net per year’s subscription plus postage. The special Music Insert Edition, with its additional sixteen pages of music, comes to you for just $2.39 net per year plus postage. The easy-to-read Large Print Edition (which includes the 16-page music insert) is only $5.95 net (bulk rate) per year plus postage. Individual subscriptions for the Music Insert Edition are available for just $12.95 net per year. The Large Print Edition is just $21.95 net per year.

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