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We celebrate 20 years. NPM began on July 1, 1976, when Paul VI was Pope and the implementation of the directives of the Second Vatican Council was in full swing. The first issue of Pastoral Music magazine (Volume 1 Number 1) was the October-November issue, which was actually printed on November 10! This issue (Volume 21 Number 1) represents the 121st issue of Pastoral Music magazine. Do you have them all?

For this issue, we have invited our NPM Board of Directors to write a variety of articles, and I have added my own comments and invited Nancy Chvalat, Director of the Western Office, who has been so responsible for the success of NPM, to add hers. My article takes a threefold approach—a view of the past, present, and future—as does the article by Michael Joncas, our board member-theologian. Nancy Chvalat has been very instrumental helping to describe the ministerial aspect of the word “pastoral” and especially in naming the demands of being pastoral, and so we have picked that theme from her article to unify this issue. Three board members reflect on their areas of expertise: Marie Kremer on the liturgical center of our ministry, Mary Beth Kunde-Anderson, from Chicago, on ministry in a large parish, and Sr. Mary Jo Quinn, from Montana, on the work required in areas of small population. Our board president, J. Michael McMahon, provides a challenge for the future.

We also invited the members of our NPM Council to provide us with brief “I remember when . . .” statements. You might want to join in our anniversary celebration by telling your own “I remember when . . .” story.

On the twentieth anniversary of this magazine, I remember the managing editors who have contributed to making this magazine such a wonderful resource for musical liturgy in the United States: Bill Detweiler (1976-77), Gina Doggett (1978-81, with Connie Szostak ’80), Dan Connors (1981-88), and Gordon Truitt (1988-present).

I also want to remember the staff members who have served at the NPM National Office; you will find their names in box at the top of the next column on this page.

I want to remember every person who has served as a local Convention coordinator, and every volunteer who worked with them. I want to remember every School Coordinator and every volunteer who worked with them. I want to remember every major speaker who worked hard to prepare a presentation, and every workshop clinician, and every volunteer musician, and every faculty member at every school and . . . on and on.

But most especially on this twentieth anniversary, I want to celebrate the great membership of the National Association of Pastoral Musicians, musicians and clergy, who believe that the renewal of the Catholic Church is possible and who have given their lives to work for the building the community of believers. Thank you, NPM Circle of Friends. And many more years . . .
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A Confusion of Values

We musicians are an opinionated lot, and one of the more unfortunate byproducts of a lifetime of training for excellence is the concurrent development of an often overheated sense of our own self-worth. With an eye toward developing a level of aesthetic taste beyond that of mere mortals, we are taught to sit in judgment on everything musical, from tempo and dynamic to nuance and minutia. The result can sometimes be an unbridled arrogance, and we all know that pride goeth before a fall.

Consequently we make a grave mistake when we confuse our aesthetic values with depth of meaning. There is no divine prescription for prayer beyond an invitation to make it heartfelt and wholly sincere. God has not said that he prefers plainsong to guitars, but some of us have. God has not admitted to liking Palestrina better than Haugen, Proulx better than Haas, or German augmented sixths better than major sevenths, but, of course, some of us have.

The criteria for choosing music for liturgy (or for any form of prayer) should be that the music enhances and illuminates that prayer with a deeper, often intangible, meaning. Within the context of our global encounter with Christ, it has been amply proven that the expressive power of music cannot and should not be circumscribed by self-appointed arbiters of taste.

We have chosen a profession of service: We serve God and his people, the Church. To quote Music in Catholic Worship: “Musicians must search for and create music of quality for worship, especially the new musical settings for the new liturgical texts.” And, later, “Style and value are two distinct judgments.” We call ourselves pastoral musicians, so our judgment must be tempered by pastoral needs, like choosing music that reveals Christ’s presence to those gathering in worship who may best be served by musical styles having uncomplicated rhythms and simple, unadorned melodies. We are charged, however, to bring to that simpler prayer experience the same level of skill and preparation we use in the execution of music that satisfies our own need for a more complex aesthetic.

Besides, music is, at its heart, great fun. I believe Jesus laughed as often as he cried, and music that expresses a lighthearted, playful joy is every bit as important or meaningful as the profoundly ponderous. Our most difficult job is choosing a repertoire of value, regardless of style, while always remembering that we choose not just for ourselves, but for the Body of Christ.

Roy James Stewart
Cincinnati, OH

Reflections on Approaching Seventy

Thank you for publishing the comments of John Edelmann and Joseph Fitzler in your issue of August-September 1996 [Readers’ Response, pages 5-6]. As Mr. Fitzler says so well: [It is a misconception that] “having the right ideas will lead to good church music. No, it won’t. Serious training in music will.” His letter, titled “How Very Catholic! How Very Mis-guided!”, shows that we still have a long way to go to have peace between liturgist and church musician.

Over the years I have hoped that we could close the gap between liturgists and musicians—after all, the church musician has adjusted rather well to the English liturgy. However, it is not the language [of worship] that created the gap, but rather the ignorance of what [it is that] makes good music also liturgical music. It seems to me that [the problem] is especially a lack of understanding what Vatican II was all about, and a lack of serious musical training on the part of the musician, the clergy, and the one in charge of the parish liturgy. Mozart’s Masses may be good music, but not necessarily good liturgical music (rather, they were mainly good court music).

Is all Latin chant good liturgical music in this age? Not necessarily so; it depends very much on what the occasion is, whether or not there is a choir (that sings it well . . . ) to keep this music alive, or if it is used for an international gathering (as with the Pope’s Masses). To reject Latin on the basis that it is a “dead” language is, of course, very poor reasoning, especially in view of the fact that so many liturgies now accept “speaking in tongues” . . .

I taught music in colleges and lectured at many workshops right after Vatican II, so I could go on and on with these reflections, but let me give you some random thoughts about some of the things that caught my attention during a recent two-week vacation. What’s really happening with the liturgy in some places? In one church, I came across a piano that plays all by itself in the choir loft; in another, a piano “player” who arpeggiated himself through hymns (that no one sang) with some marvelous “honky-tonk” interludes. I came across a good organist playing the famous “Halloween Toccata” by J.S.B. while wearing a black and red cape (sorry, no mask); I heard Gregorian chant used as background for fire-eaters and street entertainers. After a Mass, I watched as a church full of “gossiping” parishioners stood in the pews while an excellent organist performed a major Bach fugue. I heard “Smoke Gets in Your Eyes” played on another organ, while dancing girls formed a procession, holding high pots of smoking charcoal as if they were in some Italian opera (and what ever happened to incense?). At a wedding, for a bride named Dolly, the entrance music was . . . “Hello, Dolly.” And all of this, I was told, was done with the approval of the liturgical committees in those places in order to make the liturgy more relevant, more in touch with the people, as suggested by Vatican II! It may be time to go home and read once more the guidelines on liturgy from Vatican II . . . or perhaps, after some thirty years, [read them] for the first time.
In 1971 I was invited to lecture in Manila, The Philippines, at their first diocesan music workshop. There I saw Vatican II come alive in the liturgy: participation, choirs, organ, you name it, everything was artistically performed and kept the sacredness of the church as in the "good old times." No wonder: The entire music program was guided and supervised by two great artists—Sister Scholastica, OCS, and the "first lady of Philippines music," Dr. Lucrecia Kaslug, then the dean of the College of Music and Fine Arts at the Women's University, director of the Bayanihan Folk Arts Center, and director of the beautiful Cultural Center in Manila.

To use a Chinese proverb: "The flowers of tomorrow are in the seeds of today." What shall our flowers be in the near future? Let us not forget what the bishops of Vatican II had to say to the artists of the world at the end of the Council: "This world in which we live needs beauty in order not to sink into despair... You are the guardians of beauty in this world. May that suffice to free you from tastes which are passing and have no genuine value..." This quotation reminds me of a little incident which happened during one of the first workshops in which I was demonstrating my first setting of an English-text Mass. A good sister, swinging her guitar way above her head, confronted me suddenly and said: "Mr. G., why is it that you are talking so much about chant and old music? Most of these composers have been dead for over two hundred years!" Slowly I responded: "And Christ Jesus has been dead for two thousand years." Complete silence. Sister got the picture: A thing of beauty is a joy forever; a thing of value remains with us for eternity.

Let me conclude by correcting something that appeared in one of your recent issues [June-July 1996]: I was listed as a new member of Pastoral Musicians. Perhaps I am, rather, a "come-back kid," for I had given up my membership because we were not making much artistic progress. Things are better now, and I hope they will continue to improve and create again a sense of beauty and sacredness in the temples of God.

Noël Goemanné
Dallas, TX

Mr. Noël Goemanné (whose last name is pronounced GOO-man) is organist and choir master at Christ the King Church in Dallas. He is also an internationally known composer who was born in Belgium in December 1926 and emigrated to the U.S. in 1952, becoming a citizen of this country in 1959. His first setting of the English-language text of the Mass appeared in 1964. In 1977 he was awarded the Pro Ecclesia medal from the Vatican.

Responses Welcome

We welcome the comments and reflections of our readers. Address your responses to: Editor, Pastoral Music, at one of the following addresses: By postal service: 225 Sheridan Street, NW, Washington, DC 20011-1492. By fax: (202) 723-2262. By e-mail: NPMUSIC@aol.com. All communications are subject to editing for length.

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* Cassette orders are non-refundable. Defective cassettes will be exchanged. Mail orders received after the conference may take 6 to 8 weeks to deliver. 

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Members Update

Scholarships

The following people received scholarship awards that were presented during the four Regional Conventions this summer. (The announcement of other NPM awards will appear in the December-January 1997 issue, along with reports about the Conventions.)

Jennifer Pascal is the well-traveled recipient of this year's NPM Scholarship. Born in Los Angeles, CA, she began piano lessons at the age of five, and she began her career as an organist (in Jacksonville, FL) at the age of fifteen. While an undergraduate at Jacksonville University, she served several parishes in the area and she also taught piano and organ through the University's continuing education program. Jennifer then moved to New York City, where she continued her studies for an MA from Mannes College of Music. She is studying organ with McNeil Robinson while she works as organist, music director, and music educator for St. Charles Borromeo Parish in Harlem. She also ministers as an assistant organist for Notre Dame Catholic Church, and she is an accompanist for the Boys' Choir of Harlem. This fall, Jennifer will begin studies at the Eastman School of Music in Rochester, NY, working toward a doctorate in organ performance. She will be teaching at Eastman in the undergraduate program, and she hopes to work for parishes in the Diocese of Rochester.

Eric T. Dahlberg has been playing the organ for fourteen years, and he has been involved with the ministry of music for eleven. This native of Duluth, MN, is the recipient of this year's Virgil C. Funk, Sr., Memorial Scholarship. For five years he served as director of music and liturgy at St. John's Catholic Church in Duluth. Now living in St. Paul, MN, he attends the University of St. Thomas, where he is pursuing a bachelor's degree in theology with a concentration in liturgy, while he continues organ studies with Dr. David Jenkins. Eric currently serves as organist/pianist for weekend liturgies on campus, and he assists with music in several local parishes.

Thomas A. DeLesso is the recipient of the GIA Scholarship for Pastoral Musicians. He has served since 1987 as the director of liturgical music for Our Lady of Lourdes Parish in White- house Station, NJ, where he directs the adult choir, children's choir, handbell choirs, and a new contemporary ensemble. He also serves as an organist, pianist, cantor coach, a member of the liturgy team, and the parish's concert director. For two years Thom was the director of the NPM Chapter in Metuchen, NJ. He is beginning course work this fall at La Salle University in Philadelphia leading to a master's degree in liturgical studies. Thom tells us that he is grateful for the loving encouragement of his wife Christine and their two children.

Laura Javorka received the NPM-Rensselaer Scholarship, which is granted through the Rensselaer Program of Church Music and Liturgy. Laura is a first-year student in the program; she currently serves as the music director at Holy Ghost Church in South Holland, IL—her first full-time music ministry position. Laura is married and has a doctorate in psychology, but she is now returning to her "first love, church music."

Scholarships 1997

Thanks to the generosity of our members, NPM will be offering three NPM Scholarships in 1997: one for $3,000 and two for $1,000 each. In addition, NPM will be distributing the Virgil C. Funk, Sr., Memorial Scholarship ($1,000), the Rene Dosogne Memorial Scholarship ($500, not awarded in 1996), and the GIA Scholarship for Pastoral Musicians ($1,500). There will also be a $500 challenge grant to the Rensselaer Program of Music and Liturgy at St. Joseph's College, Rensselaer, IN. Please contact the NPM Membership Office for information about applying for next year's scholarships.

NPM members and friends who wish to donate additional funds to the NPM Scholarship Fund may send donations to the Membership Office (225 Sheridan Street, NW, Washington, DC 20011-1492) with a note indicating that this is a donation for scholarships.

"Responsible for Music Ministries"

NPM has established a new Special Interest Section for all those who are "responsible for music ministries" (RMM) in their communities, whether they are serving in a volunteer capacity, as part-time salaried employees, or as full-time directors of music ministries. (Only full-time salaried directors of music ministries qualify for NPM's Director of Music Ministries Division—DMMD.) The chair of the standing committee for the new RMM Section is Michael Prendergast; he will soon be in contact with those who indicated a preference for this Section on
their interest forms during this summer's Regional Conventions. Anyone wishing additional information may contact Mr. Michael Prendergast at the Diocesan Liturgy Office, 121 23rd Street, PO Box 1399, Great Falls, MT 59405. Phone: (406) 727-6683; fax: (406) 454-5460.

Music Educators: Nominations Welcome

The Music Educators Division of NPM (NPM-ME) is seeking nominations for two at-large positions on its board of directors. Any member of NPM-ME is eligible for nomination. The position of Central Region Representative is also open for nomination, but this person must live within that region and will be elected by members from the region. Persons interested in running for any of these positions should submit a short résumé and a paragraph describing what you can bring to the Board. Send these by November 15, 1996, to: Mr. Joseph G. Dempsey, 20 Thurston Road, Watertown, MA 02172-2654. E-mail: hgd@world.std.com.

New for Schools

Mr. Robert Sorel is the new staff coordinator at the National Office for NPM Schools and Institutes. He replaces Ms Barbara Girolami, who has taken a position as music educator in a local Catholic school. A native of Fall River, MA, Robert attended the Boston Conservatory of Music, studying violin performance. As a professional performer, he has toured with the New York City National Opera Company, and he has been a featured soloist with the Washington (DC) Bach Sinfonia. Robert is also a music educator; he has offered private instruction for fifteen years and has also taught at Shenandoah University and the Fairfax (VA) public school system. Welcome, Robert!

NPM Choir Festivals: New Format

Next year will mark our fifth year of successful NPM Choir Festivals, and our experience with these events has helped us to break new ground in the way we recognize and celebrate the talents of choir members and their directors. Our

Fifth Annual National Choir Festival
July 10-11, 1997 • Indianapolis, Indiana

Bring your choir to the NPM National Convention
- for affirmation and encouragement,
- for extraordinary learning,
- for the opportunity to join . . .

National Choir Festival Clinic & Concert
Oliver Douberly, Clinician and Director
Director of Music Ministries,
Our Lady of Perpetual Help Cathedral, Oklahoma City

National Children's Choir Festival
Lee Gwozdz, Clinician and Director
Director of Music Ministries,
Corpus Christi Cathedral, Texas

Bring your children's choir (grades 4-8) for the joy of singing. Massed choir and the best in choral education.

Full application packets for both Festival Programs available November 1, 1996. Write or call:

Choir Festivals • NPM Western Office
1513 S.W. Marlow • Portland, OR 97225
Phone: (503) 297-1212 • Fax: (503) 297-2412
E-Mail: NPMWEST@aol.com

Pastoral Music • October-November 1996
1997 Choir Festival (Indianapolis, IN, July 1997) will bring together the best of the past and add a new twist.

Two-Day Clinic. All participating choirs will share in a clinic and rehearsal under the baton of Oliver Douberly, director of music ministries at Our Lady of Perpetual Help Cathedral in Oklahoma City, OK, who will prepare the massed choirs for a performance of the required music selections. During the two days of the clinic, choir members will be offered sessions in choral history, vocal health tips, spirituality, and liturgical insights.

Songfest Hours. This year there will be no adjudication of choirs; instead, we will offer “Songfest Hours” in which participating choirs will be able to perform for each other a selection of their own choosing.

Children’s Choir Festival. In addition to the adult program in Indianapolis, we will be offering a program for children’s choirs (grades four-eight), which will be under the leadership of Lee Gwozdz. Lee will bring together a massed choir of these young voices to prepare a performance of required music, and the children’s choirs will also have an opportunity to sing for one another during the Choir Festival Day.

Best Yet. This festival will prove to be our best one yet! Join us, because you and your choir will never forget the experience. Information and application packets will be available after November 1, 1996. Contact: 1997 Choir Festivals, NPM Western Office, 1513 S.W. Marlow, Portland, OR 97225. Phone: (503) 297-1212; fax: (503) 297-2412; e-mail: NPMWEST@aol.com. For additional information, or to answer any questions you may have, please contact Margaret Brack, Chair, NPM Choir Festival Committee, through the Western Office.

Help Shape the Future

Include NPM in your hopes and dreams 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 additional information about establishing scholarship funds or limited trusts for special programs, please contact the National Office at (202) 723-5800; fax: (202) 723-2262; e-mail: NPMSING@aol.com.

Keep in Mind

Msgr. Seán Swayne, former National Secretary for Liturgy in Ireland, died at his home in Ballon, County Carlow, on May 2. Born in Australia, Msgr. Swayne was ordained for the Diocese of Kildare and Leighlin after completing studies at Maynooth in Ireland. He was the founder and first director of the Irish Institute of Pastoral Liturgy. We pray that God will grant this priest a glorious place at the heavenly table since, by God’s grace, he was among us a faithful minister of word and sacrament.

Meetings & Reports

New Liturgy Prefect

On June 21, 1996, Pope John Paul II appointed Most Rev. Jorge Arturo Medina Estévez as pro-prefect of the Congregation for Divine Worship and the Discipline of the Sacraments, replacing Cardinal Antonio Maria Javerie, who has retired. Archbishop Medina Estévez, a native of Santiago, Chile, has served since 1993 as the bishop of Valparaiso, Chile.

FDLC Meeting

The annual meeting of diocesan liturgical commissions and offices of worship, sponsored by the FDLC and the NCCB Committee on the Liturgy, will take place in Minneapolis, MN, October 9-13. The theme for this year’s meeting is “Eucharist: To Give Thanks and Praise.” Major presenters include Rev. Maxwell Johnson, Sr. Margaret Mary Kelleher, osu, and Rev. Jan Michael Jonas. During the meeting, Rev. Godfrey Diekmann, osu, will be honored as the recipient of the Frederick R. McManus Award. For registration forms and additional information, contact the FDLC National Office: (202) 635-6990.

New from the BCL

Three new volumes in the Liturgy Documentary Series, prepared by the BCL Secretariat, have been released by USCC Publishing and Promotion Services. This series collects relevant Roman and U.S. documents on a variety of liturgical issues. The three latest publications in this series are 10: Sunday Celebrations in the Absence of a Priest (materials designed to assist those appointed to lead Sunday celebrations when a priest is not available); 11: Sacram Exposition of the Eucharist (answers questions related to the current movement for eucharistic adoration and perpetual exposition); and 12: Masses with Children (a valuable resource for priests, catechists, and all who prepare worship with children). Each of these volumes costs $5.95. For additional information, contact the Office of Publishing and Promotion Services of the U.S. Catholic Conference at 1 (800) 235-8722.

Oxford Declaration on Liturgy

In this time of reports (Milwaukee) and statements (Snowbird) about the current state of liturgy and of ritual music, a gathering of about forty American and English liturgists and other interested participants met this summer under the auspices of the Centre for Faith and Culture at Westminster College, Oxford, and issued “The Oxford Decla-

Continued on page 14

Planning a Tour to Rome?

NPM has certified seven tour agencies for 1996. These agencies have agreed to abide by the NPM Code of Ethics. This Code provides assurance that your tour agency will abide by the guidelines established for agencies hosting Catholic choirs travelling to Catholic sacred shrines.

Call or write for a list:

NPM Certified
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Washington, DC 20011-1492
Phone (202) 723-5800
Fax (202) 723-2262
There's More Than

Whether the instrument employs Mechanical, Electric-Slider, or Computer Assisted Tracker key actions, whether it is to be entirely or partially encased, Buzard Pipe Organs are works of ecclesiastical art built to last for generations.

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ration on Liturgy.” The statement acknowledged the “many positive results” of the conciliar reform that include “the introduction of the vernacular, the opening up of the treasury of the Sacred Scriptures, increased participation . . . and the enrichment of the process of Christian initiation.” But the signers also lamented that the “preconciliar liturgical movement as well as the manifest intentions of Sacrosanctum Concilium have in large part been frustrated by powerful contrary forces, which could be described as bureaucratic, philistine, and secularist.”

Noting that “the ‘sung theology’ of the Roman liturgy [especially Gregorian chant] has disappeared without trace” in many places and that our “liturgical heritage . . . should be regarded as intrinsic to” worship, the statement affirmed: “Liturgy cannot be separated from culture; it is the living font of a Christian civilization and hence has profound ecumenical significance.” In response to the “impoverishment of our liturgy after the Council” the signatories called for a new liturgical movement “concerned with the enrichment, correction, and resacralization of Catholic liturgical practice . . . with a renewal of liturgical eschatology, cosmology, and aesthetics, and with a recovery of the sense of the sacred—mindful that the law of worship is the law of belief.”

In particular, the statement asks for a promotion of the liturgy of the hours “celebrated in song as an action of the Church in cathedrals, parishes, monasteries, and families,” a revival of eucharistic adoration “already spreading in many parishes,” and a greater pluralism in Catholic rites and uses. “If the liturgical movement is to prosper, it must seek to rise above differences of opinion and taste to that unity which is the Holy Spirit’s gift to the Body of Christ.”

Orthodox Music: Renewing the Tradition

The Tenth Annual Russian Orthodox Liturgical Music Conference is scheduled for October 2-6 at the Radisson Miyako Hotel in San Francisco, CA. Titled “On the Threshold of a New Millennium: Renewing the Tradition,” the conference will search for relevant ways to renew the Russian Orthodox tradition and practice of liturgical singing. This meeting is sponsored by the Russian Orthodox Church Musicians’ Fund, the Synod Liturgical Music Advisory Board, and Holy Virgin Cathedral, San Francisco. For additional information, contact: Russian Orthodox Liturgical Music Conference, 469 26th Avenue, San Francisco, CA 94121. Phone: (415) 386-3652; fax: (415) 359-0901; e-mail: krispi@ix.netcom.com.

New from Weston

With the publication of Go Up to the Mountain and Christmas Songs, the monks of Weston Priory now have nine of their seventeen recordings available on CD. For additional information contact: Weston Priory Productions, 58 Priory Hill Road, Weston, VT 05161-6400. Phone: (802) 824-5409; fax: (802) 824-3573.

Sing
The God of Justice
Who Knows No Favorites

The Three Justices:
• Biblical Justice: Fidelity to the Covenant
• Liturgical Justice: Transformation through ritual celebration
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Plenum Presenters Include . . .
Rev. Raymond B. Kemp • Rev. Robert D. Duggan • Sr. Carol Perry, su

Save These Dates:
20th National Convention
Indianapolis, Indiana
July 8-12, 1997

Full brochure available in January 1997
When the people who founded the American Guild of Organists gathered for the first time at St. Bartholomew’s Episcopal Church in New York City in 1896, they could scarcely have imagined the phenomenal growth of their dream that would be evident one hundred years later at the Centennial Convention of the AGO being held in the very same city. For a week beginning on July 7, more than three thousand AGO members assembled for celebration, professional development, and, above all, for music making. Throughout the week, participants were treated to fine musical programs at churches across New York City, most with fine pipe organs and a good acoustical environment.

Several events were held at Catholic churches, including the opening service and concert at St. Patrick’s Cathedral. Later in the week, convention chair Christopher Babcock, director of music at Holy Family Church (located near the United Nations complex) led his choir in performing a newly commissioned Mass setting by McNeil Robinson. Distinguished organist Cherry Rhodes performed a recital at St. Ignatius Loyola Church on the East Side, and medieval chants were brought to life by the Anonymous Four at Corpus Christi Church on the West Side.

Two of our own NPM members were recognized at the opening service for their achievement in completing requirements to become Fellows of the AGO (FAGO): Ann Labounsky of Duquesne University in Pittsburgh and John Miller, Pittsburgh diocesan music coordinator and member of the DMMF board of directors. Labounsky and Miller were among a total of seven AGO members who were awarded the FAGO certificate. Various meetings of working committees and special interest groups were held during the convention, and these included a gathering of Roman Catholic members. John Romeri, director of music at St. Louis Cathedral in St. Louis and past president of the DMMF, chaired the meeting in his role as the Catholic denominational representative for the AGO.

In this meeting brief presentations were made by J. Michael McMahon, Mary Beth Bennett, John Romeri, and Matthew Walsh. These presentations focused on developments in NPM over the past several years including the areas of divisions, sections, chapters, the national council, and the board of directors by McMahon; the NPM interest section for organists by Bennett; the organization of diocesan directors of music by Romeri; and, the Conference of Roman Catholic Cathedral Musicians and the recent “Snowbird Statement” by Walsh.

In preparation for the convention a feature story in the New York Times had focused on the crises facing organists today: dwindling numbers of young organists, fewer schools for training, and the exorbitant cost of installing pipe organs. Yet the atmosphere of the convention was anything but anxious. All of the convention events were marked by exuberance, professionalism, musicianship, and a sense of the AGO as an association of colleagues.
The Pastoral Demands
A twentieth anniversary can be used for many purposes: to evaluate our success, to examine our present situation, and to look into the future. So this anniversary of our Association gives us all the chance to take a look at the past, assess where we are today, and, as Bob Hovda used to say, “throw the javelin into the future as far as we can.”

In Twenty Years, What Have We Discovered?

The most startling discovery for me was the way in which the term “pastoral” could be applied to music. The bishops of Vatican II described themselves as gathering for a “pastoral” council. What they meant was that the issues they discussed were not examined in response to heretical positions or out of a need to settle defining doctrinal debates. Rather, as expressed particularly in Gaudium et Spes (the Pastoral Constitution on the Church in the Modern World), the word “pastoral” was used to describe the work of the Council in dealing with the current practice(s) of the Church: How does the Church deal with the modern world, for instance, or how does it bring modern biblical discoveries into its catechetical programs? That understanding of the word pastoral is also what lay behind the Council’s description of “pastoral-liturgical action” in its Constitution on the Sacred Liturgy.

Applying the term to “pastoral” musicians was meant to insert musicians into the pastoral movement that was given direction at Vatican II. A pastoral musician was understood to be someone working at the parish level, dealing with a variety of musical opportunities, including liturgy, religious education, music education, evangelization, and social ministry. All the concerns and areas that the Pastoral Council addressed, we as musicians and clergy should bring to the parish level through “pastoral” music.

What has happened, of course, is that through use the term has taken on a much richer and deeper meaning. Some people at first, and incorrectly, associated it with a new repertoire, and our critics associated it with the worst of the new repertoire. Others have correctly used the word “pastoral” to identify the ministerial aspects of music, the concrete work of the musician and music as ministerial, as service to others.

During these twenty years, the terms for liturgical music have evolved as well. This has a been called “sacred” music, “liturgical” music, “musical liturgy,” and Christian “ritual music.” Many of these terms have been developed as attempts to capture what the chapter on music in the Constitution of the Sacred Liturgy (#112) was getting at when it referred to Pius X’s treatment of sacred music’s munus ministeriale, usually translated as “ministerial function.” But as Lucien Deiss has so well explained:

The expression “ministerial function” is a very poor translation of the Latin munus ministeriale… The expression… is redundant, almost a tautology, as if one could speak of a “functional function” or a “ministerial ministry.” [While a tautology, it is useful, incisive in its precision. In the liturgy, the ministerial function of a person or thing is the service that the person or thing renders to the community.]

So it is important to determine the munus ministeriale of any song, or of a particular song, or of a particular minister in the liturgical celebration. Our use of the phrase “pastoral musician” places an appropriate emphasis on the “ministerial function” of the church musician. How we have named ourselves has certainly determined what we do.

A second surprising discovery in these twenty years has been how many musicians and clergy are exclusively focused on repertoire issues, ignoring the “people” questions. Our Association believes that good musicians make good music; bad musicians make bad music. How important it has been, therefore, to call ourselves the National Association of Pastoral Musicians and not the National Association of Pastoral Music! Certainly our need for new repertoire has been excruciatingly central in the last twenty years, a need that is absolutely unique in the two-thousand-year history of Christian liturgy, since it derived from the decision to introduce a vernacular liturgy in a five-year period (1965-69). Nevertheless, repertoire was not in 1965 and is not now the central issue in liturgical celebrations: recovering the role of the assembly as leitourgos is. And in terms of musical liturgy questions, the music maker is far more important than

Rev. Virgil C. Funk, a priest of the Diocese of Richmond, VA, is the founder and president of the National Association of Pastoral Musicians.
Pastoral Music • October-November 1996
the repertoire.

After twenty years, unfortunately, far more has been done about developing the repertoire in the vernacular(s) than has been done about developing the musician, in spite of all the effort that we as an Association have done to help ourselves. What the critics of the repertoire often miss is that a repertoire is often designed to fit the musical knowledge, values, and skills of the majority of music makers in our parishes. What we have discovered is that the focus that NPM has placed on the importance of the music maker is still not shared with the majority in the Church.

In twenty years we have learned a lot of significant things: that liturgy exists in different ways in different regions of the United States, that the pastor is as essential to the musical program as the musician, that the reformed liturgy requires serious time commitments from those who prepare Sunday celebrations, that assemblies do sing, that the acoustical environment (rugs, ceilings, tiles, instruments, amplification—frequently over-amplification—and the like) does affect the assembly’s song at a more significant level than most are aware of, sometimes even to the point of destroying assembly song. We have learned that choirs are important, that well-trained cantors require a ministerial commitment, that secular models often mislead ritual celebrations (e.g., people erred in adopting a model of secular song leaders with popular crooning styles for the role of cantor and leader of ritual song). We have discovered that assembly singing is an art form that requires far more knowledge, more developed skills, and higher musical-liturgical values than anyone suspected at the outset of the conciliar reform. We have discovered that what we do is a tremendously challenging and complicated task, one that is difficult to achieve and even more difficult to sustain year in and year out.

Beyond the level of practical concerns, we have discovered a faith level. We have discovered that the texts of the repertoire we choose actually forms the faith-life of the assembly; not in one Sunday, certainly, but over a period of time, a total parish community is shaped by the music it sings (or doesn’t sing). We have discovered that the work of music making actually transforms us in the process of making music. “Singing a new Church into being” was not just a slogan for one of our Conventions (Pittsburgh 1991) or an interesting line from a hymn text (Delores Dufner, o.s.s.); it has become a fact. And it has been done by the members of this Association for the last twenty years.

Where Are We Now?

There are several viewpoints from which to answer this question. We can name where we are from the perspective of the NPM National Office, the NPM Western Office, and the organizational structure of the Association (the 12 national and western staff members and the 240 persons in leadership positions); we can choose the perspective of the NPM membership (the 9,000 active members of our Association); or we can take a look from the perspective of the whole Catholic music field in this country (the 19,000 U.S. parishes with more than 40,000 active musicians).

Since it is the twentieth anniversary of NPM, I choose to examine the present situation from the point of view of the national staff and the NPM membership, aware that there is a wider view to be considered—that of all the Catholic parishes and, indeed, of all the churches and temples concerned with ritual music in worship.

The National Association of Pastoral Musicians (NPM) is “a membership organization primarily composed of musicians, musician-liturgists, clergy and other leaders of prayer devoted to serving the life and mission of the Church through fostering the art of musical liturgy in Roman Catholic worshipping communities in the United States of America” (see page 45). This mission statement will be submitted to the membership next year at the biannual meeting for final ratification.

The five-person board of directors serves the Association very well, with the principal responsibility of providing a direction for the future of the Association. The membership has grown steadily from 1,700 members in 1977 to 8,990 members in 1996 (see page 36). The two Divisions—the Director of Music Ministries Division (DMMD) and the Music Educators Division (NPM-ME)—serve about 500 members within the Association. DMMD provides opportunities for full-time directors of music...
ministries to discuss issues of professional concern to them, such as retirement, portability of benefits, and similar issues. NPM-ME serves the special concerns of music educators who work in Catholic educational programs with an emphasis on relating music education to the unique concerns of Catholic worship.

NPM Chapters exist in about 75 of the 180 dioceses of the United States, as well as in Canada, The Bahamas, and Europe. Chapters provide musicians opportunities for education, exchange of ideas, socialization, and associating on the local level. Local music policy is usually not made through NPM Chapters, but through the diocesan music commission. Chapters are open to all persons who have been selected to serve as music makers in their parishes. This open policy brings together a wide range of musical talent in our membership and creates a challenge at both the national and local level for the best musicians and the beginning musicians to work together. Both sorts of musicians lead their communities in worship and influence the prayer life of their community, and therefore both are very important to NPM.

NPM members are invited to identify the area they are most interested in, called Sections of the Association. Each section is lead by a standing committee or, in the case of Sectional Divisions, by a board of directors. We invite all NPM members to indicate their Sectional preference by using the form in this issue (see page 53).

At the current time, computerization is influencing the administration of the Association as well as parish offices and their programs. New computer programs for membership and event registration, a developing Web page, and our popular e-mail address (NPMSING@aol.com) are being offered to our members. There is no question that in the next ten years such developments will substantially impact the way we are in contact with our members, as well as the dialogue among our members.

The influence of computerization on the field of music is a more problematic area that the Association has been addressing for some time. With the current ability to play instruments by computer and/or with computerized sounds, the significant statement from the DMMM on the use of recorded sound in the liturgy is one that all of our members should know about, so it is reprinted in this issue (see page 51).

The role of NPM in developing the Pastoral Press and in producing publications in our field has made a significant contribution to the academic study of ritual music. The Pastoral Press, begun in 1979 and sold in 1994, continues to influence our field. In addition, NPM Publications continues to provide a publishing resource of Association materials. Members are encouraged to submit manuscripts for publication.

The fifty Regional Conventions and ten National Conventions that we have held have served more than 90,000 delegates in the past twenty years. In 1997, the National Convention in Indianapolis, with the theme "Sing the God of Justice Who Knows No Favorites," will feature a combination of lectures, breakout sessions, institutes, musical opportunities, quartets, a choir festival and a children's choir festival (see page 10), all of which reflects the membership's continuing demand for higher quality ritual experiences. Indianapolis has been preparing for two years to host us. At our national gathering next year, as a sign of our Association's development, there will be a very important first-of-its-kind General Assembly of all NPM members.

In these twenty years we have offered a wide range of educational programs, mainly during the summer months, for more intensive skill development. On February 7-9, 1997, as we move into our twenty-first year, a special program for seasoned ministers will explore paradigms for musical celebrations (see page 49).

The National Office in Washington, DC, and the Western Office in Portland, OR, continue to serve the membership. Our financial situation is very stable at this time.

What's Our Challenge? What's Our Vision?

The NPM Council spent two days in August brainstorming and codifying their picture for our future. Here is my version of that vision and the challenges I see before us.

We are challenged to keep on singing a new Church, to stay committed to the on-going renewal of the Church. Thirty years after any ecumenical council of the Church, there is bound to be some type of reaction. How you name it depends on your point of view: a correction, a backlash, a retrenchment. As an Association our challenge is to continue to teach the power of music in faith, to name and begin to heal divisions which too often are symbolized through musical styles. The center, of course, must always remain the message of Jesus who became the Christ.

We are challenged to maintain and develop competency in our ministry. For full-time musicians, competency should expand to the area of professionalism. For volunteer or part-time musicians, competency should include working at building knowledge and values, but most importantly, working to develop the skills to celebrate a musical liturgy in our parish or worshipping community.

And that leads us to our third challenge: on-going formation. As an Association, as a circle of friends, as members in the discipleship of Jesus, we need to assist each other in our work of formation. We have discovered how intricate and complex is the work of assembly song in ritual; we need to continue to share with each other our
successes and our failures. Our task is specific and unique: to foster the art of musical liturgy in our worshiping communities. The richest resource we can rely on in meeting that task is each other.

And that leads us to our fourth challenge: being an Association. There is a profound reason for us to come together as an Association. It has not been to be a lobby for our profession, although NPM is taking on that role; it has not been to provide a convenient way to get the latest and the best music, although we know that repertoire is important to our work. We associate with one another because we need one another. Kolinda, often translated as “fellowship,” is the bond of our Christian life. The experiences we hold within us are unique. The principal reason we associate with one another is to find a way to share our experiences of worship with each other, to tell our stories of success and failure and, through being with one another, to contribute to the growth and development of the field of pastoral music.

Slowly, we have put in place the structure for making NPM an Association: Pastoral Music magazine came first, then Conventions, summer educational programs, diocesan Chapters, the Director of Music Ministries Division with its board and members, the Music Educators Division with its board and members. Standing Committees, the National Board of Directors, the NPM Council, and finally the Sections. More than 3,000 members have been involved in these leadership projects over the past twenty years. Our challenge on our twentieth anniversary is to continue to serve each other as volunteer leaders in our field of pastoral music.

And finally, our diversity challenges us. Because music carries its culture at an extremely high level, it holds a mysterious power both to unite and to divide a community. Some few pieces of music have the ability to become “my” American song, “my” Catholic song, the perfect expression of “my” Cuban culture, “my” favorite song, “our” song, and so on. One or another song or other piece of music can come to symbolize a particular culture or ethnic group, giving it a measure of public recognition and reinforcing its presence and importance, but we are challenged to find a way, in the midst of our diversity, to celebrate the unity we have through music. As we explore ways of further inculturating our liturgy, we are, in the very same instant, challenged to celebrate our universality or a transcultural vision of the church as a world community.

At twenty, NPM can proudly say that we have come a long way; we have accomplished many things. NPM stands as a strong and stable force in the complex and disparate field of pastoral music. At twenty, we can state that our current situation is very good, and our vital signs are excellent. We are working to develop our Association simultaneously in two areas: in the internal structure of the organization, improving the service to and from our members, and in our outreach, going beyond the limits of our membership to reach all those who are concerned about church musicians.

I Remember When NPM . . .

Conventions ended with the singing of the “Hallelujah Chorus . . . when there wasn’t a problem choosing which special meeting to attend—choir directors, DMMD, Chapter directors, etc.—because they didn’t exist! It was much simpler, in those early days, to select which breakout sessions to attend because there were fewer choices available. I also remember when hotel management didn’t care if conventioners sang in the lobby until the wee hours of the morning . . . when the printing on the name tags was too small to read (have you noticed that the type size keeps increasing as the age of the NPM President increases?) If you were a handbell choir director, you had trouble finding someone like yourself at an NPM Convention, and there were no Institute programs. I remember when the highlight of the summer was NPM: a chance to renew old friendships, make new ones, and energize the spirit for the wonderful work of music ministry. That hasn’t changed! NPM still has the ability to do just that for those of us who are called to this unique, ever-changing challenge.

Jean McLaughlin

As for our future: Our future looks bright. The challenge of continuing the renewal of the liturgy through music is still before us. The challenge of developing the educational resources required for ministers in our field is before us. The challenge of continuing the formation of each and every pastoral musician is certainly before us. The work of becoming even better as an Association is in our immediate future. And the great work of inculturating the liturgy and exploring the wide diversity that marks our Church provides us with an ever new challenge.

Each of those who have contributed to our work should celebrate our anniversary and look forward with great hope to the future of NPM. To those who are just joining us, I extend an invitation to take up a leadership position in the Church and to take an active part in fostering the art of musical liturgy. In the coming year, we will gather to “Sing the God of Justice Who Knows No Favorites.”

Notes
2. See the Catechism of the Catholic Church (Washington, DC: USCC, 1994) #1118, 1136, 1140, 1188.

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NPM Twentieth Anniversary

Liturgy Comes First

BY MARIE KREMER

Probably no other statement has so permeated our approach to worship in this century as this one from the introduction to Pope Pius X’s motu proprio *Tra le sollecitudini* (November 22, 1905): “That the true Christian spirit may flower again in every way and be upheld by all the faithful, before anything else it is necessary to see to the holiness and dignity of the temple, where the faithful gather to gain that spirit from its first and indisputable source: the active participation in the sacred mysteries and the public and solemn prayer of the Church.” Early on it was a call for a beginning, resonant and appealing. Gradually it became the theme- song of the liturgical movement as it gained momentum.

In my childhood I experienced something of this “active participation” in the worship of my parish, Holy Trinity in St. Louis, where my father, after having completed liturgical music study in Aachen and Regensburg in Germany, had come to be the parish musician. Holy Trinity was a large parish whose members were mostly of German background. There were several choirs which even in the 1930s had women and girls as members. We school children attended Mass daily and used a parish manual which had a substantial number of English hymn texts for feasts and seasons of the year and for parts of the Mass, e.g., offertory and communion. These we sang at low Masses. High Masses using only Latin were sung by the choir with no congregational participation other than responses such as “Amen,” “Et cum Spiritu tuo,” and the like. There was one Latin high Mass on Sunday, one low Mass “in German” (not the official liturgical texts, of course) with a Burgländer choir and some participation by the people in singing German hymns. When I was about twelve years old, this Mass was discontinued. The last Mass of the morning was a low Mass with English hymns.

There were many devotional experiences: a Christmas novena, Forty Hours devotions, May procession, and Perpetual Help novenas, among others. There was strong participation in all of these celebrations.

I recall these details because there are times when someone will refer to all worship before Vatican II as if it were non-participatory on the part of the congregation. This is not to say that worship experience of so long ago is equal to that of the present, but only to point out that there was indeed some active participation in some parishes in those days.

The Liturgical Movement

Back then I had never heard of the above quotation from the motu proprio, but I became aware of the existence of a “liturgical movement” because of the work of my father and through his acquaintance with Martin Hellriegel and Dom Ermin Vitry, O.S.B. I was further acquainted with it through my high school—St. Elizabeth Academy—which was run by the Precious Blood Sisters from O’Fallon, MO, where Hellriegel and Ermin Vitry had worked with that religious order. Hellriegel developed their “active participation” in the eucharist and liturgy of the hours and the celebration of the liturgical year in feasts and seasons, while Vitry brought their singing of Gregorian chant to perfection.

It was not until the late 1950s, when I began my fourteen years of working with Hellriegel at Holy Cross Parish in St. Louis, that I became intimately involved with that quotation: “Active participation in the liturgy is the primary and indispensable source of the true Christian spirit.” Hellriegel had already been pastor at Holy Cross for seventeen years. By the time I arrived, every member of the parish had heard that quotation many times, knew what it meant, and could probably recite it upon request. They also practiced its content.

It was through the conviction, understanding and perseverance of this man that Holy Cross Parish became famous for a “liturgical” worship in which everyone
participated. This is really not intended to be an article about Hellriegel as such, but it is about his work from which it is possible to draw some comparisons and find encouragement for our own ongoing endeavors.

I thought about terms I might use to describe this person and his work and came up with a lengthy list including these few: compassionate lover of the Church and God’s people, encourager, experimenter, teacher, reader, writer, composer, ecumenist, person of prayer, leader, collaborator, welcomer, homilist, vernacularist, enabler, suspect, promoter of living the paschal mystery through celebration of the eucharist and the liturgy of the hours and the feasts and seasons of the liturgical year.

Worship Came First

I will elaborate on some of these terms, taking the last first. There was no question in anyone’s mind that the most important thing happening at Holy Cross was our worship. That was always prepared with great love and

I Remember When NPM ...

was NAPM. In the fall of 1976, Father Bill Saulnier asked for some time at the annual meeting of the Federation of Diocesan Liturgical Commissions, held that year in Indianapolis, to introduce a new association. He used all four of the initials, but some people quickly began pronouncing the acronym as “nápam.” Because of its similarity to the notorious weapon used in Viet Nam, the four letters were quickly shortened to three, pronounced separately.

Through the years, I have been continually impressed with the adaptability of our organization and our passion for including a tremendous variety of musicians and musical styles. I hope that NPM will continue to be a force for inclusion in the often “wild and crazy” world of pastoral music. May we, like the Church we serve, always strive to be “catholic” in the broadest possible sense, finding room at the table for all who want to come and join in the song!

Charlie Gardner
care. While we did not yet have the Constitution on the Sacred Liturgy to define the important roles in worship, we did in effect have them. Hellriegel, while clearly the presider, never made worship into a “one man affair.” Musicians, choir, servers, ushers, sacristans and, yes, readers were all important and everyday parts of worship. All of these were always encouraged by and held in high esteem by Monsignor. Readers (adults and children—early on, only men and boys) were trained to be excellent proclaimers of the word. Ushers were definitely ministers of hospitality: Holy Cross was of a size that

There were many things to delight the eyes and hearts of the children and adults connected to observances of the liturgical year.

visitors were readily noticed and to welcome them was everyone’s pleasure and task. Even during the eucharistic celebration the presider at the end of the homily welcomed all visitors and all parishioners stood, acknowledging the visitors among us. School children were taught to welcome visitors; there were many visitors who came from elsewhere, sometimes carrying a suitcase and this was carried for them as soon as it was noticed.

Those boys capable of doing so acted as cantor for compline which was sung almost every Sunday evening, sometimes in Latin, sometimes in English. The small compline books we used had Latin on one page and English on the facing page. The music was the same for both.

There were many things connected to observances of the liturgical year to delight the eyes and hearts of the children and adults. I remember particularly the processions: the outside candlelight procession on All Saints eve, during which relics of the Saints were carried from hall to church; the Corpus Christi procession through the streets of the neighborhood with brass playing and banners waving. I also remember the burning of the palms followed by the candy treat on Shrove Tuesday; the blessed bread, fresh from the Italian bakery, on the feast of St. Joseph and on Easter morning. This list could go on and on, along with those customs and practices which reached into homes such as the Advent wreath, marking door lintels with blessed chalk on the feast of the Epiphany, bottles decorated by the children for carrying Easter water home, and many more.

Homilist: I first heard the word “homily” when I came to Holy Cross. Hellriegel had no equal as a homilist. He read and studied voraciously, and those who heard him speak came to know the Scriptures in a new way, a way which permeated the manner in which people left worship and went out to live their concerns for others.

Experimenter and suspect: Back in 1926 while he worked with the Precious Blood Sisters, Hellriegel dared to compose a Mass in English and to use it at “high Mass.” After some time, word got out and he was ordered to stop using it, which he did. He pulled it out again in 1964, changed the text as needed and used it again, this time with approval. Early uses of the offertory procession, use of English hymns for procession before and after high Mass and speaking out for things such as restoration of the Easter Vigil, use of the vernacular, and occasionally celebrating Mass facing the people (because people needed to see what was happening—he called it a time of teaching—and obviously would have liked to do it all the time, but couldn’t) brought suspicion and sometimes ridicule.

Ecumenist: Non-Catholic visitors to Holy Cross were frequent and all were welcomed in the charity of Christ. The Unity Octave, January 18-25, was always strongly observed. We heard no negative comments about non-Catholics but only concern that the separation of our brothers and sisters in Christ could be remedied. Hellriegel knew and quoted from the writings of Martin Luther.

Respect for Children

The following statement might have been written to describe Hellriegel’s work with the children of the parish:

Even the simplest Christian image is paradoxical and

I Hope That NPM . . .

will increasingly become an Association which welcomes people of differing backgrounds, views, and positions on worship music. With the growing polarization of opinions regarding liturgical music in the Roman Catholic Church, we need more than ever before an organization that will serve as a meeting place and forum for these varying perspectives. Furthermore, Roman Catholics need to engage more explicitly in dialogue on issues of worship music with other Christians and Jews. NPM is the only organization, in my opinion, that has the resources to enable this dialogue. It could make the beginning of the twenty-first century even more exciting and enriching than the last decades of this century.

I salute Pastoral Music on this, its twentieth anniversary issue, and I am grateful for the many ways in which it has allowed the debate, exploration, and renewal to advance. Ad multos annos!

Edward Foley, Capuchin

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bound to a history of faith and life; adequate expression of the faith is both subtle and complex. We are well to be rid of the primers which the last few decades. Liturgy for children, for example, means liturgy in which explication and nurture are part of the total expression, so as to bring up the children into the paradoxes of faith. Children’s liturgy must never mean liturgy which so oversimplifies faith and trivializes its imagery that Christian truth has been violated.

Hellriegel never spoke down to children or used trite, banal music or art in their worship. He expected much of them and treated them with dignity and respect. The children in turn loved and respected him and responded by giving their best. The urban situation of the parish made it possible for choir members and servers to walk to church by themselves and they took pride in carrying out their responsibilities. Each member of the children’s choir had the Liber Usualis. They sang the introit and communion antiphon for all Sundays and feasts throughout the year including during the summer months. All of the children had opportunities to be involved in special ways, and the sights, sounds, smells, and tastes of involvement filled our worship.

Our pastor was a man of prayer; simplicity was his lifestyle. There were frequently guests at his table: the rectory was an inviting and not a forbidding place.

When the Constitution on the Sacred Liturgy was promulgated in December 1963, Holy Cross parish easily moved into celebrating Mass with the presider facing the people (it was not new to them), use of the vernacular, and the implementation of various roles. The adjustments needed were fairly simple and easily put into place. It might have seemed to Hellriegel that with the Constitution all the work of the liturgical movement was completed. But he knew that this work of worship and renewal is never finished. Worship is a living and ongoing work.

To See What We Can Accomplish

The reason for looking back to the work of this person is to see what he accomplished and, through a like conviction, understanding, and perseverance, to see what we can accomplish in our own work. We have in the second half of this century achieved a dramatically improved understanding of and appreciation for liturgy and liturgical music with possibilities even richer than could be imagined or anticipated by those who came before us in the liturgical movement. We dare not lose heart, for we have a wonderfully rich heritage to hand on.

Disappointments and struggles never kept Hellriegel from continuing to go forward with his work, nor did differences of opinion with colleagues in the liturgical movement discourage him. He was always able to listen to others, assimilate ideas, and go on. He always cautioned that we should take care not to confuse the garden with the fence around the garden. We need to separate the really fundamental and important things from the

things nor worth arguing about.

Today, thirty-three years after the promulgation of the Liturgy Constitution and fifteen years after the death of Martin Hellriegel, the work goes on. And we still have the need to consider what is of utmost importance and what is of little concern.

In order to serve our people well, we still need to prepare our worship with love and care; to observe the feasts and seasons of the liturgical year; to provide opportunities for celebrating the liturgy of the hours; to promote ecumenism (that great longing cry of the Lord that all may be one); to extend hospitality and compassionate care to all; to reach out to those in need; to work with children and youth, handing on the faith; to experiment with responsibility; and the list can go on.

There is so much to do. What a wonderfully challenging calling we have: With conviction, understanding, and perseverance we can help the people of God to that active participation in the liturgy which will bring about the true Christian spirit in all of our lives.

Notes
2. The Liber Usualis was a chant book produced by the monks of the Benedictine Abbey of St.-Pierre de Solesmes. It contained, according to the English introduction to the 1956 edition (New York: Desclee Co.), “the Vatican Edition” of the “Official Musical Text” for the Masses and sung offices of the liturgical year plus a “brief summary of the Rules for the proper execution and interpretation of the Vatican Edition of the Roman Chant, according to the Solesmes Method” in order to ensure “a desired and uniform system of interpretation.”
Anniversaries are disturbingly delightful experiences: delightful insofar as family and friends gather to honor and celebrate a loved one at an important milestone in that person’s life, disturbing insofar as the honoree recognizes the inevitable passing of time and how much one’s earlier potential has been actualized or dissipated.

Like other anniversaries, the twentieth anniversary of the founding of the National Association of Pastoral Musicians is a bittersweet activity. On the one hand, we rejoice in the continued existence of a “circle of friends” passionately concerned about and committed to the values of Christian musical worship. On the other hand, we recognize the roads not taken and the missteps on the journey traversed, the tempering of youthful enthusiasms with the complexities of maturity, the fear that a coming generation may reject the concerns that animate this Association or simply find them irrelevant.

I have been asked to reflect on the present state of NPM in the light of its twenty-year history. Rather than detailing every event and function, I will present my perspective on the association’s aims and tasks under three themes: it is a photo album of cherished memories, a mirror held up to the worshiping church, and a telescope surveying the ground ahead and searching the heavens above.

Photo Album

I believe a first aim and task for NPM is to preserve a record of the people and places who gave birth to the current liturgical music renewal, the intellectual ferment in which it was born, and its practical implementation. Just as perusing a photo album at a family festival reminds relatives of their shared history, so reading past issues of NPM’s various periodicals provides its members with “snapshots” of the elements of a common story.

Each year, in one or more issues, Pastoral Music prints selected addresses, candid photographs, and evaluations stemming from the annual convention/meeting of the Association. For those who were present, this provides a useful aide-mémoire; for those who were not in attendance, it offers a form of vicarious participation. Catholic Music Educator, Notebook, Clergy Update, Praxis, Organist, Choral Voice, and Continued Harmony similarly serve to document the professional activities and currents of thought of their individual constituencies. Even the obituaries printed in the journals are not simply proper etiquette; they call us to recall the contribution and pray for the eternal happiness of faithful stewards of liturgical music renewal.

These periodicals also consistently draw the membership’s attention to the nearly two millennia of Christian worship prior to the Second Vatican Council and its various forms of musical and ritual. While some might consider such historical articles esoteric or without practical consequences for their ministry, I consider such historical information essential if contemporary pastoral musicians are to “preserve the treasury of sacred music and to increase its riches,” as chapter six of the Constitution on the Sacred Liturgy requests. Deeper knowledge of our pre-Vatican II history not only allows us to glimpse the church’s Tradition in its various traditions, but may preserve us from wrong turns and dead ends in present-day liturgical renewal.

In addition to the record of liturgical music renewal offered by NPM’s periodicals, its gatherings regularly transmit the memories of the “elders” to a new generation. This personal witness seems especially important as a new generation of Roman Catholics with no experiential knowledge of pre-Vatican II worship assumes leadership in our worshiping communities.

Mirror, Mirror

A second aim and task for NPM is to reflect the present state of liturgical music renewal (primarily in the United States) in all its complexity. This is best illustrated by the various subdivisions of the organization itself. In some ways mirroring the organization of the Roman Catholic Church (with both geographically-based dioceses and parishes and non-geographically-based institutions such as monastic communities or the Legion of Mary), NPM
divides itself into geographically-based Chapters and non-geographically-based Divisions and Sections.

From my perspective, the activity of local Chapters is the heartbeat of the organization. Here pastoral musicians of a given region meet for socializing and mutual support, in-service educational updates, spiritual formation, and professional skill building. The advantage of such a geographically-based gathering is that pastoral musicians from the entire spectrum of worshiping communities and styles can gather for mutual enrichment, honest critique, and networking. In some areas in which, while acknowledging and disseminating local initiatives.

NPM also includes two Divisions not based on geographical proximity: the Director of Music Ministries Division and the Catholic Music Educator Division. Both provide forums for pastoral musicians with similar responsibilities. The former is intended for those full-time salaried “professionals” who are responsible for the entire music program in a given worshiping community; the latter (a continuation and re-vivification of earlier organizations) includes music educators working in such Catholic environments as schools and religious education programs. One of the most exciting recent developments in both Divisions is the attempt to craft sets of professional standards for their memberships. While no document can guarantee effective ministry, having a checklist of areas of knowledge and demonstrable skills bespeaks a new professionalism among these pastoral musicians.

At the NPM Board of Directors Meeting in August 1996, a new section of NPM was formally approved for those responsible for music ministry (RMM). This section is for those serving in leadership positions at the parish level who do not qualify for membership in the DMMD section (i.e., volunteer or part-time salaried directors of music ministry, or those responsible for a single liturgy in a worshiping community rather than the entire pastoral music program). The creation of this section mirrors the de facto situation in the majority of worshiping communities in the United States where paid, full-time, profes-

Rev. Joseph Gelineau, sj, and Baronness Catherine DeHueck Doherty at the Chicago Convention, 1979
sional music ministers are the exception rather than the norm.

NPM’s Interest Sections (each headed by a standing committee) represent other possible ways of articulating particular interests. Some organize on the basis of a defined form of ministry (clergy, choir directors, cantors); others on the basis of particular instrumental competence (organists, ensemble musicians); still others on the basis of particular contexts for the exercise of liturgical music leadership (seminary educators, campus ministers, military musicians, Hispanic musicians, and musicians serving African-American communities). These Sections came into existence at various times over the past twenty years as new ministerial situations came to public awareness. (I personally wish that a section for monastic and religious community musicians would form in the near future. Although there are already possibilities for interchange among these musicians in venues like the gatherings held under Benedictine auspices, the wider church could be profoundly enriched by a repertoire generated by composers and communities untouched by mass marketing and economic concerns.)

Unique among the Sections is that formed for youth: where other parts of the Association address a self-identified constituency, the Youth Section focuses on outreach in an attempt to attract, integrate, and sustain the interest of young people in liturgical music renewal in general and personal development toward pastoral music leadership in particular. I am profoundly concerned about the “greying” of NPM’s membership. (Some have humorously suggested that this is well illustrated by the size of the print on the name tags at NPM Conventions: in its first decade much information was printed in small type, but at the present in deference to middle-aged eyes)

My fear is that we are not presently as intent on nurturing the next generation of pastoral musicians as the generation before me was; I am even more concerned that we have not developed the structures of mentoring and apprenticeship that would allow interested young people to grow into their vocation as pastoral musicians.

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one’s first name appears in type large enough to announce that “Dewey Defeats Truman!” I know that my own passion for liturgical music ministry awakened during high school seminary years under the guidance of priest-hyenas, religious skill builders, and lay collaborators; I was also graced to find employment—immediately after taking my B.A. degree in English, not music—from a pastor who was willing to risk hiring someone without complete professional accrediting and who stood by this employee as he learned about ministry “on the job.” My fear is that we are not presently as intent on nurturing the next generation of pastoral musicians as the generation before me was; I am even more concerned that we have not developed the structures of mentoring and apprenticeship that would allow interested young people to grow into their vocation as pastoral musicians.

Finally NPM also formally engages liaisons to various music industries: publishing, tour arrangers, concert promoters, and the like. Some accuse the organization of too close contact with these industries, claiming that the Association is only a front for their concerns, driven by the music industries’ need to make a profit. The complex question of the respective roles of national and local church offices, membership organizations such as NPM or the AGO, and music industries in providing resources for liturgical music renewal needs much careful thought. While we are thinking about this area, I would like to see formal liaisons developed between NPM and Catholic institutes of higher education.

Insofar as NPM mirrors the state of liturgical music renewal in the United States one could criticize the organization for lack of leadership. Rather than providing a forum for the exchange of information and practices, some think that the Association should set and enforce certain standards of quality and behavior for its membership and even for music ministers who are not members. I believe that simply bringing various liturgical music practices together begins this process of helpful criticism. One discovers that one’s customary or favorite way of worshipping musically is not shared by all; one is forced to confront one’s unexamined biases and assump-
tions. I perceive a new depth in some of the issues being publicly debated by the membership. I can only hope that the quality of that discussion may bear fruit both in standards to which the Association’s membership will submit voluntarily and in the excellence of the musical worship experienced in their communities.

Telescope

A final aim and task for NPM is to focus our vision for future liturgical music renewal. While immersed in the present practical tasks of liturgical music ministry, we need opportunities to imagine the future together. By alerting the membership to new officially approved editions of the liturgical books as they become available (e.g., the adaptations for the Church in United States of the Rite of Christian Initiation of Adults, the new Sacramentary, the new Order of Christian Marriage, the new Rites of Ordination) we can ground our pastoral practice in a healthy respect for communio. By learning of the liturgical music activities in other countries (e.g., reports on the activities of Universa Laus, on Dutch psalm-translation projects or the music of the “New Amsterdam” school, on French experiments with popular vocal participation in eucharistic prayers, on texts generated by base communities in Central and South America, or on ecumenical prayer structures with supportive music at Taizé) we may catch a glimpse of the future toward which the Spirit impels us. By publishing and critiquing reflective documents from our own cultural context (e.g., the Milwaukee Symposia for Church Composers: A Ten-Year Report, the Snowbird Statement on Catholic Liturgical Music) we allow practice and theory to interact. By reading reviews of scores, books, videos, and other pastoral aids, we update ourselves on currents of thought and composition that will have an impact (for good or ill) on our worshiping communities. By becoming attentive to demographic and economic shifts in the communities we serve, we train ourselves to read the “signs of the times.”

Our Mission

At its meeting last February the NPM Board of Directors proposed a Mission Statement for the organization in the following terms:

The National Association of Pastoral Musicians (NPM) is a membership organization primarily composed of musicians, musician-liturgists, clergy, and other leaders of prayer devoted to serving the life and mission of the Church through fostering the art of musical liturgy in Roman Catholic worshiping communities in the United States of America.

This statement with accompanying terminological clarifications was circulated at the 1996 Regional Conventions for reaction and critique by the membership.

I Hope NPM Will . . .

continue to be of service to pastoral musicians who minister to Catholic assemblies. There is no doubt that the Association was established at a propitious moment in time and that it responded to needs that were not being fully met. As many of us “more nature” folks remember, in the wake of some of the acrimonious debates of the late ’60s (some of them not fully resolved to this day) which led to the publication of Music in Catholic Worship, there was no real forum for forming or informing pastoral musicians. This is the slot that NPM filled and continues to fill.

NPM serves to remind pastoral musicians that theirs is a worthy ministry. In so doing it provides encouragement for pastoral musicians to advance their knowledge of liturgy and improve their musical skills. Through its meetings it provides a forum for pastoral musicians to meet one another and discover that they are all on the same journey; through its publications it continues to inform musicians about many topics associated with their ministry. As we move into the future it is comforting to know that we journey, not alone but together, in serving this great enterprise which Vatican II helped to uncover: the recognition that liturgy is about the faith-life of the people of God and that music exercises an irreplaceable role in fostering that life.

Frank C. Quinn, OP

This text should make it clear that what makes NPM unique among institutions “serving the life and mission of the Church” is its emphasis on “fostering the art of musical liturgy.” Such fostering has involved the Association in a variety of efforts. For twenty years it has attempted to motivate its members to claim and develop their vocations as servant leaders in a music-making church. For twenty years it has sought to educate its members in musical, liturgical, and pastoral skills. For twenty years it has advocated forthright and respectful conversation among its members, recognition of the importance of musical worship for the life of the church and world, and musical excellence in that worship. For twenty years it has provided and promoted opportunities for its members to be formed spiritually and liturgically.

I pray that the next twenty years will witness a deepened understanding of and intensified efforts toward such core commitments. Ad multos annos, NPM!
A young singer once auditioned for a university choral director, hoping to be chosen as the concert soloist for the choir’s Young Artists Program. Her beautiful singing impressed the conductor, and he questioned her at length about her ability to commit to the rehearsal schedule and to accept the rigorous criticism she was likely to receive from the other singers as well as from the orchestral conductor. She answered all his challenges with such conviction that he finally said to her, “Well, young lady, I think you’re stuck.”

When the singer asked what he meant by that, the conductor explained that he saw her as young and intelligent and capable of doing many things with her life (including much easier things than singing as a soloist). He told her that if she could manage to “get out” of the world of performance and music, she should do so now, because involvement in that world would mean exhausting, lengthy work, and the rewards would sometimes be slow in coming. “But...,” he added, “If you can’t, if this is who you are, and there will be nothing else that satisfies you, then you are stuck. I’ll say a prayer for you.”

Dear Pastoral Musician, if this is who you are, if this is what the Creator has called you to do, and if there is nothing else that will satisfy you, then we’ll all say a prayer for you... and thank you. You are one of the “living stones” that build the church and sustain the hope we have for the future of that church. You are, among other things, the formation director, the teacher of the vocabulary for the next generation of believers, working hand in hand with all those other believers who have chosen to act on their belief, proclaiming the Word with their lives and in their work.

If you are a musician, a lover of all things musical, whose spirit soars to melodies and dances to rhythms, and if you have brought that love of music to your faith life and your worship community, then you may be among those who struggle with what it means to live as a pastoral musician. You may have discovered already that being a pastoral musician is more than being a musician who works in the church, but you may not be clear about the steps you must climb to grow from being a musician to becoming a pastoral musician.

If this is who you are, if this is what the Creator has called you to do, and if there is nothing else that will satisfy you, then we’ll all say a prayer for you... and thank you.

First, Be a Musician

First, be a musician. Be the best musician you can possibly be. Study and practice and do not compromise. Keep working until your level of skill development is solid and comfortable and you are in full control of your instrument, your voice, your choral skills, your reading and interpretation, or whatever is required for your chosen performance field. There is no substitute for this step. A less-than-adequate musician will always be in crisis when pastoral questions arise.

Second, be a believer. If you have not yet examined your own faith and consciously confirmed all the prom-
I Remember When NPM...

first started offering Cantor Schools, and I remember all seventy-three of them that have taken place! I remember septuagenarian Tex-Mex cooks in Lubbock who gave us pico de gallo three times a day, and Tom Conry frowning at concave bunk beds at the YMCA Camp of the Rockies (at an elevation of 9,000 feet), and cockroaches so large, at Notre Dame, that they seemed to be carrying their own campers. I remember Bob Hovda taking the train between two consecutive Cantor Schools and finding, to his horror, that he could not get a copy of the Sunday 


I remember that, once the format for the School was designed in 1982, with the help of John Gallen, Virgil Funk had the wisdom to give us only one piece of advice: To remain useful, the School had to actively pursue flexibility and respond to the needs of each new class. We have pursued flexibility, but I also remember Jim LoPresti designing the closing ritual on the evening before we had to do it for the first time; that ritual has not changed to this day.

Most of all, I remember the fire for discovery that burned in the eyes of all those cantors...

Jim Hansen

izes you received as well as the promises you made at your baptism, then that is the place to begin. Belief is not simply a matter of behavior, or years of commitment to the church, or even simply a matter of what you “always” do on Sunday. The issue concerns what you are convinced is true in the deepest part of yourself. It is about your story, and your relationship with God, and your ability to embrace the mystery which is at the center of what you—and all who find themselves to be believers—do. Belief is about your willingness to study and know the Scriptures. It concerns the questions you can tolerate and the challenges you can face with trust and love. It’s the hardest issue of all. A non-believer cannot truly be a pastoral musician. A person struggling to continue to believe is already pastoral.

Third, find your calling. Name yourself in a way that will echo through everything that you do. You are a musician by choice as well as by vocation, according to all the evidence of your life. All right, but what else is true about you? You cannot be making music through all the hours of the day. What other facets of you shine out when times are dark? What other truths bring you peace? What do your friends, your family members, value most about you? What secret hope do you hold in your heart? When these aspects of your “calling” are enfolded in your music, and both the calling and the music are held up to the bright mirror of your life as a believer, so much will begin to be revealed. You may even begin to understand what it means to be pastoral.

Fourth, accept the consequences! If you are a musician and a believer who is struggling to continue to believe, and your calling has led you to bring your music in service to the gathered church, then grace has already begun to pour out of you! But getting involved with the work of God’s grace will not be an easy path to choose. If you choose to be a pastoral musician, your life will no longer be your own.

Making music may not be a twenty-four-hour-a-day job, but being a pastoral musician is. There are no breaks from caring for people, from listening to and knowing their stories, from envisioning what they may need as they grow into the future of their faith life. There are no breaks from being human, from being truly present to those around you, from putting their needs above your own. The search for ways to express the love you have for your community will go on and on. You will have to learn to be tough, to hold to your commitment to excellence, no matter how many people around you require you to compromise on your ideals.

Your ecclesiology will form—and be formed by—the community you serve. Your music and the texts of that music will form the faith of your community, and it will be your vision and the decisions you make about repertoire that will paint the colors of that faith. When your vision is formed, there will be no breaks from the work of nurturing that vision into reality. You will have to know liturgy and all the ritual books and all the church’s official documents about the way we worship. You will have to read the journals and hear the new music and examine new ways of performing the old music. You will have to sit in meetings and have patience with people who do not know what you know or share your vision. You will have to hold to that vision, unless you recognize a wider vision drawing on a deeper truth. Then you must be prepared to yield up your vision for the sake of a better one.

And all the while you will have to continue to practice, to keep your musical skills at their best. You will have to learn to say “No” often enough to keep your health and your sanity. The liturgical year and the worship life of your own community will serve as your guides and your deep well of refreshment. The radical equality of the eucharist, in which all are welcome at the table, will feed you Sunday after Sunday, and the faces of your community gathered around that table may become your richest resource.

Pastoral musicians, the ones who “love the sound of a singing congregation above all other sounds,” hold in their hands and hearts one of the strongest hopes for the future of the church and one of the brightest visions to feed our longing for a glimpse of the reign of God.
We pastoral musicians whose lives are so closely ordered with the cycles and seasons of the liturgical year know how essential it is to mark and savor important occasions for memorial and celebration. This anniversary of our Association provides such an opportunity to pause and reflect, to attend to and learn from the past, to scan the horizon and read the signs of our own times and, bolstered by the virtue of Christian hope, to turn our efforts to the fashioning of what is yet to come.

All of us who employ music as the medium of our ministry find ourselves in a field that is evolving; our self-definitions, our job descriptions, our qualifications and professional relationships are being tested in the fires created by the forces of change. It’s not a very comfortable place to be; can we dare hope that the result will be the emergence of pastoral music and musicians tested and purified like the finest gold?

As a premise for this article, I’ve been asked to consider the situation of the full-time pastoral musician, particularly in a large urban parish. If we embrace the call to be pastoral, what are the implications of that call? What is risked and what is gained? What are our proudest achievements and what are those things that we acknowledge as faulty or as simply limping along? What does the fire of change threaten to consume, and where does it refine our efforts into the purest gold? Before I continue, two caveats are offered. First, like any of us, my reflections are based on my own experience in parishes and on the experiences gleaned from the many full-time directors of music whom I count as friends and colleagues. Next, in my interpretation I am aware of my biases and limitations. I write trusting that my reflections will be a catalyst for yours and not to propose that my observations or interpretations are universal. Also I hasten to acknowledge that, although some of what follows will be unique to full-time parish music directors, in many respects the strict division of musicians’ experiences on the basis of full or part-time employment, or even of volunteerism, is a false division that can reinforce a “caste system” paradigm in which only the “full-time” people are good musicians or those who really care about liturgy, and so on.

A Looooong Way, But . . .

We have come a looooooooong way! In 1977, when I was hired as a full-time director of music for a suburban Chicago parish, I didn’t realize the uniqueness of my position, at least in my “neck of the woods.” My predecessor there had been full-time also; now he was the true pioneer gaining the trust and support of pastor and parishioners and energetically expanding music ministry into a staff position. Here we are, almost twenty years later (Gulp!), and in Chicago the per cent of parishes with a full-time musician on staff continues to increase; guidelines for salaries and benefits for musicians have been developed and here, as in many other places, have been well-received.

But ... there are still too many “part-time” musicians who assume the responsibilities (and sometimes even the hours) of a full-time position. Still, with humor mixed with salary-envy, we refer to someone who is not a church musician as having a “real job.” Still we lose our benefits if we change dioceses, and we can still lose our jobs when a new pastor arrives. So, I believe in many ways we’re still pioneers, paving the way for musically and pastorally competent people to come after us, but ... how are we as parish musicians and as parts of the larger system preparing that next generation of pastoral musicians? And we must also ask where are these young people eager to take up this profession?

It seems clear to me that our continuing growth into this renewed identity of musician as a pastoral minister has engendered a pervasive phenomenon which has an enormous impact, for better or for worse, on us, on our lives, our parishes, our church. Simply put, the more we have done and the better that we have done it, the stronger the expectation that we can and should do more and do it better.

More Skills Needed

The very nature of music integrated with ritual demands an expansion beyond pure music-making skills
into a knowledge of and care for things liturgical. And engaging ourselves in the study and experience of liturgy soon leads to an awareness that all of our musical efforts will never be fully effective if music is prepared in a “lone ranger” sort of isolation from the rest of liturgy preparation. Now we make some connection with others preparing the liturgy; this may be primarily priest/presiders, other staff members, or coordinators of various liturgical ministries, or a parish worship board or committee. Add numerous phone calls, consultations, and committee meetings to the list of responsibilities. If all the other aspects and ministries are well tended and nurtured in a parish, this association can be fruitful, but where the rest of liturgy is uncared for, there will be the frustration that ritual music, no matter how well selected, prepared, and performed, cannot and should not carry the entire burden of the parish’s hope and desire for an authentic experience of communal prayer.

A ritually and musically well-conceived Lenten gathering rite may require an out-of-the-ordinary type of procession, a censer, incense, candles, a fine cross, a text to call us to worship, a well-orchestrated time of kneeling in silence. And so your dilemma becomes: “Do I give up the idea, or do I take on the responsibility for making it happen?” More and more, I see pastoral musicians choosing the latter course, becoming leaders in liturgy in ways much broader than the preparation of ritual music. Soon you may find yourself the chair of the liturgy commission, or adding “liturgist” to your job title.

Somewhere in your odyssey, your consciousness is pricked by the realization that all this liturgy “stuff” is not just about holy places, holy books, and holy music; it’s primarily about holy people, about their lives and their experiences of God, in and out of a church building. It is about their experiences on Tuesday evening as well as on Sunday morning and in their work and relationships. Now you begin to see the importance of praying together as a choir and of formation for music ministers. Now you begin to understand why the DRE and catechumenate director want you to be involved with those seekinginitiation. You may become the staff representative to a spiritual life commission. You see the connections of liturgy and music to school children and families, to the peace and justice committee, to couples beginning committed relationships and to those in grief. Parish committees, convinced of the value of prayer (and of musical prayer at that), begin to turn to you for assistance with prayer for meetings and events. You work with the wedding preparation team and develop workshops; you garner support from the staff and train cantors for weddings and funerals, and perhaps you even provide musical leadership for prayer at infant baptism outside of Mass, for the homebound sick, for wake services and grave-side commitments.

Just beneath the surface of this expansion of your responsibilities are two lurking issues. One is the diversity of and high level of training and skills required for this sort of ministry. Knowledge of music, liturgy, theology, and pastoral care will only serve well in those situations when the person who possesses the knowledge is also collaborative and able to assume leadership without becoming a dictator, and when the person has the skill to administer these diverse projects and networks.

I Remember When NPM . . .

held a Regional Convention, Gather the Children, co-hosted by the Arlington (VA) and Washington (DC) Chapters in 1990. For more than a year, our committees met and planned for the Convention. Our goal was to include as many children as possible in the events of the gathering, and we were thrilled about plans for the opening event, which was to be a story dramatized by children, with a children’s chorus providing special music.

Excitement built on the opening day, as we watched more than 1,000 people fill the hotel ballroom for this planned event. We had asked David Haas to warm up the crowd before the opening event and, just as he said “Good evening and welcome,” off went the loudest, most ear-piercing alarm imaginable. Instead of David’s voice, the loudspeakers began to repeat this message: “Please exit the building immediately.” Some folks jumped up and followed orders; others (perhaps more familiar with NPM’s ways) stayed where they were, assuming this was just part of the “show.” As the chairperson of the Convention, I was on the telephone with the hotel management, and I soon found out that it was a false alarm. It took a few minutes to silence the repeated warning to leave, and a few more to gather those who had scattered and then calm everyone down, but the opening event wound up being a grand success! This was, to my knowledge, the most unusual Convention ice-breaker that NPM has used . . . so far.

Rick Gibala

Continued on page 37

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NPM National and Regional Conventions

1978  Scranton, PA  Musical Liturgy Is Normative
1979  Chicago, IL  Prayer: Performance and Participation
1980  Providence, RI; Philadelphia, PA; Miami, FL; Albany, NY; San Antonio, TX; Dubuque, IA; Olympia, WA; Collegeville, MN; Rensselaer, IN; Baton Rouge, LA; Columbus, OH; San Francisco, CA.
1981  Detroit, MI  Claim Your Art
1982  Orlando, FL; Providence, RI; Pittsburgh, PA; Ft. Worth, TX; Green Bay, WI; Monterey-Carmel, CA.
1983  St. Louis, MO  Remembering into the Future
1984  Providence, RI; Cleveland, OH; Metuchen, NJ; Houston, TX; Kansas City, MO; Orange, CA.
1985  Cincinnati, OH  Blessed Are the Music Makers
1986  Richmond, VA; New Orleans, LA; Rochester, NY; Indianapolis, IN; Sacramento, CA; Bismarck, ND.
1987  Minneapolis-St. Paul, MN  As Grain Once Scattered
1988  Portland, OR; Ft. Worth, TX; Jacksonville, FL; Boston, MA; Buffalo, NY; Peoria, IL.
1989  Long Beach, CA  How Can We Keep from Singing
1990  Phoenix, AZ; Chicago, IL; Washington, DC
1991  Pittsburgh, PA  Singing a New Church
1992  Omaha, NE; Albuquerque, NM; Philadelphia, PA; Paradise Island, Bahamas.
1993  St. Louis, MO  The Rhythm of Time . . . in Faith
1994  Bismarck, ND; Toledo, OH; San Jose, CA; Philadelphia, PA.
1995  Cincinnati, OH  As a Story Handed Down
1996  Cleveland, OH; Denver, CO; Milwaukee, WI; Stamford, CT.

Children's Choir Director (1996)
Wilkes-Barre, PA (co-sponsored with Choristers Guild)

Children's Liturgy School (1991)  Danville, CA

Choir Director Institute (1986-1996)
Atlanta, GA; Baton Rouge, LA; Belleville, IL; Blackwood, NJ; Boston, MA; Bryn Mawr, PA; Burlingame, CA; Evansville, IN; Hartford, CT; Kansas City, MO; Kingston, RI; Lakewood, NJ; Los Angeles, CA; Milwaukee, WI; Pittsburgh, PA; Portland, OR; Providence, RI; Rockford, IL; St. Paul, MN; San Diego, CA; Tampa, FL; Washington, DC; Winooski, VT.

Composition School (1991-1995)
Dayton, OH; St. Paul, MN; Winter Park, FL

Ensemble School (1995)  Atlanta, GA

Gregorian Chant School (1989-1996)
Atlanta, GA; Chicago, IL; Colchester/Winooski, VT; Dunwoodie, NY; Montréal, QUE; St. Meinrad, IN

Handbell School (1996)  Chicago, IL

Techny, IL; Winter Park, FL

Organ and Choir School (1994)  Worcester, MA

Boston, MA; Hampton, VA; Princeton, NJ; Newport, RI; Chicago, IL

Azusa, CA; Belleville, IL; Boston, MA; Cleveland, IL; Covington, KY; Dickinson, TX; Erie, PA; Los Angeles, CA; Rockford, IL

School for Organists or Organists and Keyboardists (1989-1996)
Cleveland, OH; Fredonia, NY; Milwaukee, WI; New Orleans, MA; Norwalk, VA; Northfield, MN; Pittsburgh, PA; Stockton, CA; Valparaiso, IN (co-sponsored with the Association of Lutheran Church Musicians); Washington, DC

School for Pianists (1994-1995)
Chicago, IL; Cleveland, OH

Weekend Cantor and Lector (1994-1996)
Cresson, PA; Lewistown, MT; Louisville, KY; Reading, PA

NPM Schools and Institutes, 1983-1996

Cantor and Cantor/Lector Schools (1983-1996)
Adrian, MI; Albuquerque, NM; Baltimore, MD; Baton Rouge, LA; Belleville, IL; Boston, MA; Bowling Green, OH; Burlingame, CA; Cheyenne, WY; Chicago, IL; Cleveland, OH; Corpus Christi, TX; Denver, CO; Fort Worth, TX; Halifax, NS; Huntington, NY; Kansas City, MO; Knoxville, TN; La Crosse, WI; Los Angeles, CA; Lubbock, TX; Miami, FL; Milwaukee, WI; Newport, RI; Notre Dame, IN; Oklahoma City, OK; Orlando, FL; Owensboro, KY; Philadelphia, PA; Pittsburgh, PA; Portland, OR; Providence, RI; Richmond, VA; Riverside, CA; Rochester, NY; Rye Beach, NH; Sacramento, CA; St. Louis, MO; St. Paul, MN; San Diego, CA; Tacoma, WA; Toledo, OH; Upper Saddle River, NJ; Washington, DC; Winooski, VT.

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### NPM Membership, 1982-1996

This chart reflects the steady growth of our membership through fifteen of the last twenty years. It also shows a dramatic increase in parish (group) membership between 1986 and 1987, the point at which subscriptions only (without member benefits) began to decline. The most recent increase in membership rates (1989) is marked by a further decline in subscriptions and a dip in individual memberships (1988-89). At the same time, however, group memberships show an increase. The message: People are interested in all the benefits of membership in NPM; they do not join NPM merely to receive Pastoral Music.

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**Total Membership and Subscriptions (as of December 31 of each year; 1996 numbers are projections)**

**Individual Membership (including Sponsors and Libraries)**

**Parish (Group) Membership**

**Subscriptions only (no member benefits)**

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... in Large Parishes
Continued from page 32

How much training in music and what level of mastery should be required for parish directors of liturgical music? Are degrees in liturgy or theology also a necessity? An expectation? If they are, how are we as a church providing opportunities for this kind of study, and are the positions available worth the effort? Where does the current or prospective music director acquire good interpersonal and administrative techniques? And, from the parish’s perspective, how can all of these factors be assessed in the hiring process? What are the parish’s responsibilities to assist the director of music in developing and improving those skills that are the least developed?

In our society, competence and integrity in an individual provide a firm basis for authority, but this presumption is best not taken for granted by directors of music working within the system of the Roman Catholic Church. The presence of lay persons as professionals and ministerial staff members at Catholic parishes is a very recent occurrence; in practice, the responsibilities and levels of authority of these non-ordained professionals vary greatly. While pastors form parish staffs as “teams” and are urged to develop a collaborative style of leadership, these models sometimes seem to be built on shifting sand, and they are difficult to live out in an ordered church where only pastors possess recognized authority and, in effect, are the employers of the lay pastoral staff. What’s the right relationship between the pastor’s legitimate role and the authority engendered by being trained and knowledgeable in one’s own field? And where is the balance between collaboration and authority when members of a liturgy or music committee begin to set music policy or select music for worship?

Great Things Happen

The expansion of music ministry beyond narrow definitions in larger urban and suburban parishes has proven how essential and vital music is to the spiritual life and
mission of the parish. Well beyond "decoration" of our liturgy, music becomes a language of prayer common to all parish gatherings and to our households. It offers diverse seekers and newcomers a sense of community and a way into the fullness of parish life. Music offers a mode of evangelization and establishes a bond of commonality in ecumenical endeavors.

Great things can happen; great things are happening. Are more parishes catching a glimpse of what an asset a fine pastoral musician can be? I believe so, and I believe we are at a pivotal time in the development of our profession. Strong role models have emerged across the nation of well-prepared musicians whose primary goal is to foster and enable the prayer of the assembly. They have studied the history of Western music and have proven skills in organ and choral techniques. They are students, too, of liturgy and the culture or cultures of the contemporary society in which they serve. With a pastoral eye and musical ear, they consider with ease the full spectrum of available music for liturgy, applying the same judgment and critique to a Kyrie or to music in a Gregorian mode as to a choir piece from South Africa, or the newest offering of a popular contemporary liturgical composer. They are not afraid to claim their musical training and to strive for beauty; they are not afraid to root their music-making firmly in the fertile ground of a renewed, participatory liturgy. This integration gives hope and direction to our profession-ministry and builds confidence and trust with parish decision makers, so that the news of the value of good, full-time pastoral musicians can be spread.

I applaud the efforts of organizations like NPM's DMMD and of diocesan worship offices and commissions to work together to make changes in some of the thorny issues that affect music ministry. Without elaboration, I would like to offer my thumbnail sketch of some of the issues we face that need our attention.

First, an individual spiritual health issue: As the responsibilities of music ministry expand and expectations rise, how can just and healthy limits be set, so that fine musicians can practice and perhaps enjoy music-making in a professional chorus or by playing recitals, so that this leader of prayer has time to have and to hold onto a personal prayer life? How can we assure that this person who gives so many evenings, weekends, and holidays to the parish may be able to enjoy reflection and time with family and friends?

Here are some other issues that may affect our work: Cities are racially and ethnically diverse, so how do parish worship and parish life support unity (not uniformity) while valuing the diversity? What new ways of collaborating does this mean for the director of music? Are our church buildings suitable for the worship they are meant to house? Specifically, are we making any impact in the right circles in creating and raising an awareness that liturgy has acoustical needs—needs that require serious consideration? How can our gifts and resources be used to enrich people's experiences of the entire eucharistic prayer, so that as we face Sundays with only word and communion services, there will be a sense of the loss of a great deal of our heritage of eucharist? How can we foster an interest in liturgical music in the young people of our parishes; do we seek out prospective musical leaders and provide mentoring and experiences of musical ministry? What can we contribute to diocesan and national efforts to provide training for parish musicians, or to committees preparing materials for hiring practices, qualifications of music directors, and salary guidelines?

Finally, here is one last thing we all need to do, and it is equally as important or more important than many others. We need to give thanks, to be grateful. We need to be grateful for the talents and gifts we enjoy purely through God's graciousness, grateful for those who recognized and nurtured our talents, who inspired us by their example, grateful for those who supported and valued us, and for those who provided us opportunities to use our gifts in service to God's holy people. As the role of pastoral musician continues to evolve, may we be delighted to find our names appearing in a liturgy of thanksgiving offered by some future pastoral musician.

I Remember When NPM . . .

Conventions used to be fun (I've been to thirty-six in all!). There was a time when an NPM Convention was the social event of the year and, truthfully, for me they still rank pretty high in that regard. But I'm older now and, quite frankly, attending three NPM Conventions (out of the four offered this summer) is a lot of work for me.

Perhaps there's a message in that observation: that what we do as pastoral musicians is something that must be taken very seriously. We have to work consistently and diligently at being the best we possibly can at what we do, and NPM is here to offer an extensive and diversified venue for coming into touch with that work in all its aspects.

The music of the Church is alive and well and thriving in parishes all across the country. Clearly, NPM has played no small part in this success story. May the National Association of Pastoral Musicians continue to prosper, and may those pastoral musicians who, for whatever reason, are still outside its fold come to join in the great sharing of gifts which is accomplished through this Association.

Robert J. Batastini
I still have a vivid memory of two friends, who were music ministers serving the parish where I lived, as they began the long drive to Chicago on the afternoon of Easter Sunday 1979. They were on their way to attend one of the first NPM Conventions. Since they believed, as I did, that we were already on the “cutting edge” of music ministry in our diocese, we weren’t convinced that they would learn anything “new,” but we were sure that they would come back filled with stories of how “they” did it in the “big city.”

“Everything was huge,” they told us when they returned.

As I reflect today on the impact of NPM on our diocese, it occurs to me that my friends were practically pioneers, participating in one of the earliest meetings of our Association. Since that Convention predated my own involvement in full-time music ministry by two years, I cannot remember a time when I or other music ministers with whom I have been acquainted were not affected in some way by the outreach of NPM.

I Hope NPM Will...

continue to educate and unite not only the musicians who are in attendance at its Conventions, but also all of us who work together toward community in our faith lives. I have attended several National and Regional Conventions, and I have watched NPM grow and mature gracefully since the first time we held a Convention in Chicago.

Kathleen M. O’Brien

most of the music-making in our diocese is done through the work of volunteers, many unpaid, some minimally stipended. These volunteers are very often responsible for the major liturgical decisions that are made in small parishes.

There are also a few full-time, salaried church professionals who may coordinate or direct the music programs in a parish but, in nearly all cases, these persons are.

Another consequence of small populations is that most of the music-making in our diocese is done through the work of volunteers, many unpaid, some minimally stipended.

also responsible for other facets of parish life. For these people, the various activities of NPM have been essential support as they learned what “makes” a pastoral musician.

As in any parish, the volunteers are not necessarily “unschooled” musicians. Some are music educators
working in a school or as private teachers; some are adults with years of piano lessons who have “played in church” since they were teenagers. Others have learned to play the guitar over the years or have “discovered” a voice as adults. As these volunteers have offered their musical services in their parishes, they have recognized a need for ministerial or pastoral formation. Often a Convention experience has been the first spark for this ministerial development.

Early on in my years at Saint Mary (I am now in my twelfth year) I also began to work in a diocesan capacity as music consultant along with the diocesan liturgy consultant, Fr. Ed Hislop. He is also the pastor of our parish and is now the national chair of the Federation of Diocesan Liturgical Commissions (FDLC). In those early years, we often traveled to different areas in the diocese by invitation of an individual parish or to give a workshop that the diocese had asked us to prepare. Those traveling experiences revealed to me the great needs of music personnel for formation, for skill development, and for connecting with others.

**Wonderful Fall Gatherings**

One fall, we had a “mini-convention” at our parish, modeled in many ways on an NPM Convention. Fr. Hislop and I were the keynote speakers. With the addition of a few other music professionals we were able to provide skill workshops in organ, voice, guitar, piano, and liturgy basics. Nearly two hundred people, representing fifty of the fifty-six parishes in the diocese, came for that Friday night-into-Saturday event.

That was the beginning of some wonderful fall gatherings. A year or so after the first convention, Elaine

**I Hope NPM Will . . .**

help us to face the unique challenges of inculturating the Roman Rite in this country. As a longstanding member of NPM, a Hispanic musician, a member of the NPM Council, and the chair of the Section for Hispanic Pastoral Musicians, I feel that there are certain issues and concerns that may be resolved through NPM’s organizational channels. Working closely with others, we hope to develop a more dynamic leadership in our ranks, so that continuing educational programs and other distinctive opportunities may be offered to those working in ministry in Hispanic parishes. Some people still do not understand that “Hispanic” describes culture, and not race, but more and more people are finding themselves living in neighborhoods and parishes with newly arrived Hispanic immigrants of diverse national origins. The NPM Section for Hispanic Pastoral Musicians hopes to act as an advocate for the special concerns of Hispanic musicians and clergy, working with other members of the Association (e.g., with members of existing Chapters) as we develop the wider vision that will make our collaborative efforts successful.

*Alexandrín ("Alex") D. Vera*
Rendler came to the diocese for a weekend. She worked with more than one hundred people in Helena on Saturday. Early Sunday morning we drove her to Kalispell, a drive of about four hours, some two hundred miles, so she could work with another sixty people from the northern half of the diocese. Because so many people had heard Elaine speak at an NPM Convention, or had heard about her from others, both of those gatherings were very successful and gave all of us renewed energy for the work of making music. (You’ll have to ask Elaine how she got back to Washington. It’s another tale of great distances and small populations!)

Two years later we had another convention. This one was to reinforce formation for leaders of adult initiation and to build on the foundations of a “Beginnings and Beyond Institute” of a few years previous. But we had a dilemma. If we offered adult initiation—specifically the Rite of Christian Initiation of Adults—as subject matter, would the musicians come? Mindful of the impact that they make on the liturgical life of the parishes, it was important to us that we create a space for the musicians to come to our gathering and have their particular musical needs addressed. This time we asked Paul Inwood to be with us. Paul was a keynote speaker, dealing particularly with the musical demands of the rite of adult initiation. Again, the attendance was very large, from every corner of the diocese. Again, it was the name-recognition of Paul, through the NPM network, that helped the success of the event.

After my own participation in an NPM Cantor School in San Diego, I was able to use my experience as a model for some extended cantor training in the Helena area. Over a period of several months, on several Saturday mornings, we were able to collect the skills of a professional liturgist, a college theology professor, two full-time music directors, and a local vocal instructor for cantors, music leaders, and choir members of several area parishes. One group of choristers came to each session from Butte, a city sixty-five miles away from Helena.

Always a Few Others

As long as I have been attending the NPM Conventions, whether the national or a regional, there have been a few other musicians from the diocese attending. In most cases this Convention participation has not been a regular item in the parish budget. Over the years, several pastors have attended the Convention themselves and have become convinced of their value for their pastoral musicians. In larger parishes where the pastor is already supportive, musicians are usually able to attend. Everything may no longer seem “huge” to participants coming from this diocese, as it was for those first two musicians who attended that NPM Convention seventeen years ago, but we still depend on NPM for the network and resources that we need to foster the art of musical liturgy in this land of great distances and small populations.

I Remember When NPM...

Perhaps I’ve been behind stained glass for too long, but it’s hard to remember back before there was an NPM! The honest truth is that, after twenty years, it’s hard to be objective about just what the Association has accomplished for musicians, liturgists, and the entire Roman Catholic Church in America. Still, I can remember our humble beginnings. While that wonderful spirit has always been present when NPM members gather, we all know that we’ve come a long way musically in twenty years... and NPM and the many talented people who have helped to shape the Association have had a big hand in the advancement of repertoire for what oldtimers like me still think of as the “new” liturgy. Keeping the spirit of our gatherings alive is certainly a big part of my vision for NPM’s future.

While I hope that NPM will continue to care for the music and liturgy of our church and keep us focused on the real issues that have been raised in the past twenty years, I want to propose this important project for the Association: Begin to look for property for the NPM Musicians’ Retirement Home so that, by our fortieth anniversary, we can all do wheelies in our wheelchairs and shout at each other (since we all will have grown deaf from playing those organs that people kept warning us were too loud!) Happy Anniversary.

NPM! Thanks for all you’ve done!

John Romeri
For twenty years the National Association of Pastoral Musicians has sought to "foster the art of musical liturgy in Roman Catholic worshiping communities." As we continue to embrace that mission and to look forward to our next twenty years, many challenges await us as an association, as people concerned with the renewal of musical worship, and as a group that includes professionals as well as volunteers, a voice for all pastoral musicians.

Not Just Conventions and Publications

Over the past twenty years NPM has had remarkable success in gathering people for Conventions and in publishing the fine journal that you are now reading. During the next twenty years, I look forward to a growing realization that NPM is not only a Convention sponsor and publisher but also an Association whose members support one another, learn from one another, set the direction of their organization, and choose their leaders.

I look forward to a growing realization that NPM is . . . an Association whose members support one another, learn from one another, set the direction of their organization, and choose their leaders.

The expansion and renewal of our local Chapters will be an important step in strengthening the sense that NPM belongs to its members and is their responsibility. Even a well-attended Convention can reach pastoral musicians from only a small portion of parishes in the United States, but local Chapters can provide a meeting place, a local "circle of friends" where the need for ongoing support and continuing education can be addressed. Local Chapters can also provide a place where leadership among our members can be developed. At the local level NPM members can begin by taking responsibility for their Association. Many of the strongest national associations of professionals rely primarily on their local chapters to carry on their work. NPM will surely be strengthened as we see our Chapters grow in their leadership roles, in numbers of their members, and in their geographic representation.

The development of NPM's two Divisions will also be important during our next twenty years. The Director of Music Ministries Division (DMMD) and the Music Educators Division (NPM-ME) have brought together pastoral musicians in important professional positions in the Church. Their boards of directors have dug in to make policies, to sponsor educational programs tailored to their members, and to consider important issues of professional concern. They have already set an example for the entire Association in taking responsibility for their own places within the larger organization. They show no signs of flagging in their commitment to leadership.

Our Special Interest Sections have likewise begun to take an active role. We have a number of these Sections, and in the future the number may expand or contract to meet the needs of our members. Each Section is guided by

Dr. J. Michael McMahon, director of music ministries at Blessed Sacrament Catholic Community in Alexandria, VA, chairs the NPM Board of Directors.
I Remember When NPM...

had to deal with the disaster of the opening liturgy at the first National Convention in Chicago [1979], when the convention center workers didn't show up to reset the ballroom for Mass and Jim Hansen, our cantor, ended up leading song from a misplaced ambo at the rear of the assembly. But I also remember (do you?) that the liturgy was accompanied by a full orchestra of NPM friends directed by Bob Schaaf. And how about night prayer celebrated in memory of those who went before us? And singing “Lights of the City” with the glass windows of that whole room reflecting all of us holding candles and swaying with the wonder of it all? (Do you remember the arrival of the fire marshal shortly after that event?)

I remember especially two Regional Conventions among the many wonderful gatherings that we've had.

In New Orleans, Jim Hansen, Gene Walsh, Tom Conry, and I invited a street band to come help us celebrate NPM's fifteenth anniversary. We never thought that they'd show up, but they did. With the chaos that they created, arriving in the middle of a panel discussion, I don't think I've ever seen Virgil quite so upset! (He recovered by the next morning.)

At the Metuchen Regional, I remember, a small wedding reception was taking place at our Convention hotel. We asked the bride and groom if they'd join us for some frivolity. During the NPM social hour, as prearranged, Michael started playing a wedding march on the Convention organ, and the entire wedding party descended the grand staircase, pausing on the landing to look us over. The Convention participants applauded, and then the mother of the bride addressed us. “We are from England,” she said. “We have no family here. You are our family. Thank you.” That's all she had to say: it was an invitation for NPM musicians to party. Everyone in the place broke into song, and the rest of the evening turned into a wedding reception with music that ranged from Schubert's “Ave, Maria” (you've never really heard it until you've heard it sung by 450 musicians together) to the Mexican Hat Dance. I wonder where that couple is today...

Happy Anniversary, NPM! Many more!

Elaine Rendler

a standing committee which will continue to offer suggestions for educational programs and ways of gathering its members. The Sections will also provide a voice within the Association for various constituencies and thereby enrich the hues in the tapestry of NPM.

Finally, the governance of NPM by its members will continue to strengthen over the next twenty years. A national NPM Council has been formed, with some members chosen by the Chapters, Divisions, and Sections, and other representatives elected by the entire membership of NPM. The Council has just begun its important work, and in the future it will be an important vehicle for bringing together the incredibly varied elements of our membership for the purpose of considering the direction of our Association. The Council also has the responsibility of electing new members to the NPM Board of Directors. The Board of Directors will work ever more closely with the president of the Association to build up NPM so that it will make a difference in the worshipping communities of our country.

Renewing Musical Worship

Our Association focuses on musicianship, and over the next twenty years, more NPM members will be known for the excellence of their music making; NPM events increasingly will be characterized by the high caliber of their musical performance. I recently had the opportunity to attend an event at the national convention of the Anglican Association of Musicians (AAM) in Washington and also to participate in the Centennial Convention of the American Guild of Organists (AGO) in New York. One of the most striking aspects of both these gatherings was the outstanding quality of their music making. In the last twenty years I believe the overall quality of musical performance has improved in Catholic churches, but we have a great deal of work to do in reaching the goal of high caliber musicianship. There are those who have argued that musical professionalism will undermine the active sung prayer of our assemblies. Our current experience in the United States, however, suggests the opposite. Where parishes are served by competent, well-trained pastoral musicians, the singing of the community is usually strengthened, and musical ministries tend to flourish.

Though our primary focus is on music making, no other single voluntary organization has had as great an impact as NPM on the liturgical renewal of the Church in the United States. Through its Conventions, Schools, and publications, NPM has reached thousands of people who are actually responsible for the celebration of the liturgy in the parishes of our country.

Fr. Virgil Funk has often pointed out a distinction between liturgical reform and liturgical renewal. The liturgical reform phase, he notes, has been largely completed. The liturgical books have been revised, and many of the reforms of the liturgy have been implemented in our worshipping communities. The renewal phase, how-
ever, is still in its beginnings. We have not yet had time for the spirit of the reformed rites to seep into every other aspect of church life and, thus, to bring about the renewal envisioned by the Second Vatican Council. Over the next twenty years I see NPM continuing to serve the Church in its renewal. Our Conventions, Schools, and publications will continue to be vehicles for promoting this renewal. And so will our music as we perform our ministries Sunday after Sunday, day after day. By drawing our parishes into the sung prayer of the liturgy, we will help to “sing a new Church.”

The Profession of Pastoral Music

The formation and growth of the Director of Music Ministries Division (DMMD) for full-time directors of music, and the recognition of others who are responsible for music ministry (RMM), even though they are not full-time, points to a growing sense of professionalism in our Association. For those of us who have embraced pastoral music as a profession, NPM will be an organization that brings us together with our colleagues and through which our professional identity can be recognized and strengthened.

The DMMD board has recently been grappling with the issue of professionalism in pastoral music. First of all it has done so by articulating qualifications for directors of music ministry; next it has done so by looking at certification standards that might be adopted to allow a member to be identified and certified by our Association as competent to be a director of music ministry.

I believe that over the next twenty years the topic of certification standards will continue to be an important area for our Association to consider. Our credibility within the Church depends in large part on our ability to perform our ministry competently. Moreover, we need to find ways of training and mentoring young people into this important role. Certification standards will be one way of pursuing these important objectives.

A Voice for All Pastoral Musicians

Pastoral musicians have benefitted from the voices of many others in developing our ministry. Theologians and liturgists have helped us to embrace the liturgical renewal and to understand the place of music in the Church and in the liturgy. The ever expanding liturgical music industry has provided us with hymnals and other music to use for our congregations and choirs. The bishops and other clergy have guided us in working toward the implementation of good liturgical music programs in our parishes. We have listened to many of these voices at our NPM Conventions, and we have benefitted greatly from their wisdom and insight.

Now it is time for the voices of pastoral musicians to be heard as well. We also have experience, wisdom, and insight to offer to these other groups. While we have much to learn from the framers of the Milwaukee Report and the Snowbird Statement, few of these voices come from working pastoral musicians in Catholic parishes in the United States. Might we see the development of an NPM statement on the state of music in the liturgy—a statement infused with the insights of working pastoral musicians?

We owe the publishers of liturgical music and other members of the music industry a debt of gratitude for the ways that they have equipped and enabled us for music ministry. Might we, however, see the development of some dialogue with the industry aside from the forces of the marketplace?

The NCCB Committee on the Liturgy has drawn on various experts to advise its members on the continuing renewal of the liturgy in the United States. Might we not see the appointment of an NPM representative to the advisory board of the Bishops’ Committee, and the inclusion of NPM members on diocesan liturgical commissions?

After twenty years we can be grateful for so much that has been done. Now it is time to dig in and prepare for the next twenty years, because we have much to do and much to say.

I Hope NPM Will . . .

—through its Music Educators Division—“foster the art and educational power of music in a Catholic setting,” championing the value of music in the education of the total human being and emphasizing the role that music has played in the history and traditions of Catholic culture and worship. Through presentations and the writings of scholars, musicians, liturgists, theologians, and educators, as well as by offering musical-liturgical worship models, NPM has contributed volumes to our understanding of musical liturgy. I hope that the Association will continue to challenge, guide, and support us in our quest of that personal, communal, and world-wide transformation that is the ultimate goal of all musical-liturgical renewal.

*Teresa Espinosa, C.S.J.

Pastoral Music • October-November 1996
National Association of Pastoral Musicians
Mission Statement
Proposed by the NPM Board of Directors, February 2, 1996

The National Association of Pastoral Musicians (NPM) is a membership organization primarily composed of musicians, musician-liturgists, clergy, and other leaders of prayer devoted to serving the life and mission of the Church through fostering the art of musical liturgy in Roman Catholic worshiping communities in the United States of America.

**membership organization:** The focus of the National Association of Pastoral Musicians (NPM) is on serving our members.

**primarily:** While membership is open to all who wish to support NPM’s work and goals, the primary focus is on those with interests in musical liturgy.

**musicians:** Our chief constituency is all those who have been asked to serve in the music ministry in parishes and similar communities.

**musician-liturgists:** This combined noun form recognizes that many members of the Association have a special responsibility for liturgy, wider than a focus on the musical aspects of worship, and many pastoral musicians serve in this dual role in parish communities.

**clergy:** Clergy members of the Association affirm their unique musical role as presiders at the community’s worship and their responsibility to support musicians and musical liturgy programs in their parishes.

**other leaders of prayer:** This phrase reflects the necessary musical aspects of the ministry of lay leaders of prayer.

**life and mission of the Church:** As ministers in the liturgy, “source and summit” of the church’s life, pastoral musicians provide forums for visioning the future of musical liturgy in the life of the church.

**fostering:** The Association seeks to encourage the development of musical liturgy and pastoral musicians through appropriate avenues of motivation, education, advocacy, and spiritual-liturgical formation.

**the art:** Musical liturgy is a unique art form, one that requires an understanding of and development of appropriate skills for pastoral music.

**musical liturgy:** This phrase names a yet-to-be-achieved widespread acceptance of the lyrical nature of all Christian liturgy and a commitment to finding appropriate ways to express the vision that musical liturgy is normative.

**Roman Catholic:** NPM is a national organization associated with the United States Catholic Conference. Membership in NPM is open ecumenically, especially to those parish communities with liturgical traditions.

**worshiping communities:** The primary focus is on the local assembly, followed by national issues or diocesan structures.

**in the United States of America:** In addition to our members in the United States, the Canadian Conference of Catholic Bishops has authorized the formation of NPM Chapters on a diocese-by-diocese basis in Canada. Individual NPM members reside in other nations as well.
What Do Your Parishioners Make of Your Bulletin?

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Psalms of Christmas Day: Make It So

BY PATRICIA DATCHUCK SÁNCHEZ

In the television series Star Trek: The Next Generation, Jean Luc Picard replaces James Kirk of the original Star Trek series as captain at the helm of the Starship Enterprise. As loyal "trekkers" may recall, Picard had the habit of reviewing the status of the ship with his crew before deciding which course should be taken in order to continue their mission. Then, after detailing his plan and issuing the orders for its accomplishment, Picard would declare, "Make it so."

With that, the crew embarked "to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no one's gone before." "Make it so" required that the men and women of the Enterprise be open to new possibilities, eager and ready to accept and participate in whatever new discoveries lay ahead of them.

The psalms attend to and reflect the experiences of real people in a real world.

This author thinks that certain prayers of the Psalter offer believers possibilities and opportunities similar to those enjoined on Gene Roddenberry's space travelers. But, whereas Roddenberry's characters and their exploits remain in the fictional realm, at least for now, the psalms attend to and reflect the experiences of real people in a real world. These prayers, which Walter Bruggemann describes as psalms of new orientation, "speak boldly about a new gift from God, a fresh intrusion that makes all things new." Psalms of new orientation engage believers, not in a fictional seeking out and exploring of "strange new worlds" but in the very real process of claiming life in its newness as a grace and in helping to shape a new world, a new situation, around that grace.

Each of the three psalms for Christmas Day (96, 97, 98) are psalms of new orientation which delight anew, as adapted for Christian use, in the grace of Jesus' birth and create an environment in which believers are challenged to decide how the implications of that grace should impinge upon and be formative of their personal and communal worlds for this day and each day of the year to come.

Also known as "enthronement" psalms (along with Psalms 47, 93, 99), the Christmas responsorial psalms lead the community in a liturgical action which celebrates the fact that YHWH rules supreme and eternal over all because Jesus is born and lives among us.


The English translation of the Psalm Responses from Lectionary for Mass © 1969, International Committee on English in the Liturgy, Inc. All rights reserved.

Pastoral Music • October-November 1996

Mass at Midnight

Response (Luke 2:11):
Today is born our Savior,
Christ the Lord.

Sing to the Lord a new song;
sing to the Lord, all you lands.
Sing to the Lord, bless his name;

[Announce his salvation day after day,
Tell his glory among the nations;
among all peoples, his wondrous deeds.

For great is the Lord and highly to be praised;
awesome is he, beyond all gods.
For all the gods of the nations are things of nought,
but the Lord made the heavens.
Splendor and majesty go before him;
praise and grandeur are in his sanctuary.

Give to the Lord, you families of nations,
give to the Lord glory and praise;
give to the Lord the glory due his name!

Bring gifts, and enter his courts; worship the Lord in holy attire.
Tremble before him, all the earth;
say among the nations: The Lord is king.
He has made the world firm, not to be moved;
he governs the peoples with equity.

Let the heavens be glad and the earth rejoice;
let the sea and what fills it resound;
let the plains be joyful and all that is in them!
Then shall all the trees of the forest exult . . .

[They shall exult] before the Lord, for he comes;
for he comes to rule the earth.
He shall rule the world with justice and the peoples with his constancy.

Patricia Datchuck Sánchez, a regular contributor to Celebration, Praying, and Cantor, taught Scripture for three years at a college in Uganda; currently she lives in Hattiesburg, MS, with her husband and four children. This article is part of her three-year set of columns on the responsorial psalms in the Lectionary for Mass.

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brance of a birth which occurred almost two thousand years ago; rather, the liturgy of Christmas is an affirmation and participation in that birth and its implications for the contemporary community. Notice the refrain which weaves together the psalm's proclamation of good news: "Today is born our Savior, Christ the Lord" (Luke 2:11).

For this reason, the song we sing can be called new (1). The God we worship is unchanging but ever current; God's saving grace among us is not relegated to an irretrievable moment in history. Each time and in every place the good news is announced, God is present; YHWH rules. Jesus is born. These are the realities which are to give shape to our lives and to our world today... Make it so!

Another one of the enthronement songs, Psalm 97 (and Psalm 98 as well) appears to repeat many of the sentiments and ideas celebrated in Psalm 96. But as Frank H. Ballard in The Interpreter's Bible (New York: Abingdon Press, 1955) has noted, there are different kinds of repetition. There is repetition which is sheer monotony, like the constant striking of the same note on a piano or the frequent telling of trivial stories. Then there is the repetition which is sheer delight.

There is repetition which is sheer delight. The sun rises with great regularity every morning but the beauty of dawn would never be characterized by tedium. Fine poetry is read again and again and the great classics of literature have perennial significance. So it is with the great truths of the faith expressed in the Psalter. In commenting on Psalm 97, Ballard explains that while it contains nothing that has not been well expressed in other psalms, "the thoughts themselves are like springs of living water to which thirsty men (and women) turn with never-failing gratitude."

At dawn on Christmas Day, Psalm 97 refreshes the community with the assurance that there is reason for great rejoicing; God's reign has brought light into the world. Clouds and darkness, forever dispelled, are replaced by justice and deliverance (6, 10). Scholars posit a post-exilic date for this psalm; therefore the clouds and darkness would have been representative of the shame and suffering of the years spent away from Jerusalem. Coming home to their own land, the Israelites believed that the God who reigns over all the earth (1, 5) had closed the door on their darkness and ushered them once again into the light.

In the liturgical context of the Christmas Season, Christians turn to this psalm to welcome the light which has come into the world in Jesus. So much of this feast is celebrated with light, from the candles in the sanctuary to the twinkling decorations which annually adorn the Christmas trees and are strung over our rooftops. A fitting symbol, the light, which overcomes the darkness, was featured throughout the Hebrew Scriptures, in the sapiential literature (Wisdom 7:29-30), in the writings of the Qumran community (Dead Sea Scrolls), and it has come to its ultimate climax in the Christian Scriptures (John 1:5).

Jesus, born for us this day, is the light of the world. This proclamation is the source of our celebration but it is also the basis for the challenge of Christian commitment. The one who declared "I am the light of the world" (John 9:5) has also charged, "You are the light of the world... your light must shine before others, that they may see your good deeds and glorify the Lord who rules heaven and earth (Matthew 5:14, 16). Make it so!

Yet another song, Psalm 98, honoring the enthronement of God and the universality of the di-
Christmas Day
Psalm 98:1. 2-3, 3-4, 5-6

Response: All the ends of the earth have seen the saving power of God.

Sing to the LORD a new song,
for he has done wondrous deeds;
His right hand has won victory for him,
his holy arm.

The LORD has made his salvation known;
in the sight of the nations he has revealed his justice.
He has remembered his kindness and his faithfulness
toward the house of Israel.

All the ends of the earth have seen
the salvation by our God.
Sing joyfully to the LORD, all you lands;
bring into song, sing praise.

Sing praise to the LORD with the harp,
with the harp and melodious song.
With trumpets and the sound of the horn
sing joyfully before the King, the LORD.

gested meanings, e.g., mercy, love, loving-kindness, loyal (loyal)-love come close to encompassing the full significance of the term. Similarly the Hebrew word ‘emuna’, rendered here as “faithfulness,” can be variously, albeit insufficiently, translated as firmness, truth, confirmation, support, and so on. Perhaps it is only fitting that these special covenant terms defy human efforts to translate them. Like human language, the human mind can only draw near to God in un-speakable awe. Something of this wonder is preserved by the fact that our words are incapable of surrounding and speaking of the divine mystery.

Perhaps the psalmist experienced a similar inadequacy before the majesty of God. The call for harps and trumpets and horns (5-6) probably reflected a Temple setting for the psalm, but the musical accompaniment may also have helped to compensate for and complement what was found wanting in mere human words. With horns, harps, and trumpets, this prayer of praise in honor of God who rules becomes what Gerardus van der Leeuw in Sacred and Profane Beauty: The Holy in Art once described as a “holy sound.” “Music”, said van der Leeuw, serves the community in a “priestly capacity before the face of God because it speaks of the ineffable and mediates the mystery” around which, and because of which, the community has gathered.

On this day, the name of the mystery who brings us together is Jesus; his name, his birth, his presence be praised by human setting and words, by trumpets, harps and horns ... Make it so!

Notes
2. Editor’s Note. The tetragrammaton (YHWH) is used to represent the personal name of God, which Jews normally do not pronounce. Most English translations of the Psalter use LORD to translate this personal name in accord with the Jewish practice of substituting ADONAI for YHWH when reading the text.

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Resolution of the Members of the Director of Music Ministries Division (DMMD)

On the Use of Pre-Recorded Music in the Liturgy

July 12, 1991

W

e, the members of the National Association of Pastoral Musicians, Director of Music Ministries Division (DMMD), take the position that the singing of the liturgical assembly should be led by live musicians, and not by devices that provide pre-recorded accompaniment.

Because the liturgy is an encounter between the God of Life and the human beings created in God’s image, its modes of expression ought to be authentic expressions of living persons.

“The liturgy is a complex of signs expressed by living human beings. Music, being preeminent among those signs, ought to be ‘live.’ While recorded music, therefore, might be used as an aid to teaching of new music, it should, as a general norm, never be used within the liturgy to replace the congregation, the choir, the organist, or the instrumentalist.”

In the absence of instrumental accompaniment for the song of the congregation, the singing of the liturgy should be led by an unaccompanied cantor or group of singers, using the “live” human voice.

We recognize that the liturgical documents provide some exceptions to the norm of live music in the liturgy. “Recorded music may be used to accompany the community’s song during a procession out-of-doors and, when used carefully, Masses with children. Occasionally it might be used as an aid to prayer, for example, during long periods of silence in a communal celebration of reconciliation. It may never become a substitute for the community’s song, however, as in the case of the responsorial psalm after a reading from Scripture or during the optional hymn of praise after communion.”

“A pre-recorded sound track is sometimes used as a feature of contemporary ‘electronic music’ composition. When combined with live voices and/or instruments, it is an integral part of the performance and, therefore, it is a legitimate use of pre-recorded music.”

To replace live musicians with pre-recorded music would be akin to replacing live homilists with recordings of theologians. Just as the homilist must hear the Word of God and proclaim it with a knowledge and understanding of the community, so too is the musician to lead the assembly’s song with a sensitivity both to the text and to the particular assembly that is singing. Different times and seasons affect the way that a particular piece of music is to be sung. Tempo and volume or accompaniment may vary according to the size of the assembly. The different thoughts and moods expressed in a hymn call for different ways of accompanying and leading the congregation from verse to verse. Pre-recorded music cannot take any of these factors into account.

We therefore find no use for devices that provide pre-recorded organ or other instrumental accompaniments via a musical retrieval system (i.e., record player, tape player, compact disk player, etc.). In particular, we deplore the manufacture, advertising, and sale of devices designed explicitly to provide pre-recorded instrumental accompaniment for the singing of the assembly during liturgical celebrations.

We call on other organizations, such as the Bishops’ Committee on the Liturgy, the Federation of Diocesan Liturgical Commissions, Conference of Roman Catholic Cathedral Musicians, the American Guild of Organists, as well as diocesan liturgical and music commissions, to join us in the effort to promote live musical leadership in the liturgy.

Notes

2. LMT 61
3. LMT 62—An example of “contemporary ‘electronic music’ composition” is Creation by Daniel Pinkham or Richard Feliciano’s Pentecost Sunday.

This statement is one of three that have been issued by the Association’s two Divisions.

The Director of Music Ministries Division has also issued a Resolution on Just Compensation (July 12, 1991);

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the Music Educators Division (NPM-ME) has approved a Resolution on Quality Music Education (February 18, 1996). All of these statements are available from the NPM National Office.
Musician-Staff Relations: Or Looking at Ourselves in the Parish Picture

It is a truism that having a good working relationship with other members of your parish staff is an excellent goal and for a number of reasons. It promotes cooperation, communication, respect, and a healthy working environment. The question is then “How does one go about developing such a relationship in a given situation?”

Asking Questions

The title of this article suggests a way to approach the problem. Self-examination is not only a tradition of our Church, but also a command from our Lord. So I begin my personal quest for good working relationships by asking myself the following questions: Have I actually read the pertinent documents of the Church concerning music and liturgy? Have I read any of the documents which were issued before Vatican II? Assuming that I have read all the pertinent documents, can I effectively communicate what I have learned to my fellow staff members?

Concerning communication: Do I make every effort to communicate clearly? Even though I may think I communicate clearly because I understand what I am trying to say, another may not agree. Should I be misunderstood, do I apologize immediately for my miscommunication and ask to be heard again? However, please understand that clear communication does not require a plethora of meetings. Often its requirements are simply the matter of paying more attention to a note and its choice of words or, in conversation, a more precise use of verbal skills. In sending a message, we should all attempt to imagine ourselves as the recipient and see then if it makes sense, both as a whole and in all its parts. It is better to say “yes when we mean yes, and no when we mean no” (Matthew 5:37). Finally, good communication involves a clear expression of ideas and expectations, and as much a desire to listen and learn as to speak and inform.

Communication and conflict: The next question is closely related to the previous one. Do I allow conflicts to ulcerate for more than a day, or do I seek to sit down at once with another staff member and go to work toward reconciliation? Though we are already called to be reconciled, here I wish to stress the need to do so as soon as possible. Conflicts which are allowed to take root in our hearts are much more difficult to uproot. It is far simpler to retrieve the bad seeds which have been hotly scattered upon the ground of a relationship than to root out the rank weeds these seeds will surely engender.

Further, reconciliation needs to be done in person, if at all possible. The telephone, while a convenient tool, is hardly a vessel equal to the task of carrying the healing necessary when divisions arise. Personally, I have actually had conflicts become worse when I attempt a solution through making a telephone call.

A mentor in the orchestral world recently gave me another good question to ask myself: “For what top five reasons could I be dismissed from a position and not have regrets?” Ideally, we should go into all interviews with this question in mind. If in the interview we see irreconcilable issues, we don’t accept the position. This is most difficult should one need a position. But it becomes a matter of saying “no to yourself and that position and meaning no.” More often than not these issues do not arise until we have served in the parish a while. Thus if we know in advance of working in any position what are our most important concerns, then we will be able to defend our positions in a professional manner—a manner that can produce many benefits. These benefits include: (1) all staff members, including ourselves, will be more educated about the use of music in liturgy; (2) as music ministers, we will gain the respect of those who respect integrity; (3) we will already have separated the consequential (our list) from the inconsequential and therefore we will be less inclined to make an issue of matters that are finally of less importance.

Communication with Pastors and Other Clergy

On the subject of communication with pastors and, indeed, with clergy in general, I recently had the opportunity and benefit of speaking with Monsignor Steven Rohlfis, Pastor of St. Philomena Parish in Peoria, IL. Msgr. Rohlfis cautioned against too zealous an approach. Even though a pastor or an associate needs to be brought “up to speed” in regard to music and liturgy, he said, the message will be much better received if the messenger is careful not to impart it in a teaching mode. The advice is excellent. The message is not being delivered to a student in a classroom.

Monsignor added that music ministers must be patient. Improvement takes time. It is better not to come into a parish “like gang busters” if you want to win the trust of the people. It might take three to five years for a parish to adapt to a new music minister and vice versa.

In closing, as we look to ourselves in strengthening our parish-staff relationships, we should realize that the Church is seeking herself as well. As we seek to serve the Church, we follow the example of Jesus who called the first to be last, the leaders to be the servants.

Timothy Woods is currently staying home with his six-month-old son, David, while his wife Jennifer works full-time in Springfield, Illinois. Taking somewhat of a “sabbatical” from music ministry, Tim plans to begin studies for a doctorate in Music Education at Northwestern University this fall.
NPM Member Section Preference Form

Every member of the National Association of Pastoral Musicians is invited to join a Division or Section of your interest or choice. If you did not complete a form like this during one of the Regional Conventions this summer, please complete this form and return it to: NPM Sections, Membership Office, 225 Sheridan Street, NW, Washington, DC 20011-1492. Fax: (202) 723-2262.

Many members serve their communities in more than one capacity. Please determine your main responsibility and indicate that first. If you wish to participate in additional Sections, please check as many as you are responsible for.

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A Joyous Choral: Praise the God of Love. Carroll Thomas Andrews. SATB, keyboard. GIA: Choral Series. G-3900. $1.00. This piece will be appropriate for any time when there is need for a work of praise. It will be easily learned, well sung, and enjoyed by the average choir. Its preferred accompanying instrument is the organ.

God is Our Song. Richard Proulx. Organ and trumpet, clarinet, or oboe. GIA: Choral Series. G-3700. $1.10. While this piece could be described as grand, it is also remarkable that its general dynamic level is quite subdued and that it ends softly. The choir sings unison, two-parts and four-parts a cappella. The solo instrument is essential. An attractive song of praise that will be appropriate for many occasions. The text is by Fred Pratt Green.

O Sing Unto the Lord. Peter Aston. SATB, organ. GIA: The Royal School of Church Music. G-4185. $1.50. The harmonic language of this piece—which includes a few non-tertian chords, added sixth chords, ninth, eleventh, and thirteenth chords—provides a character that has not always been associated with church music. While its vocal parts appear to be difficult, they are well written and actually not that difficult to sing. The dynamic level is generally subdued. It ends quietly. The text is based on Psalm 96:1-4.

New Families. Randal Sensmeier. Two-part mixed voices, descant, organ. GIA: Choral Series. G-3831. $1.00. The most remarkable aspect of this piece is its text which begins "This is a song for all who live alone." It is written in the style of a hymn with each verse having a different arrangement: unison, imitation, descant. The text is by Ruth Duck.

Born of Water. John McIntyre. SATB, organ. GIA: Choral Series. G-3782. $1.00. Identified as a communion anthem, the text could be described as unfocused or richly referenced, depending on your point of view. References are made to the blessing and sprinkling of holy water, the gathering rite, communion, and dismissal. The vocal lines have very reasonable ranges. They will be comfortable to sing and easily learned.

Teach Me, O Lord. Peter Moger. SAB, organ. GIA: The Royal School of Church Music. G-4201. $1.10. This piece is a winner of the Harold Smart Memorial Competition which was established to encourage the composition of simple anthems. The text is based on Psalm

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This fairly short work has a smoothly flowing feel to it. Its effect will be achieved with a minimal amount of rehearsal.

The following three works are by two members of the “Amsterdam School.” The texts and music are most notable for their spiritual depth. They are contemporary yet connected to the past. The music has been produced by highly skilled performers and composers and the texts are by “poets” and great story tellers. The Amsterdam School is not a local phenomenon, but one that can and should travel well to other countries and cultures.

**Voice Without a Name.** Tony Barr. SATB, cantor, assembly, keyboard, guitar. OCP Publications: Choral Series. E-9651. 80t. This work is a mantra, a form of meditation, based on simple repetition. In addition, it can be sung in unison or as a canon. Compared to the notes that are written, few in number, its effect in evoking a spiritual attitude is intense. “Who are You?” are the words that permeate this work. It is a way of speaking about God. The simple tunes are rich in evoking the meaning of the text. It would be appropriate for use during Advent, Lent, Eastertide, and in Ordinary Time.

**This House is Full of People.** Antoine Oomen. SATB, assembly, keyboard. Jubulani Music. JM-401. $1.25. This piece is described by the composer as a gathering canon. It is expected that the accompanist will improvise on what amounts to an ostinato-like chord progression. There are various ways of singing the canon involving the choir and assembly. In other words, what is provided is a kind of central core which is flexible in such a way as to provide a choir director with a number of possibilities for actual realization. The range of the melody is fairly large, an octave and a fifth. This is a work of simple means but one that is spiritually evocative.

**Turn Your Heart.** Antoine Oomen. SATB, assembly, alto solo. Jubulani Music. JM-73. $1.25. A song with a text from Psalm 88, this piece is rather desolate. As expected, its tessitura is generally low, yet it rises when the text expresses its intense needs. The shifting rhythms remove this work from the ordinary. This is a powerful work whose use should be considered by everyone who has an appropriate occasion to sing this text.

Jim Callahan

Two Carols for Three- or Four-Part Choir. Words and music by Jon Paige. SATB voices, accompanied, with optional handbells. $1.75. DS443. Separate handbell score, LC 5049. $2.50. Shawnee Press. These two settings are constructed with feasibility and choral abilities in mind. All of the part writings are accessible for the average choir. “Alleluia, Sing Noël!” is a setting of the Spanish Carol “Fum, Fum, Fum” with an interplay between the treble and bass voices in the opening section and with a drone-like effect being used in the second verse. A large-scale ending of four pages brings this setting to a close with fitting pomp and grandeur. “Angels We Have Heard On High” uses the text of the French traditional carol, “Les anges dans nos compagnes,” but dresses it with an original tune. Both arrangements have congenial ranges for all voices.
and the voice leadings pose no learning problems. The keyboard accompaniments are simple but substantial. The optional handbell parts add color as well as delightful timbres.

**Passacaglia of Praise.** Craig Courtney, SATB, keyboard, optional instrument in C or Bb. $1.35. No. SP1357. 12 pages. Beckenhorst Press. The words of Fanny Crosby are the literary vehicle for Craig Courtney's Passacaglia. This is a musical setting in the neo-classical mode that will be a worthy addition to the repertoire of the better-than-average choir whose fortune it is to have an organist disposed to "orchestrate" the registration, and a conductor who can elicit "just the right sound" for Crosby's words.

**Thy Will Be Done.** Craig Courtney, SATB and keyboard. Beckenhorst Press. $1.15. With a text based on Matthew 26:36-42, this work is a dialogue between moments of personal prayer and extracts from the words of Jesus with vocal lines that are slow-starters over a quasi-ostinato accompaniment. The choral parts in imitation add a nice touch and create an interesting vocal line. Musically this piece is designed for Lent and Passiontide.

_James Burns_

**Organ**

Reviews this month focus on the following new publications in the Saint Cecilia Series from H. W. Gray Publications: Franklin D. Ashdown, _Tuba Tune in D Flat_ ($3.50); Marc Charpentier, _Prelude to the Te Deum in D Major_, arr. for organ and optional trumpet by Carl Staplin ($3.50); Christian Robert, _Laudes Deo: Carillon pour grand orgue_ ($3.50); Christian Robert, _Fanfare pour grand orgue_ ($3.50); Rulon Christiansen, _Toccata in D Major_ ($4.00); Dennis Janzer, _Canonic Voluntary on "Abbot's Leigh"_ ($3.50); Michael Joseph, _Scherzo_ ($3.50); Michael Joseph, _Festive Voluntary on the Kyrie from "Missa de Angelis"_ ($3.50); David Laskey, _Trio on "The First Noel"_ ($3.50); John Leavitt, _Joyous Day!_ ($3.50); Douglas B. Leightenheimer, _The Faithful Shepherd_ ($4.50); Robert H. McIver, _Introduction and Chaconne_ ($3.50); and Peter Pindar Starns, _Introduction, Choralé and Fughetta on "Pange Lingua"_ ($3.50).

One always welcomes new titles in this venerable series. The wide variety of new works here runs the gamut from chant-based pieces to a humorous scherzo.

Rulon Christiansen's fine new _Toccata_ is particularly noteworthy among the free works. It is strongly written in grand French style, although its difficulty does not lend itself to sight-reading for the Easter postlude.

From France comes Christian Robert's two works which were composed for a visit of Queen Elizabeth II to the Cathedral of St. André, Bordeaux, on June 12, 1992. The _Laudes Deo_ even includes an optional fifteen-measure harmonization of "God Save the Queen" on full organ!

The words by Franklin Ashdown, Dennis Janzer, Michael Joseph, David Laskey, Robert McIver, and Peter Pindar Starns break no new ground, though they are competently written. One wonders if we really need another work in the style of Fachelbel's famous Canon; apparently McIver thought so, hence we have his Chaconne.

Carl Staplin's arrangement of the Charpentier Prelude is pleasant and would make a splendid fresh wedding procession. Douglas Leightenheimer's work "is a paraphrase of Psalm 23 and receives its title from a stained glass representation of Psalm 23 in the church for which the piece was commissioned" (First Church of God, New Boston, Ohio). This is a gorgeous and expressive, if somewhat lengthy and repetitive, work. Perhaps it represents "New Age Music" or "Minimalist" for the organ?

John Leavitt never disappoints. Any money spent on his works is worth the expense. Simply put, Leavitt composes energetic, well-crafted, and joyful music and this is not a combination that one encounters every day. This music is not profound, but that does not appear to be its intent. It does what it sets out to do, something which little contemporary music composed for the church does: It serves in an honest, forthright, and unobtrusive manner without a trace of narcissism.

_Craig Cramer_

**Books**

This month I will comment on four books. Each is important, but each is totally different.

**Themes of Renewal**


This is a marvelous collection of many of the major addresses and writings of Archbishop Weakland from the past 20 years.
thirty years. These seventeen pieces are all centered on the themes of what the liturgy is, where it is going, and what the renewal means. The unifying thread weaving the works into a pattern is the relationship between liturgy and art, and most especially music and liturgy.

Structurally, the work is divided into four major sections, each with its own introduction, and a final chapter in which the author reflects on his position today on many of the subjects he has discussed over the years.

If one examines the early works, particularly the first section with four major talks given over a period of almost twenty years, one becomes aware of an ethereal quality to the reflections. The lectures given in 1975 and 1976 do not seem to belong to the past; rather, their quality can only be described as contemporaneous, and it is this contemporaneity that makes one wonder if we have advanced at all; yet, the 1993 essay proves conclusively that we have indeed made progress in having a true liturgical renewal. While each of the talks is about music and art in liturgy, they are not musical talks but liturgical talks filled with well-expressed theology.

The second section, essays and writings from the 1960s, was lacking in appeal to me because it seemed the most dated. Yet, this is to undervalue the prescience of this material and its historicity, for it correctly predicts many of the areas which would become and, perhaps, will continue to be causes for concern in the following years.

The third and fourth sections contain works written after Weakland’s appointment as archbishop of Milwaukee in 1977. Revolving around the themes of art, music, aesthetics, and their relationship to liturgy, these essays are deeply theological, yet expressed in readable language. Weakland’s style is superb because of its clarity and wit, and his use of quotations is always apt.

Chapter 17, his “Da Capo” or recapitulation, gives the reader the feel of sitting at the feet of a master as he muses and comments on the vital issues of the times. This chapter is profound but simple. It reflects the incredible consistency of Weakland’s positions over the past thirty years and his continued optimism about the Church and its place in society and culture.

It is this very optimism that causes Archbishop Weakland to stand out among Church leaders of today. He sees a Church actively engaged in the world, a Church as true to its past as it is true in its efforts toward the future. This book on liturgy and renewal should be required reading and discussion material for all of us who are involved in the life of the Church today.

The weaknesses of “Themes” are only those caused by it being a series of essays written over a period of thirty years, including some repetitiveness and a lack of development from chapter to chapter. I rate it a six on my scale of seven.

The Banquet’s Wisdom and A Feast of Words


A Feast of Words: Banquets and Table Talk in the Renaissance. Michael Jeanneret, trans. by Jeremy Whiteley and Emma Hughes. University of Chicago

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Neither of these two books about the eucharist and banqueting is actually new, but both deserve mention. The first, The Banquet’s Wisdom, serves to highlight an increased interest these days in the practice and theology of eucharist. Macy’s work is not so much a liturgical book as it is a history of the theology of eucharist. As such, it reads differently from most of the history of liturgy books with which many of us are familiar.

Macy’s opening chapter on the dangers of trying to write or read history is excellent. His point that history can (and often does) reflect the biases of the recording scholar is all too often forgotten by many authors and most readers. The whole work, although not deep, is good and comprehensive.

The more we know about eucharist and how we have come to celebrate it today, the better we will be able to create the liturgy of the future. Macy’s book is a help in the direction of this needed education. On my scale of seven, I rate it a five.

Following through on the idea of the “banquet,” but also neither a liturgical book nor even a religious one, is Jeanneet’s A Feast of Words. The author is professor of French studies at the University of Geneva. I include this book because it gives an idea of what a “banquet” was like, up to and including the late Middle Ages and in the early Renaissance in Italy and France, an era so important to the development of modern liturgy. It is not difficult to see why there would not be an emphasis on the eucharist as the “banquet of the Lord” in the writings of that time.

We as pastoralists and liturgists must be open to and able to read works that are not directly liturgical nor musical and to see within them, both by its presence and by its absence, the role of liturgy, symbol, myth, and especially theology. Jeanneet’s work is a prime example of such a book.

Grace Under Pressure: What Gives Life to American Priests


The final work that I wish to mention in this issue is about priests, and it gives some wonderful insights into what priests are today and the direction the priesthood is taking.

The introduction explains the methodology which entailed a team of five distinguished priests and laymen who decided to find twenty-five priests for extensive interviews. Choosing four regions of the country, asking a variety of people for suggested names, the committee finally chose the twenty-five candidates for the study according to the following criteria: to have been ordained for ten to thirty years, diocesan or religious; to be respected for their priesthood by laity and other priests; to be enthusiastic and effective in life and ministry; and to be possessed of a sense of personal identity as a priest.

The results of this study are enlightening and encouraging. The very nature of the study precluded “problem” priests or those with major identity concerns. It was intended to be a study of happy and successful priests. What was sought was more the “why” of their happiness and success.

The style here is anecdotal. The religious bookstore or

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sponses to the questions are individual. The work is minimal on statistics and hard sociological jargon. Individuals and the particularities of their stories are emphasized. This work offers far too much to recapitulate here, but the overall impression is that what gives life and purpose to these men is a religiosity that is psychologically healthy and theologically grounded. They are not satisfied with what or where the Church is today, but have a strong conviction that they are part of positive developments, even though some of these developments are yet to be realized.

For those of us who are priests, this book is of great value, especially if it is used for discussion with others, both priests and laity. For laity trying to understand priests and especially desirous of supporting them, this book gives much stimulating thought and ideas on just how this can be done. On my scale of seven, I rate it a six.

W. Thomas Faucher

About Reviewers

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.

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

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Oxford University Press, Music Department, 200 Madison Avenue, New York, NY 10016. (212) 726-6000, ext. 6047.

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If you’ve recently been watching the Oprah! show, which is currently celebrating its tenth season, then you’ve probably heard its theme song, written by Paul Simon: “Ten years come and gone so fast, I might as well be dreaming . . .” I know that feeling because, ten years ago this past August, I left my home town to relocate in the metropolitan area around Washington, DC. In addition to working as a full-time parish music director, I also began serving as NPM’s National Chapter Coordinator.

So much has happened to me in those years. The Honda Civic I drove to Washington has since been upgraded to an Accord. Instead of playing an electronic organ in a small country church, I now get to play a magnificent pipe organ as the director of music ministries for St. Thomas More Cathedral in Arlington. The event that had the strongest impact in my life was my mother’s sudden death three years ago; several colleagues and friends have also passed on to their eternal reward.

Ten years have made a lot of differences in the lives of our NPM Chapters, which continue to grow and flourish. Probably every night of the week you could attend a Chapter event somewhere. The quality of local programming and newsletters continues to improve. We are now providing dues rebates to our permanent Chapters to help them with their finances. There are Chapter-related meetings at all the Conventions, and Chapter directors are honored guests at a banquet hosted by NPM at every National Convention. Several of our Chapters have been honored as Chapter of the Year for their outstanding leadership, and there is a network of leaders in place so that new Chapters can receive guidance from experienced Chapter officers.

Of all the things that I’ve tried to do as the national coordinator in these years, I am proudest of my work in organizing two Chapters in the local area. The Northern Virginia Chapter will begin its ninth season this fall; the Washington, DC, Chapter is a bit younger. Our Chapters have successfully hosted some memorable events with distinguished guests such as Marty Haugen, Michael Joncas, Elaine Kendor, Jim Chepponis, and Christopher Walker. This November we will jointly sponsor a choral festival, and I was honored to be asked to serve as guest

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Altoona-Johnstown, Pennsylvania

Dr. Elaine Rendler was the guest speaker for our second annual Chapter dinner, held at Mount Aloysius College on May 7. Rev. James Chepponis was the guest presenter at a liturgical music workshop we held at St. Francis College, Loretto.

Rosalie Beatty
Chapter Director

Buffalo, New York

Our fifth anniversary choral concert, held on Friday, May 10, at Our Lady of Victory Basilica, featured music prepared by eleven parish choirs. The 300-voice Festival Choir performed Mozart's *Ave Verum* and Ralph Vaughan Williams's *O Clap Your Hands*. Our jubilee year celebrations continued in August with a lake cruise, jam sessions, and a sing-along preceded by evening prayer.

David G. Nease
President

Camden, New Jersey

Rev. Anthony Ciorra was the guest speaker at our annual clergy-musician dinner on February 5. March brought an evening retreat held for spiritual enrichment, and May 8 was the date for a choir festival held at St. Peter's Church, Merchantville.

Nancy J. Deacon
Chapter Director

Fall River, Massachusetts

St. John the Baptist Church was the site for a bilingual celebration of evening prayer on Tuesday, April 23.

Denise Morency Cannon
Chapter Director

Gary, Indiana

In May and June our Chapter conducted cantor formation and keyboard training programs at Sts. Peter and Paul, Merrillville. A children's choir festival was held August 12-13 at St. James, Highland.

Sr. Evelyn Brokish, osu
Chapter Director

Hartford, Connecticut

NPM founder and president Fr. Virgil Funk spoke at our May Chapter meeting on the latest developments in church music contracts and working conditions.

Dr. Francis Dillon
Chapter Director

Memphis, Tennessee

The topic "Teaching New Music to the Congregation" generated a lively discussion at our March meeting. Jane Scharding-Smedley hosted a program on wedding music at St. Peter Church on Sunday, April 28, and the topic for our June meeting, hosted by Albert Langston, Jr., at St. Augustine Church, was "New Repertoire—How to Find It."

Jane Scharding-Smedley
Chapter Director

Pittsburgh, Pennsylvania

On April 15 Christine Jordonoff conducted a program at the Duquesne School of Music on working with children's choirs; Henry Seymour was the host. There was a rehearsal for the children's festival chorus. In May, Richard Gibala returned to Pittsburgh to lead a program on common repertoire, and more than two hundred people were in attendance. This program was hosted by Chuck Wilson at St. Winifred Parish.

John Miller
Chapter Director

Providence, Rhode Island

May brought our Chapter an informational evening on handbells, and we had a summer cookout in July at the home of David D'Amico.

Bill O'Neil
Chapter Director

Scranton, Pennsylvania

Our choir festival, held at St. Mary of the Immaculate Conception Church on Tuesday, June 11, featured Dr. Stephen Barton as the guest conductor.

Mark Ignatovich
Chapter Director

St. Louis, Missouri

The annual choir festival took place at St. Norbert's Church on Monday, May 20. On the same day, the Duchesne Branch held its annual festival of choirs at St. Mary's Institute in O'Fallon; ten choirs participated. Featured at this event was a first appearance of a beginning handbell choir composed of Sisters of the Most Precious Blood—the oldest ringer is ninety-two!

Sr. Virginia Marie Perkins, osu
Chapter Director
Sr. Luella Dames, crps
Duchesne Branch Director

Trenton, New Jersey

St. Joseph's Seminary in Princeton was the site for our choral festival and evening prayer—led by Bishop Hughes of Metuchen—on April 21. Christmas in July (July 14) featured a choral reading session of Christmas music.

Fr. Sam Sirianni
Chapter Director

Washington, DC

Joan Laskey gave a presentation at Holy Redeemer Church, College Park, MD, on May 19. The title was "The Care and Feeding of Substitute Musicians." Two days later, at Immaculate Conception Church, Mechanicsville, MD, Dr. Elaine Rendler offered a workshop for liturgical ministers.

Joyce Kister
Chapter Director
Calendar

C A L I F O R N I A

LONG BEACH
November 21-23


M I N N E S O T A

MINNEAPOLIS
October 9-13


N E W J E R S E Y

WHIPPANY
October 18-19

RCIA Workshop: Ritual, Music, Rites of the Catechumenate. Presenter: Marty Haugen. Place: Our Lady of Mercy Parish. Sponsored by the Paterson Diocesan Music Committee, RCIA Committee, and the Institute for Liturgical Formation. Contact Mary Jo Mathias at (201) 786-6811.

F L O R I D A

ORLANDO
December 4-6


I L L I N O I S

RIVER FOREST
October 25-26

Liturgy Conference sponsored by the Chicago Office for Divine Worship. Theme: Gathered around the Table—Who Do We Say We Are? Keynote speakers: J. Michael Jonsas, Catherine Dooley, cp, Edward Foley, Mary Frances Reza. Place: Regal Minneapolis Hotel. Contact: Office for Divine Worship, 1800 N. Hermitage Avenue, Chicago, IL 60622-1101. Phone: (312) 486-5353; fax: (312) 486-5158; e-mail: ODW Chicago@aol.com.

I N D I A N A

INDIANAPOLIS
November 11-14

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BY THE FIRST NPM BOARD OF DIRECTORS

Writing for the founding Board of Directors of the National Association of Pastoral Musicians (whose names appear in the box on this page, along with their “job descriptions” in 1976), Rev. Virgil C. Funk addressed the reasons for establishing an organization for “parish” musicians in the very first issue of Pastoral Music, exactly twenty years ago. This article repeats that initial description of the state of pastoral music in the United States and the invitation to join NPM.

Welcome to the National Association of Pastoral Musicians. Welcome to a new effort to improve liturgical music on a parish level in the United States. NPM has been founded because there are burning needs in the field of church music today.

On a parish level—the critical level—the question of priorities must be addressed: Are we willing to spend the money . . . and the time . . . to develop quality music within our liturgical celebration? Once that question is answered honestly, then, and only then, can we move on to other questions. While it is true that you cannot buy good liturgy, it is equally true that, without a serious commitment to developing a musical program, one will not just “happen.”

Well-performed music can be liturgically inappropriate, and well-integrated liturgical music can be poorly performed. Both are less than the ideal.

NPM Board of Directors 1976

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and the music leadership. Support for the musical program by the parish priests and assumption of the responsibility for ministering the musical program by the musician demand a new effort from both priest and musician in many parishes. In far too many of those parishes the faith of the Christian community is seriously threatened by the poor quality of music within our liturgical celebrations. Music by itself does not constitute the total effort of the worshiping community, but poorly performed or liturgically inappropriate music can weaken the faith of the parish community like nothing else can.

It has to be made clear from the beginning that the problems we face are our problems, and they will be solved when we make the effort to solve them.

On a diocesan level, the picture is very uneven. The basic needs at this level are training and motivation. Many dioceses have been working hard for many years to develop training programs for organists and other musicians—consistent training programs year in and year out. Some dioceses have also developed programs to encourage priests and, in a special way, pastors to take the time, use the energy, and spend the money to develop parish music programs. Many bishops have expended the funds for diocesan music staff and supported their efforts because they have experienced in a very real way, as they traveled around their dioceses, the importance and the unevenness of music in liturgical renewal. I say "many bishops," but not most! Most dioceses, in fact, do not have adequate diocesan staff to generate support, provide training, and give motivation to parish music programs.

On the national level, some very serious problems face the music world: copyright, hymnals, new music, etc. The music publishers and specialists (e.g., The Composers Forum for Catholic Worship [now disbanded]) have done an outstanding job in a very short period of time in generating a large volume of quality and useful parish music. All of us, including the publishers, know that much, much more needs to be done, but no one should bemoan what has been done in a short period of time. What we should bemoan is that we do not have a coordinated means of providing a just reward to the composers and the publishers of the new music simultaneously with easy access to the music by the smallest of parishes. There are two problems: The fact that the present copyright laws are being flagrantly violated by many, many parishes in the United States is a scandal; and the fact that all the publishers of church music have not been able to develop a mutually agreed upon plan for the use of their music by the parishes is equally a scandal. Both problems work to the detriment of good liturgy and good music.

You recognize this list, I am sure, as containing but a few of the many important concerns of the parish musician. As founder of the Association, it is my greatest wish that these problems get solved—or, at least, get addressed. But it has to be made clear from the beginning that the problems we face are our problems, and they will be solved when we make the effort to solve them. The leadership of the Association, the Board of Directors and the national staff, will continue to surface the concerns and point to possible solutions. But the real energy for solving the liturgical music problems in the United States rests with all of us. That is the reason for a membership organization.
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