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October 22, 1996

Rev. Virgil C. Funk
Executive Director
Natl. Assn. of Pastoral Musicians
225 Sheridan St. NW
Washington, DC 20011

Dear Father Funk:

As you may have read in the newspapers, I announced at a press conference on August 12th a new initiative called the Catholic Common Ground Project. The project is an attempt to foster dialogue in the church among people from various perspectives on some of the key issues facing the church’s life and mission. It is my hope that we can broaden the dialogue beyond what are too often the narrow limits of like-minded people and engage people dedicated to the church but who differ in their viewpoints.

The project is one response to a statement, Called to be Catholic: Church in a Time of Peril, which I released at the press conference. I am sending you a copy of this statement with the hope that you and your associates will discuss the statement through whatever mechanism is appropriate and consider what implications it might have for your own work. The effort we are undertaking ourselves is a modest one; our real hope is that many others will undertake parallel efforts so that the church can be enriched by the best possible reflection on the challenges we face.

If you and your colleagues so choose to respond to this request, those involved in the Catholic Common Ground Project will be grateful to hear from you. It would be best to write to the secretary for our project, Dr. James R. Kelly at the National Pastoral Life Center (18 Bleecker St. New York, NY, 10012, 212-431-7825).

With cordial good wishes, I remain,

Sincerely yours in Christ,

[Signature]
Archbishop of Chicago

We can give no greater tribute to Cardinal Bernardin than to accept his invitation to work for common ground. In this issue, we begin our discussion of the common ground we share in pastoral music. We will continue that discussion in sessions at the National Convention in Indianapolis. I hope to see you there.

VCF
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Cover Photo: Processional cross, designed by Bro. William Woeger, FSC. This cross images part of the prayer of dedication for a church:
The Church is holy,
your chosen vineyard:
its branches envelop the world,
its tendrils, carried on the tree of the cross,
reach up to the kingdom of heaven.
(Rite of Dedication of a Church and an Altar, Chapter 2: Dedication of a Church, #62)

Additional photos in this issue show some of the art in the Church of St. Benedict the African, Chicago, I.L. St. Benedict (b. 1526) was a slave in Sicily until he turned eighteen. Then, as a day laborer, he devoted his earnings to the poor and the sick. Benedict became a Franciscan lay brother in 1562, serving the Palermo friary in turn as its cook, guardian, master of novices, and, at his own request, cook once again, until his death in 1589.
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Convention Update

Don’t Miss the Deadline

June 3 is the deadline for advance registration for the National Convention. Even if you miss this deadline, don’t miss the Convention—it looks to be our best yet! Send in your registration for the Convention, computed at the late/on-site fee. This will give you a chance to indicate your preferences for breakout sessions, concerts, and the Quartets, and to register for the buses you will need. After June 15, however, we will not be sending out confirmations for registrations we have received. After mid-June, we will be asking you to register on-site in Indianapolis.

We Don’t Do Hotels

Please remember to send your housing request form (before June 3) to the Indianapolis Housing Bureau—NPM Convention, One RCA Dome, Indianapolis, IN 46225 (fax: [317] 694-2992). Please don’t send the housing form to the NPM National Office; it will only delay your reservation. After June 3, you will have to make your own arrangements with the individual hotels. You can find information about the various hotels on page 15 of the full Convention brochure. Here are the phone reservation numbers for the hotels we are using (the area code for Indianapolis is 317):

- Hyatt Regency Indianapolis, the NPM Headquarters Hotel: 231-7561;
- Westin: 262-8100;
- Omni Severin Hotel: 634-6664;
- Embassy Suites Hotel: 236-1806;
- Crowne Plaza at Union Station: 631-2221
- Radisson: 635-2000;
- Courtyard by Marriott: 635-4443;
- Canterbury Hotel: 634-3000.

Program Changes

The following changes have been made in the Convention program. Please note these changes as you plan your time in Indianapolis.

Wednesday, July 9
Breakout Session B-5 (2:30-3:45 pm) Models of Catholic Liturgy Today Msgr. Francis Mannion (Liturgy Advanced) An analysis of six ways of thinking about and practicing the art of music presently operative in American Catholic liturgy.

Thursday, July 10
Breakout Session C-15 (10:30-11:45 am) The Line Is All Dr. Leo C. Nestor (Choir Director Technique Series) Linearity and musico-physico propulsion as a key to ensemble singing. Techniques for moving the vocal/ensemble sound to create a new energy for your choir.

Saturday, July 12
Breakout Session F-1 (9:00-10:00 am) If I Had a Song—I’d Sing Out Justice Robert T. Gallagher of St. Joseph’s, Waukesha, WI, replaces Peter Ghiloni to discuss the available repertoire in a wide range of styles that allows us to sing out justice rooted in biblical, liturgical, and social realms.

A Time for Prayer

Many of our members report that they use the Convention as an opportunity to get caught up on their prayer life, to take stock of how and when they need to pray, and to pray with other clergy and musicians who share the same dedication to ritual and personal prayer that they feel. Here are some of the opportunities for communal prayer that will be offered in Indianapolis:

Tuesday, July 8
9:30 Night Prayer

Wednesday, July 9
8:15 Morning Prayer
12:10 Midday Prayer
2:30 Evening Prayer using the music of the Abbey of Sylvanes, France (Breakout B-30). Complimentary shuttle to Sacred Heart Church available.
5:30 Evening Prayer
10:45 Taizé Prayer

Thursday, July 10
8:15 Morning Prayer

12:10 Midday Prayer
5:15 Sacrament of Anointing and Prayer for the Sick

Friday, July 11
1:15 Midday Prayer (3 choices); complimentary shuttle available to all three locations:
  - NPM Choir Festival with Oliver Douberly Organ at Prayer: A Musical Offering with the Liturgical Organists Consortium
  - Taizé Prayer

2:30 Anglican Eucharist with the Rev. Richard Fabian, using the pattern developed at St. Gregory Nyssen Church, San Francisco, CA (Breakout E-30)
5:30 Evening Prayer led by participants in the Music and Liturgy Institute for Adolescents
8:30 Convention Eucharist in the Convention Center

Saturday, July 12
8:15 Morning Prayer
10:30 Closing Event: Renewal of Commitment

For DMMD members, the Institute with Rev. Edward Foley, Capuchin, will be a time for serious reflection on the relationship of our ministry to the faith that we profess... and profess to express through music.

Several of the breakout sessions will give us an opportunity to reflect on our spirituality:

Tuesday, July 8
Expo Session XI

Thursday, July 10
Breakout Session C

Breakout Session D
D-13: “Change of Heart,” Tom Franzak;
D-29: “Somos el Cuerpo de Cristo,” Jaime Cortez

Friday, July 11
Breakout Session E

Saturday, July 12
Breakout Session F
F-13: “Eucharist, Young Adults, and the World,” Rev. James Challand and students from the Rennselaer Program of Church Music and Liturgy;

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Meetings & Reports

AGO on the Web

The American Guild of Organists has established a website at www.agohq.org. People interested in organ and choral music can use it to access information about employment, educational opportunities, and Guild programs. The site features details about various competitions, certification, conventions, publications, and chapter programs. It also offers links to related sources of information.

In the Index

Two recently published indices may be of interest to our members. Warner Bros. Publications has released The Organist's Companion Index, a comprehensive guide to the contents of nearly twenty years of The Organist's Companion, a bi-monthly publication that contains classic and exclusive contemporary compositions for church organists of all denominations. The Index lists items alphabetically by title, composer, and hymn tune name. Contact: Warner Bros. Publications, 15800 NW 48th Avenue, Miami, FL 33014. Phone: (800) 628-1528, ext. 214 or 215.

In August, Westminster John Knox Press is publishing The Presbyterian Hymnal: Complete Concordance and Indexes. This compilation offers lists by key word, topic, scriptural allusion—Scripture to hymn, and scriptural allusion—hymn to Scripture. Contact: Westminster John Knox Press, 100 Witherspoon Street, Louisville, KY 40202-1396.

Members Update

Ensemble Musicians Online

The NPM Special Interest Section for Ensemble Musicians and its Standing Committee have an e-mail address: NPMENSEMBLE@aol.com. It is managed by Rod Marvin, who chairs this Standing Committee.

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NPM - Indianapolis 8-12 July 1997
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NPM Chapters

Our Convention (July 8-12, Indianapolis) will provide an array of Chapter events. As at all National Conventions, these events will include a meeting for Chapter Directors as well as a Chapter banquet.

Two of the special workshops for Chapter Directors and members are on Tuesday afternoon, July 8 . . . in fact, they're at the same time on Tuesday afternoon—1:00-2:00! If you've ever pondered just how an NPM Chapter relates to a diocesan liturgy/music office, then you should come to Expo Session X2-3. A panel consisting of heads of diocesan offices of worship and the Chapter Director from their diocese will address this topic. The panel members are Joan Turel and Mark Ignatovich (Scranton, PA); Charles Gardner and Tom McTamney (Indianapolis, IN); and Bruce Salmestrelli and Rev. Sam Siriani (Trenton, NJ). All three of these Chapters, by the way, have received the Outstanding NPM Chapter of the Year Award.

The other workshop going on at the same time is Expo Session X2-4, “Getting the Word Out: A Chapter Newsletter.” Dr. Gordon Truitt will examine the who, what, where, when, how, and why of distributing a Chapter newsletter, using sample newsletters from Chapters.

If you do not have an NPM Chapter in your diocese, and you develop “Chapter envy” whenever you read about all the wonderful programs going on in our Chapters, you may want to attend the special meeting on how to form an NPM Chapter, Thursday afternoon, 4:15-5:15 (details on page 9 of the full Convention brochure).

I look forward to seeing you there!

Rick Gibala
National Chapter Coordinator

Altoona-Johnstown, Pennsylvania

To help celebrate the one hundredth anniversary of our diocese, our Chapter is conducting a Diocesan Jubilee Hymn Competition. Also, on April 2, we sponsored “Native Reflections: A Musical Visual Narrative” at St. Francis College, Loretto.

Rosalie Beatty
Chapter Director

Arlington, Virginia

Our Chapter’s annual Shrove Tuesday luncheon was held this year at Squire Rockwell Restaurant. In April, Anthony Tambasco, from the Georgetown Center for Liturgy, and Peter Finn, from ICCEL, conducted a palm institute at St. Mark’s Church in Vienna; Katherine Chrishon was the host musician.

Richard Gibala
Chapter Director

Boston, Massachusetts

“Music and Refreshments for the Body and Soul” was our January offering. On February 25, Chapter members met again, this time at Our Lady Help of Christians Parish in Newton, for a wedding music reading session, and dinner was available to members before the session. On Thursday, April 10, we met at St. Zepherin’s Parish, Wayland, for a showcase on the psalms that was presented by St. Mary’s Parish, Winchester. To make sure that our members are informed about the content of the meetings, we make sure that each issue of our newsletter includes an agenda for the upcoming meeting.

Meyer Chambers
Chapter Director

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As a way to make the program more accessible to our members, we held our April meeting in two locations: St. Joseph Church in Gowanda (April 15) and St. John de la Salle Church, Niagara Falls (April 17). The program was "Liturgy Basics for Contemporary Ensembles," presented at each site by Alan Lukas. Each year our Chapter awards a $500 scholarship for organ study.  

David Nease  
President

Camden, New Jersey

Fr. Scott Pilarz, sj, from Georgetown University in Washington, DC, was the guest speaker at our annual musician-clergy dinner on Monday, February 3. On March 12, we held a mid-Lent retreat at the Little Servant Sisters. The evening included a light supper, guided meditation, and quiet time. Rev. Carmen Caralone was the guest speaker.

Nancy Deacon  
Chapter Director

Dallas, Texas

We held a liturgical and musical workshop on February 8. On February 22, Clara Dinia Hinojosa and Joanne Werner were the presenters for a cantor workshop.

Steve Williams  
Chapter Director

Fall River, Massachusetts

"Church 2000: Are You Ready?" was the title for a two-day seminar with Elaine Rendler, held at Corpus Christi Church.  
Denise Gannon  
Chapter Director

Gary, Indiana

On December 7 last year, at Assumption Church, we sponsored a Lent/Triduum/Easter workshop in conjunction with the diocesan Office of Worship. On February 9 we held a session on basic sight reading, and we also conducted a children's choir festival in February.

Sr. Evelyn Brokish, osf  
Chapter Director

Hartford, Connecticut

Last December 1 we celebrated a Service of Lessons and Carols at Christ Church, New Haven. John Miller, director of music at St. Joseph Cathedral, was

The primary focus of this extensive effort . . . [that is, the development of diocesan Chapters] is education at the parish level. It is our firm conviction that unless parishes or groups of parishes take hold of this program on a regular, committed basis, little will change. It is also our firm conviction that even if a small group of parishes invests time and effort regularly, music will improve in the parish, the public worship of the community will deepen, and the personal lives of both musicians and clergy will grow richer in the life of Jesus Christ.

From the booklet  
How to Form an NFM Chapter
Indianapolis, Indiana

On January 24 we held our annual BYOG (“Bring Your Own Group”) at St. Elizabeth Seton Church in Carmel. Marty Haugen conducted a concert and workshop at St. Mark’s Parish on March 7-8. And, as we prepare to host the 1997 National Convention, we held a Pre-Convention Celebration at the Catholic Center on April 25.

Tom McTamney
Chapter Director

Metuchen, New Jersey

The Metuchen and Trenton Chapters combined for a choral festival and evening prayer on April 20 at the Vincentian Renewal Center at St. Joseph’s Seminary, Princeton.

Dan Mahoney
Chapter Director

Pittsburgh, Pennsylvania

In January, Dr. John Walker led a hymn festival for the combined AGO/NPM Pittsburgh Chapters at St. Bernard Church, Mt. Lebanon. Sr. Cynthia Serjak conducted a musical retreat day in February, at the St. Paul Retreat Center. On Wednesday, April 30, at Sacred Heart Church, Shadyside, we held our annual choral festival; Dr. Leo Nestor was the guest conductor.

Rev. James Chepponis
Chapter Director

St. Louis, Missouri

Our Lady of Providence Church was the site for our Epiphany/Twelfth Night Party on January 6. Sheila Moglia was the host at St. John Bosco Parish on March 14-15, when Tria Thompson presented her workshop, “Releasing the Music of Our Souls.”

The Duchesne Branch held a meeting on Monday, January 27, at St. Barnabas in O’Fallon, where common repertoire for the Archdiocese of St. Louis was presented. Sr. Luella Dames, c.p.r.s., is the director of the Duchesne Branch.

Sr. Virginia Marie Perkins, osu
Chapter Director

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St. Petersburg, Florida

We held an ecumenical prayer service on Sunday, January 19, at the new St. Mark the Evangelist Church. At our Chapter meeting on May 4, Bob Macar, director of music at Most Holy Redeemer Parish, demonstrated how he and his choir recently made a CD.

Joanne Johnson
Chapter Director

Scranton, Pennsylvania

On Monday, January 13, at the Can- cery Building, Jayne Lucas presented “Tuning Up: Professional Concerns for the Pastoral Musician.” A program exploring various Mass settings and ritual music was held on February 18 at St. Ann’s Monastery. At Corpus Christi Church on Monday, April 7, Rev. Robert Simon presented “Preparing to Celebrate with the New Sacramentary.”

Mark Ignatovich
Chapter Director

Trenton, New Jersey

Sr. Kathleen Ganiel, osu, was the retreat leader for our spirituality day on January 19 at the Stella Maris Retreat House. We teamed up with the Camden Chapter for a joint workshop for choirs on April 20.

Rev. Sam Siriani
Chapter Director

Washington, DC

At St. John the Baptist Catholic Community, on February 2, Rosemary Hudeccheck offered “Methods of Presenting the Responsorial Psalm.” Fr. Giles Levasseur, osb, was the presenter for our retreat at St. Anselm’s Abbey on Saturday, March 1. On April 13, Tom Stehle was the presenter at Our Lady of Mercy Church, when we examined the wedding planning process.

Joyce Kister
Chapter Director
Seeking Common Ground... for Pastoral Musicians
Called to Be Catholic: Church in a Time of Peril

About This Statement

Called to be Catholic was prepared by the National Pastoral Life Center in consultation with Catholic men and women serving the church and society in a variety of callings and sensitive to the diversity of Catholicism in the United States.

This statement provides the basis for the Catholic Common Ground Project. The project will sponsor conferences and papers devoted to critical issues in the church and will exemplify and promote the kind of dialogue called for in the statement.

All organizations and groups in the church are invited to consider the Called to be Catholic statement and its applications to their meetings, conferences, and deliberations. Responses to the statement are welcome and may be sent to the National Pastoral Life Center, 18 Bleecker Street, New York, NY 10012. Phone: (212) 431-7825; fax: (212) 274-9786.

Since this statement and various reactions pro and con have become part of the public discussion about the Catholic Church's future in the United States, we offer the text of this statement and the reflections on it that appear in this issue as a service to NPM members. (For purposes of this publication, subheads have been added to the four sections of the original document.) The statement itself may be freely reproduced and distributed, but the articles may only be reproduced with permission from the NPM National Office. Additional copies of the statement are available from the National Pastoral Life Center.

Ever since, the musician has been a marked woman...

rate bell choirs for adults and children, a folk group, two cantors, and other instrumentalists as needed, following the lead of the pastor and the parish liturgy committee.

The other principal actor was the new associate pastor whose arrival was marked by, among other things, public liturgical abuses and homiletic aberrations. When tensions arose and soon heightened, the pastor's response was to tell the musician that to be faithful to the Gospel, she would have to "dialogue" with the associate.

And so a meeting was held—and other meetings have followed. Ever since, the musician has been a marked woman, accused by the priest of committing liturgical abuses at the "choir" Mass because the music was not (ex definitione?) "all congregational music." Personal harassment of the musician ensued, including sub rosa formation of a "liturgy committee" headed by the associate himself.

Rev. Robert A. Skeris is chairman of the theology department at Christendom College, Front Royal, VA, and sometime professor of liturgy in the Pontifical Institute of Sacred Music, Rome.

Peggy Lovrien is director of liturgy at Most Holy Trinity Church in San Jose, CA.

Pastoral Music • June-July 1997
Lovrien

In parish life, we face daily the realities of his statement. But whether we experienced the Council as positive or negative and to what degree, it is now a fact, a part of our common Catholic history. It is our responsibility, as members of the Catholic fold, to study the statements and documents of our universal Church in order to gain a deeper understanding of our Catholic selfhood. Faith may be “caught” through casual and daily observation of inspiring Catholics, but understanding the reasons for the ways in which we live and minister requires more of us. We need to be diligent students and teachers of the formative elements of Catholicism. We need to name clearly and to celebrate the Catholic spirituality—rooted in the Paschal Mystery—which forms our world view. We need to celebrate it through active participation in the liturgy. We need to clarify a point about the liturgy: That point is that we are dismissed from worship to participate actively in the world and to carry out our mission in the world. It is true that we do not clearly communicate these important foundations of our Catholic tradition. Part of the reason for this is that we have a very uneven understanding of our spirituality, of its roots in the Paschal Mystery, and of the formative element of our liturgy and mission.

Study the Liturgy

In 1967, Godfrey Diekmann, CSS, said that “unless and until the theology of the liturgy is accepted and ever more fully understood, the so-called practical liturgical reforms will necessarily fail of their intended effect . . .” Diekmann said that all of us must constantly study the liturgy. Beautiful ceremony and music and renovated buildings are “suitable only if they are able to transform men and women in their Christian task of loving neighbor and loving and serving God.” To deter-

Skeris

self, outside the framework of the existing parish council structure. In this situation, the pastor has refused to support the musician, and has made no real attempt to bring order to the situation. The musician sums up: “For trying to stand up for the liturgical and musical norms laid down by the Church, I have been vilified and castigated. My reputation has been attacked and my professionalism decried. I will admit that I have not always responded to attacks in a loving manner but, given their severity, I have done my best.” The lady is, at this moment, still at her post. But for yet how long is another question entirely.

In the Ecclesia in mundo hujus temporis, some profess sadness at seeing meanness and stridency of spirit often replacing the ideal to which the Master has called us by warning us not to judge or condemn others. Is it out of order to venture the suggestion that such persons might well reflect on the fact that the sacred Scripture also tells us that there is a time for peace and a time for war—and it is the law of truth that distinguishes the two?

Hard to Be Optimistic

Is the “call to be Catholic” a chance to break down barriers? Or is it going to falter before those barriers without anything changing for the better? It is difficult to be very optimistic here. True unity can be found only in the truth, which is why it is quite illusory to think that disunity and prideful self-righteousness among the members of Christ’s Church would be a greater evil than error and falsehood. The Savior’s prayer “that all may be one” presupposes that it is in Christ that all might be unified, in Him who is the way, the truth, and the life. Dialogue can have negative effects if it does not factor in Catholic tradition and the normative authority of the pastoral magisterium, as Avery Dulles has recently reminded us. The legitimate lit-

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Lovrien

mine suitability in our rites, ceremonies, art, and apostolate, Diekmann said that we must answer the question "What can best move these persons' faith; what can move their will to love?"

Last October, thirty years after these statements, Diekmann addressed the Federation of Diocesan Liturgical Commissions, meeting in Minneapolis, telling the participants that as a Church we've only begun to understand the theology articulated in the Second Vatican Council. He urged those assembled to study further because there is still so much more in its ecclesiology, Christology, and spirituality to grasp.

Perhaps the opening section of the Called to Be Catholic statement does appear tension filled but, as pastoral musicians, we know that tension is creative. Perhaps the differing views are more fingerpointing and demoralization that, in too many cases, already burden those exemplary efforts. But this discordant and disheartened atmosphere is itself one of the realities which cannot be ignored. For three decades the church has been divided by different responses to the Second Vatican Council and to the tumultuous years that followed it. By no means were these tensions always unfruitful: in many cases they were virtually unavoidable.

But even as conditions have changed, party lines have hardened. A mood of suspicion and acrimony hangs over many of those most active in the church's life; at moments it even seems to have infiltrated the ranks of the bishops. One consequence is that many of us are refusing to

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urgist cannot but share Father Dulles's fears that today, calls to be Catholic are almost inevitably understood as implying the need for accommodation and compromise in which all concerned can then live in peace... but peace at the expense of the truth?

Voices are heard to urge that liturgical musicians have got to be able to compromise—even when they prefer sacred music to secular tunes, for instance at nuptial Masses. But can we really find a "common ground" by saying "That's where they're at, and we don't want to turn them away"?

The truth which alone can unite us was lucidly expressed in that great charter of liturgical reform, the Liturgy Constitution's article no. 7: the liturgical action to which song and music are so intimately linked is an actio praecellenter sacra, a sacred action surpassing all others. In accordance with this clear statement of Catholic teaching, therefore, one demand must be made of "song and music in the liturgy" as an integral part of worship: They must be holy. This means

Can we really find a "common ground" by saying "That's where they're at, and we don't want to turn them away"?

that musica sacra is called for which, in practice, means in the words of Pope St. Pius X, that "it must be free from all that is profane, both in itself and in the manner of performance." And so the more alive and vital the interior connection between the sacred event, the "sacred action surpassing all others," and sacred music in the artistic expression of its proclamation by the singers and musicians who perform it, so much the more holy will such a music be, so much more does such a music realize in practice the petition of the Lord's prayer: "Hallowed be thy name!"

Pope John Paul II has given us two forceful reminders of the truth upon which any initiatives toward unity must necessarily be based. The first was addressed to the American bishops gathered on October 5, 1979, at Quigley Seminary in Chicago:

And let us always recall that the validity of all liturgical development and the effectiveness of every liturgical
like the tritone searching for resolution. Each tone can go in different directions, yet each tone yearns for resolution often into the same chord.

An Opportunity

We have an opportunity. With Diekmann and Hehir, we need to admit that we simply have not completed our work. Our opportunity is to embrace brothers and sisters of differing views and dedicate ourselves further to promoting active participation in the liturgy and in the mission. We need to be diligent teachers of the formative elements of Catholicism. We need to name clearly and to celebrate Catholic spirituality: The Paschal Mystery, Catholic liturgy, and Catholic mission.

Our Catholic mission is none other than the making of right relationships between God and humanity, between people, and between the human race and its resources of the earth. With this sense of justice, we cannot run in fear from conflict. Instead, we need to gather round the Table, tell our stories, and share what we have with all. In the midst of the suffering, in the midst of the conflict, we find Christ who leads us to new life.

Notes


3. Ibid.

4. Ibid.

5. Quotation based on my notes taken during the National Meeting of Liturgical Committees (FDLC National Meeting), October 1996.

The second reminder was presented during the ad limina visit of the Brazilian bishops of pastoral region Sul-I, on March 20, 1990:

Legitimate and necessary concern for current realities in the concrete lives of people cannot make us forget the true nature of liturgical actions. It is clear that the Mass is not the time to “celebrate” human dignity or purely terrestrial claims or hopes. It is rather the sacrifice which renders Christ really present in the sacrament.

This concise statement of Catholic belief really requires no further comment. If it and the consequences which flow from it, are not accepted and put into practice by all concerned, then any talk of “common ground” is nugatory.

Notes

1. “To accomplish so great a work, Christ is always present in his Church, especially in its liturgical celebrations…”

2. “Christ always truly associates the Church with himself in this great work wherein God is perfectly glorified and the recipients made holy. The Church is the Lord’s beloved Bride who calls to him and through him offers worship to the eternal Father.

3. “Rightly then, the liturgy is considered as an exercise of the priestly office of Jesus Christ. In the liturgy, by means of symbols perceptible to the senses, human sanctification is signified and brought about in ways proper to each of these signs; in the liturgy the whole public worship is performed by the Mystical Body of Jesus Christ, that is, by the Head and his members.

4. “From this it follows that every liturgical celebration, because it is an action of Christ the Priest and of his Body which is the Church, is a sacred action surpassing all others; no other action of the Church can equal its effectiveness by the same title and to the same degree.”


Called to Be Catholic: Church in a Time of Peril

II: Urgent Questions

There are urgent questions that the church in the United States knows it must address openly and honestly but which it increasingly feels pressed to evade, or, at best, address obliquely. These issues include:

- the changing roles of women.
- the organization and effectiveness of religious education.
- the Eucharistic liturgy as most Catholics experience it.
- the meaning of human sexuality, and the gap between church teachings and the convictions of many faithful in this and several other areas of morality.
- the image and morale of priests, and the declining ratios of priests and vowed religious to people in the pew.
- the succession of lay people to positions of leadership formerly held by priests and sisters, and the provision of an adequate formation for ministers, both ordained and lay.
- the ways in which the church is present in political life, its responsibility to the poor and defenseless, and its support for lay people in their family life and daily callings.
- the capacity of the church to embrace African-American, Latino, and Asian populations, their cultural heritage, and their social concerns.
- the survival of Catholic school systems, colleges and universities.

The second section of Called to Be Catholic provides a non-exhaustive list of "urgent questions" presently confronting the church (understood by the document as Roman Catholicism) in the United States. Other issues equally urgent might well be identified (e.g., not only "eucharist as most Catholics experience it," but also our structures of initiation, penitential practices, and preparation for and celebration of marriage and ordination), and the ways in which the document formulates these issues might well be challenged (e.g., is there really a "widespread awareness that . . . the goals of liturgical renewal have been met more in letter than in spirit"). Still, all of the topics identified have more or less direct application to the ministry of pastoral musicians. Of the thirteen issues targeted by the statement, I will comment on only five, not because the others are unimportant or irrelevant to the world of pastoral music, but simply because of space limitations.

I hope these few reflections may give some hint of how Called to Be Catholic may spark conversations among pastoral musicians. I look forward to those conversations.

Issue One:
The eucharistic liturgy as Catholics experience it

Since Called to Be Catholic itself identifies "liturgies marred by . . . unsuitable music and banal sentiments in hymns," it is easy to see this topic as directly pertinent to pastoral musicians. The document notes tensions between "informal or 'horizontal'" and "solemn or 'vertical'" conceptions of the liturgy. These tensions began to develop soon.
Mannion

welcome partner in the work of reform.”
Father Moroney sees the critical need for a respectful and comprehensive dialogue because “the liturgical life of our church is deeply fractured and the way we celebrate the eucharist is more often the source and summit of division than of ‘the true Christian spirit’.”

At the October 1996 meeting of the FDLC, Bishop Donald W. Trautman of Erie, PA, outgoing chairman of the BCL, described the current tensions in these words: “This is not an easy time for liturgists. Unfortunately, terrorist jokes about liturgists are still in vogue. Tensions abound, criticisms continue, confidence erodes, and divisions multiply.” Liturgists seeking earnestly to serve the church can be overcome by “disillusionment, discouragement, and dejection.”

Bishop Trautman thinks that the pervasive atmosphere of harsh criticism and accusation quenches the spirit of hope which should animate ongoing liturgical reform.

Whether within the Common Ground Project or through other forums, the atmosphere of overheated discussion on liturgical matters in U.S. Catholicism needs to be addressed and a new dia-

health care facilities and social services, and the articulation of a distinct and appropriate religious identity and mission for those institutions.

- the dwindling financial support from parishioners.
- the manner of decision-making and consultation in church governance.
- the responsibility of theology to authoritative church teachings.
- the place of collegiality and subsidiarity in the relations between Rome and the American episcopacy.

As long as such topics remain inadequately addressed, the near future of American Catholic life is at risk. Yet in almost every case, the necessary conversation runs up against polarized positions that have so magnified fears and so strained sensitivities that even the simplest lines of inquiry are often fiercely resisted. Consider for example, just two of these topics.

On every side, there are reports that many Catholics are reaching adulthood with barely a rudimentary knowledge of their faith, with an attenuated sense of sacrament, and with

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after the close of Vatican II, dividing pastoral musicians into “folk” and “classical” camps. This division was often reinforced by the environments in which the particular liturgy was celebrated: the “choir Mass” in the “upstairs church” and the “hootenanny Mass” in the church basement or school gym.

While some communities may still experience such celebrational divisions based on repertoire and style, many communities have discovered a middle way, refusing the simple dichotomy and seeking to incorporate the best music of any style into Catholic sung worship. Recently Thomas Day, whose book Why Catholics Can’t Sing was generally regarded as a needed cri-de-coeur by the “classical” camp and as elitist hissing by the “folk” camp, has signaled in the pages of this magazine his belief that a new “maturity” has entered the discussion and practice of pastoral music in the United States.1 Could it be that pastoral musicians, who have learned not only to tolerate but to cherish the breadth of our liturgical music heritage and the explosion of creativity unleashed by the recent liturgical reforms, may be able to model for other conversational partners

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logue set in motion.

Ground Rules for Constructive Dialogue

What would be some good ground rules for a more constructive mode of dialogue? I propose the following: (1) Name calling and uncharitable speech regarding official and unofficial liturgical organizations, committees, and institutions is unacceptable; (2) a tribal lining up for or against liturgical initiatives, as if they must absolutely and intrinsically be deemed either good or bad, should be avoided; (3) the focus must be kept on issues in their theological, historical, and pastoral contexts, not on personalities and groups and their surmised hidden agendas or outlooks; (4) it is crucial to listen carefully to those with whom we most disagree in the sincere expectation that they may have something to teach us; (5) a truly dialogical spirit must be trusted to moderate points of view that tend to become exaggerated or extreme when no one is willing to listen; (6, for conservatives) those who are proposing or advancing further liturgical changes are not out to destroy tradition, or the church; (7, for progressives) those who raise questions or criticisms about proposals for additional reform are not all thoughtless reactionaries.

This list of proposed ground rules is not exhaustive, but it is a start. Its implementation would surely help Catholics of all liturgical persuasions to recognize and deepen the common ground they already inhabit week after week around the Lord’s eucharistic table.

High Profile Questions

The statement Called to Be Catholic, which undergirds the Common Ground Project, raises some “urgent questions,” among them a number with a high liturgical profile. One is the “changing roles of women.” Does the church offer any common ground between those who oppose the ordination of women and those who seek it—to be sure, the most dramatic framing of the issue. I think it does. This common ground exists in the form of the broad range of lay liturgical ministries which the Church has approved since Vatican II and are now open to women: reading, special minis-
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try of the eucharist and, most recently, altar service. "Conservatives" are reluctant to implement these options, while "liberals" tend to dismiss them as too little. If the former tend to be "more Catholic than the Pope" in their stance, the latter often show little appreciation for the enormous strides made in the opening up of women's liturgical roles and act as if nothing much has changed since Vatican II. Common ground is indeed identifiable regarding women's roles and it should be advanced by a faithful and generous implementation of what is provided for in the official liturgical norms of the Church.

Another area of concern is "the eucharistic liturgy as most Catholics experience it." Much attention is given to debates about the form the liturgy should take for the future. Restorationists want to bring back the Tridentine Mass; Adoremus seeks a "reform of the reform"; inculturationists push to adapt the liturgy to American culture; the BCL and the International Commission on English in the Liturgy (ICEL) want to hold the course among the heady winds provided by the contrasting and often conflicting liturgical agendas operating today. What kind of common ground will unite such diversity? I suggest that unity might be found in renewed focus by all on the spiritual quality of the liturgy. There is nothing to prevent the drastic improvement necessary today in the areas of priestly leadership and homilizing, well-trained lay ministry, reverently conducted ceremonies, better music, and prayerful and serious atmosphere in worship.

Ordinary Catholics—of whatever persuasion—do not fight very much over texts, translations, and ritual options (the bread and butter of professional liturgists and diocesan staffs).

Catholics dislike old-fashioned authoritarianism in priestly leadership in the liturgy, and "conservative" Catholics cannot stand the neo-clerical dominance of the liturgy by "progressive" clergy. Here is an area for common discussion and the advancement of sensible principles so that the various expressions of clericalism, old-fashioned and new-fangled, which are the bane of Catholic worship, can be positively dealt with.

A third concern is "the capacity of the church to enhance African-American, Latino, and Asian populations, their cultural heritage and their social concerns." Some who promote the restoration of the Latin Mass today continue to espouse a kind of fundamentalism, holding that the Tridentine Mass represents the only legitimate form the eucharist may take. The more adventurous inculturationists, on the other end of the ideological spectrum, act as though the Mass be reworked and remodeled into almost any ethnic or cultural shape. How do we get dialogue going here? Perhaps by reference to the Eastern Catholic rites, which combine distinctive and diverse cultural expressions with a fundamental liturgical catholicity. If Catholics of all persuasions were to be exposed more often and more self-consciously to the richness of the Catholic liturgical heritage, the values of liturgical unity and diversity might be more easily understood and advanced.

As the primary expression of the church's life, and one in which every committed Catholic participates, the liturgy represents promising theoretical and practical arena for the Common Ground Project.

Joncas

families of mixed denominations, it clearly falls short of the Lord's intention that the eucharistic meal be not only a sign but a means of genuine communion between God and humanity. Pastoral musicians have already contributed to ecumenical consciousness by programming, as part of Catholic worship, hymns from the Lutheran and Reformed traditions, Orthodox chants, Anglican anthems, evangelical witness songs, because such choices subtly reinforce the notion that common recognition of baptism is foundational for common Christian worship. Perhaps regular ecumenical concerts and hymn-fests, Bible services, and agape meals may prepare the ground for more profound eucharistic sharing.

Issue Two:
The image and morale of priests, and the declining ratio of priests and vowed religious to people in the pews

Since I am an ordained presbyter (priest), I may be suspected of special pleading in treating this topic, but I hope that my perspective may have some validity. One of the questionable joys of inhabiting both the clerical and the musical world is that I hear how members of each group habitually refer to the other. I ceased long ago being shocked at the amount of musician bashing in which the clergy indulge—stories of prima donna cantors, theologically incompetent lyricist-composers, pastorally irresponsible music directors. I also stopped wondering long ago about the vitriol directed by musicians at the clergy—narratives of inept presiders, unappreciative pastors, and demeaning authoritarians. Called to Be Catholic would challenge both groups to cease demonizing the other, to realize that clergy and pastoral musicians are fallible disciples, and to embrace a common vision of ministry rather than defend turf. The concern (in the document and in this article) is not only for the image and morale of priests, but also for all those in pastoral ministry, many of whom are frequently treated by the faithful as indentured servants and are attacked by ideologues of whatever stripe.

A second point related to this topic concerns the need to acknowledge that the "trickle-down" theory of liturgical
and musical formation espoused by the Constitution on the Sacred Liturgy in 1963 has not worked and probably will not work in the foreseeable future. Articles 14-19 and 114-115 of the Constitution assumed that the Catholic faithful would be shaped in liturgical spirituality and instructed in liturgical music by a well-prepared and highly disciplined cadre of priests and vowed religious. In fact, not only have the numbers of priests and vowed religious declined in proportion to other members of Christ’s faithful in the United States (one consequence being the need, as noted above, for communion services), but a significant number of lay people are actually better prepared and more deeply formed in liturgical life than their ordained and religious leaders. Thus, rather than lamenting a lack of clerical leadership in the area of liturgical formation, it may be incumbent on pastoral musicians to work with those charged with Christian education and formation in order to sustain and support a community’s liturgical spirituality.

**Issue Three:**

The succession of lay people to positions of leadership formerly held by priests and sisters, and the provision of an adequate formation for ministers, ordained and lay

This issue obviously has connections with the first two issues examined here. Social scientists have recently traced a shift in understanding of societal leadership from “vocation” through “profession” to “career.” What was once conceptualized as a call from God to a particular mission in the church or in the world (e.g., monastic life, ordination, evangelizing the “heathen”) later became a call to take one’s place in a particular guild, whose membership set up certain expectations among themselves, usually identified by the name of their trade, the particular group that they served or the way they served the general populace, and some transcendent referent (e.g., in the “learned professions,” a guild might call its members “doctor,” the group they serve are “patients,” and the transcendent referent is “well-being,” similarly lawyer/clients/justice or minister/congregants/salvation). But “professions” in recent years have been reconceptualized as “careers,” in which the notion of the guild membership holding itself to certain inviolable standards of competence and ethical behavior has given way to the pursuit of status and monetary reward.

If this analysis is cogent, it has profound implications for the work of pastoral musicians. Does one have a “vocation” to be a pastoral musician? In various places and times in the church’s history, to become a cantor or choir member one had to enter the ranks of the minor clergy, but “cantor” does not appear among the various ministries (e.g., lector, acolyte) in which one of the baptized may be formally installed today. So does one have a “profession” as a pastoral musician? If so, how is a beginner apprenticed, trained, and acknowledged as a member of the guild? What is the body of knowledge that must be mastered? What claims may be made on the guild member by those who are being served, and to what transcendent principle does the pastoral musician give allegiance? So, then, do we simply assume a “career” as a pastoral musician, and, if so, do we sell our skills to the highest bidder without allegiance to a particular community of faith or a set of artistic standards? It should be clear that the need to think through the vocation/profession/career aspects of pastoral musicianship is an urgent task for the future.

**Issue Four:**

The capacity of the Church to embrace African-American, Latino, and Asian populations, their cultural heritages, and their social concerns

Careful attention to demographic projections indicates that the ethnic and socio-economic character of the Catholic population in the United States is changing. Many traditional Catholic communities of Irish, Polish, German, French, or Italian heritage are experiencing declines in membership, especially as the grandchildren and great-grandchildren of immigrants become thoroughly assimilated into secular culture.
and achieve high levels of education, status, and financial success. Meanwhile, new immigrant populations of Vietnamese and Hmong join already settled Filipino Catholics; Spanish speaking Catholics with a variety of cultural heritages (Central and South American, Mexican, Cuban, Puerto Rican, etc.) are claiming respectful attention; and Native-American and African-American populations are swelling the ranks of Catholics in the United States.

In many ways pastoral musicians find themselves at the forefront of expressing and embracing the heritages and social concerns of these populations. Just as Irish worshipers in the United States once learned to love singing “Holy God, We Praise Thy Name,” and Polish worshipers caroled Christmas into the United States with “Bringing a Torch, Jeanette Isabella,” and Italian communities in North America marked Good Friday services with “Were You There When They Crucified My Lord?” while maintaining their own religious song traditions, so contemporary Roman Catholics are learning to sing “Pescador de Hombres” and “Thuma Mina.”

A difficult question worthy of much discussion by pastoral musicians is the propriety of introducing various languages and musical styles into the sung prayer of communities for the sake of “consciousness raising,” when representatives of the communities that use these spoken and sung languages are not physically present in the assembly. A further question concerns the propriety of composers from a particular heritage attempting to write in the idiom of another heritage. Is this homage or exploitation? Yet another question worth considering is the use of liturgical music written to be used with Hebrew or one of the ancient languages of Christian worship: Latin and Greek. Does the use of such compositions provide a link with a pre-Vatican II past and a “trans-cultural” form of worship, or is it simply alienating to present worshipers?

Issue Five: The dwindling financial support from parishioners

This issue connects to the one we have just considered. Since the United States has never had a tradition of state support for an established church, almost all church revenues come from the membership. A remarkable pattern of generous giving for the common good inspired previous generations of Catholics in the United States. They built and funded not only a school system able to offer an alternative to state-sponsored education, but also a health care system that took its place beside other denominations and state-supported institutions of healing, and a system of charitable relief for the needy at local, national, and international levels, complementing state and federal welfare programs. In addition, Catholics built and supported houses of worship, living quarters for their ministers, and meeting halls of one kind and another. Although the salaries paid to priests, nuns, brothers, and lay workers were usually at (or below) subsistence level, this meager pay was usually offset by other “perks” provided by a close-knit Catholic community.

It appears that this pattern has changed, at least in some settled Catholic communities. Giving patterns have shifted from generous support for the common good to payment for services rendered. The Sunday collection is not perceived as a full-hearted return to God for blessings received or an exercise in the biblical notion of stewardship, but as the means by which the parishioners can guarantee that the financial costs will be met for maintaining the parish plant, attending to the needs of the parishioners, or funding pet projects. Although many Catholics have moved from lower to higher financial brackets, the proportion of giving to income has not kept pace as they have increased their financial resources.

Prior to the Second Vatican Council, it was rare to find a salaried church musician in Catholic parishes in the United States. While cathedrals and similar “great churches” might sometimes hire a full-time musician to serve as choir master/organist/composer, most churches relied on volunteers. Though monies might be provided, in those days, for choral music, journal subscriptions, education events, or Christmas bonuses, it was expected that musicians would contribute their services without looking for a salaried recompense. In many cases, an associate pastor or woman religious served as the choir master/or- ganist.

In the reconfiguring of parochial ministries in the 1960s and 1970s, a significant number of communities in addition to the “great churches” hired musician-liturgists to be part of a parish team which might also include salaried directors of religious education and formation, charity and social justice coordinators, financial administrators, and pastoral assistants. It appears, however, that we are presently in a “retracement” or “downsizing” pattern. The large staffs of specialized ministers of the 1970s and 1980s have given way to smaller groups of generalists, whose primary responsibilities do not include particular tasks, but rather “empowering” and coordinating the ministries of the laity. In this climate it is increasingly difficult to guarantee a pastoral musician full-time employment at a living wage. Since there are few contractual obligations or strategies for collective bargaining available to pastoral musicians, many live in financially precarious situations, dependent on the good will of the pastor (or the financial administrator) and forced to supplement their incomes with outside “gigs.” If such a pattern continues it will be difficult to interest young people in making the temporal and financial commitment that it takes to become a competent pastoral musician.

Notes


2. One might also argue against the “trickle-down” theory that the forms of liturgical spirituality appropriate to the vast majority of the baptized (i.e., lay people) would not be easily generated by the minority of the baptized (i.e., those who are ordained or vowed religious) who live a clerical or vowed life. How the liturgy pervades life in a monastery is quite different from how it pervades life in a family.

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Called to Be Catholic, Section III

Accountability—A Way Forward

BY JOHN ROMERI

Re-reading through the list of "urgent questions" in Section II of Called to be Catholic (see pages 17-20) certainly causes the many issues which face the Catholic Church as we know it in the United States to well up in the mind of any pastoral musician. Those of us who work closely within its structure each day know intimately that we have no easy task on our hands. So many of these questions and issues directly affect our ministry and our lives. Many of the issues are the very things that challenge our faith as we live it out in this institutional church. For some, it has become too difficult even to con-...
Romero

tinue to minister in the face of such issues. The role of women, the emergence of lay leadership, the lack of training many of our laity seem to have, the poor celebrations of our eucharistic liturgy experienced by so many Catholics each week, even the finances of the parishes, all of these, and more could be enumerated, are of grave concern to every parish musician, especially those who have dedicated their life’s work to this ministry.

We also know that we serve the people, those real faith-filled people in our parishes who keep us going. They are the ones who very often are inspirations to our own faith life. These are the people who love their church so dearly. They know that the many concerns raised are met with a variety of responses in any one parish. These wise souls know that the issue of church is so much larger than the sum of these issues.

Undisputed Challenge

The third section of Called to be Catholic opens with a statement and a challenge that few, if any, believers would dispute as true: “Jesus Christ, present in the Scripture and sacrament, is central to all that we do; he must always be the measure and not what is measured.” This statement and its challenge are no doubt paramount to every parish musician, yet in the busyness of our often overworked lives, they may actually be the last things we think about. How well the entrance procession was executed, the choir rendition of the anthem, or even the participation of the people may become our “measuring” stick instead of the central truth of Christ’s presence. This statement is a real wake-up call to all in the ministry. It is a wake-up call needed by all American Catholics; it is a call to rise up and take responsibility for leadership.

“The Church’s leadership, both clerical and lay, must reaffirm and promote the full range and demands of authentic church’s leadership, both clerical and lay, must reaffirm and promote the full range and demands of authentic.

Ruff

bishops forbade Latin chant: for instance, the bishop of Mainz in 1837. Common folk weren’t necessarily opposed to vernacular, as long as well-known favorites were sung. In some places parishioners would “counter-sing”—open the new hymnal, but sing loudly from memory an older text instead of what was on the page. Archbishop Colloredo of Salzburg

In some places parishioners would “counter-sing”—open the new hymnal, but sing loudly from memory an older text instead of what was on the page.

Not Doing Too Badly

Common ground, common song: by comparison, I don’t know that we’re doing so badly in the late twentieth century. To be sure, we have our differences of opinion about worship music (Strophic hymns or cantorial antiphons? What’s the choir’s role? Who determines aesthetic quality?). But the first thing that strikes me in reading the Called to Be Catholic statement inspired by the dearly loved, late Cardinal Bernardin is this: The common ground we liturgical musicians stand on today actually occupies quite a broad area. Much hard work has been done in these past decades of renewal, and significant areas of consensus are emerging. Even more important, a spirit of respect and reconciliation has arisen where there had been right after Vatican II, I’m told by those who were there, conversations rather more strident and divisive.

Maybe I’m overly optimistic, or else I am looking at the scene in our country from too far away, but I discern areas of agreement among us that offer real
Romeri

unity, acceptable diversity, and respectful dialogue.” At first reading, it’s easy to think that this is directed to “other Church leaders.” Parish musicians are seldom if ever in a position to effect changes of any significance. We all know that we’re in a profession of which we might become the master, but, no matter how hard we work or how many extra hours we put in, we will never be the boss. It seems that, as these things go, we’ll never be in charge. However, on a closer examination, and with that central challenge ringing in our ears—to make Christ the measure of what we do—we might just find that parish musicians are among those in charge of the greatest means to do what the Church is supposed to do. We are responsible, after all, for putting music and, even more important, text in the minds and on the lips of the whole Church. Many of our tradition’s prayers and many of the most important scripture texts are directly put into the lives of our assembly through music. (As an aside, I have seen this operate in the lives of my own children: They could sing the complete Lord’s Prayer long before they could recite it.) We do indeed have a powerful tool in our charge.

Through music and, especially, through musical liturgy, we have the ability to give unity to this diverse Church of ours through the great wealth of repertoire at our disposal. Available to us as to no other generation of musicians before us are centuries of repertoire from which to choose. If we make careful

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grounds for hope. Ritual, active participation, choirs, pastoral sensitivity, musical quality: everyone I know favors all of these. I think of my own involvement in drafting the Snowbird Statement, and the stimulating, productive conversations I’ve since had with friends and colleagues involved in the Milwaukee Symposium. Many have noticed the extensive common ground the two statements share, alongside the differences of emphasis which are sure to encourage further fruitful reflection.

This call is rightly seen as an affirmation of ritual music . . .
In our view it is elements as simple as these that are the foundation and framework of liturgical music.

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I’ve been asked to write on the way forward for liturgical musicians—as Called to Be Catholic asks, “What will it take for the Catholic Church in the United States to escape from partisanship and the paralysis it threatens to engender?” If I’m reading the signs of the times correctly, the task for us liturgical musicians is more one of building on strengths and putting shared convictions into practice, than it is one of searching out new schemes or state-of-emergency plans to “escape from partisanship and paralysis.” There are no cannons in sight.

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choices, seeking only what is worthy of our assembly’s prayer, in all styles and forms of music, we might model for the entire Church just what that “respectful” dialogue, which is a central concern of Called to be Catholic, might look like. Far too frequently, it is music itself that divides a parish: the traditional choir versus the contemporary ensemble. The eucharistic celebration at 9:00 A.M. hardly resembles that celebrated an hour or so later. Parishes are unable to come together for any “parish” feast or the Triduum because their musical repertoires so divide them.

Lessons from Europe

Though the Catholic Church in the nations of Europe has its own set of problems to contend with, the European Churches do serve as models for us of just how traditions can be maintained to serve the need for a “common ground,” even in countries that have faithfully adopted (and, sometimes, led) the liturgical changes following Vatican II. In Vienna, for instance, on a given Sunday one can choose from a number of Mozart, Haydn, or Schubert Masses being performed; in Paris, one can hear wild improvisations from the grand orgue in the rear gallery, but yet throughout Europe one can still vigorously chant Credo III with any congregation. In our American quest for the newest, the latest, the hottest, we may have lost the sense of being part of a “Catholic” Church which has a musical history that is longer than the last thirty years, and so we may have misplaced our concern for catholicity, which is just as important as concerns over ethnic music and inculturation. In suburban parishes throughout this country it would be all too easy to attend liturgies that offer only music written within the last ten years, offered without any sense of how that community has been deprived of its opportunity to experience communion with the Church across space and time.

When they find themselves caught up in debates about conflicting values such as tradition and adaptation or inculturation, musicians often find themselves branded as “traditional” or “contemporary,” and, all too often, the divisions created by such debates make the gulf between trained and volunteer musicians grow ever wider. If musicians are to help lead the way to authentic accountability as we sort out these tough issues, we must model just what a renewed openness can produce.

Musicians Can Contribute

As a Church we have great challenges to meet, and any contribution that parish musicians might make to meeting the challenges or even any sense of ultimate accountability that parish musicians might have to offer our contributions must seem limited. But this is not the case. There are firm steps we can take to insure better Sunday celebrations, to place texts that express sound theology on the lips of our assemblies. It is also very much our place to be informed on these matters. We are public lay leaders in ministry, so we can expect that the groups we encounter in our music ministry, the parishioners, and the general public will often approach us expecting to receive our "enlightened" opinion and help in clarifying their own views. Called to be Catholic warns us against "pop scholarship, sound-bite theology, unhistorical assertions, and flippant dismissals that have become too common on both the right and the left of the church."

It is, then, this writer’s hope that parish musicians, who have already been leading the way in developing a pastoral sensitivity to needed liturgical reforms, will help lead the way while we as a Church search for that common ground "ruled by a renewed spirit of civility, dialogue, generosity, and a broad and serious consultation."

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Ruff

A Practical Proposal

My proposal for the way forward is a practical one. It concerns a fundamental area of common ground between Milwaukee and Snowbird. In what I think is perhaps the most important (and most easily overlooked) paragraph of Snowbird, we called for "the participation of priests, other ministers and people in a greater variety of responses, acclamations, dialogues, and prayers" (no. 18). This call is rightly seen as an affirmation of ritual music, a notion presented so comprehensively and compellingly in the Milwaukee Report. What we meant in Snowbird (no. 18) is this: Sing the liturgy itself. "Amen," "And also with you," "Thanks be to God," "Glory to you, O Lord,"—in our view it is elements as simple as these that are the foundation and framework of liturgical music. It is these that must ring from the lips of our people with their priests and ministers. All other musical delights such as strophic hymns, choral anthems, or instrumental solos (delights which we also score how natural such sung participation is. If I were assigned to preside in a small mission parish for a twice monthly Saturday night Mass, I would seriously consider beginning to sing every "The Lord be with you," the response after the Gospel, the dismissal, and so forth. I suspect that in many small flocks would sing more readily along these lines than any other.

What does my proposal have to do with common ground in an allegedly polarized church in the United States? If even half of what we say about the power of ritual and the power of music is true, such sung liturgy (to use a tautology) has tremendous potential for forming us into, as Called to Be Catholic puts it, "a chosen people, a mysterious communion, a foreshadowing of the Kingdom, a spiritual family." Think of it—any priest anywhere sings "The peace of the Lord be with you always," any deacon sings "The Mass is ended," and Catholics of all backgrounds and all opinions, by responding in song, are united in their common liturgy. A cantor (or if need be, a presider) intones "Agnus Dei" of Mass XVIII as bread is broken and wine is poured, and Catholics of various tongues are united in singing in that tongue belonging to all and none (but much more similar to Spanish than English). Simple, easily learned, eminently repeatable ritual music—common ground for a common faith.

Of course a wide variety of music in a wide variety of styles would continue to sound in between and alongside these sung responses and dialogues. Lutheran hymns, guitar, Latin chant, drums, Victorian anthems—surely God is generous (or if need be, forgiving) with us. But the glue holding all of this variety together would be common ritual music which is too simple, too elemental to belong to any style or be claimed by any faction. Because of its simplicity, such ritual music would stand well alongside any musical style or genre. What a powerful symbol of a unified church!

The ritual music of the Roman liturgy itself is primary, and I believe it is the common ground we need.

happen to support) are in a sense secondary. The ritual music of the Roman liturgy itself is primary, and I believe it is the common ground we need.

Where such singing of responses and dialogues has been implemented, results have been promising. People that can't seem to muster the necessary physical and psychological resources to pick up a hymnal, people that can't be bothered with leaflets or squinting at an overhead screen, vaguely and rightly feel that such ordinary liturgical items belong to them, that they ought to utter them. Even among "non-singers" who are accustomed to reciting such responses, lips have been seen to be moving. The "music" (the word is almost an overstatement) need not be complex—perhaps one pitch, perhaps a drop of a third, rarely more than three pitches in a given phrase. It may even be better not to rehearse the congregation, just to under-

requirement for ordination than oaths of obedience.) Composers who keep writing their new Masses with their new ritual music would be challenged to put their efforts elsewhere, where they do not put the sung participation of the people of God at risk. In order to have melodic unity across the church, supervision would be necessary from bishops whose office requires of them such safeguarding of orthodoxy (right worship). The challenges are not negligible. But the potential for uniting the church at the summit and font of our common life is tremendous.

Military cannons have been used to discipline unruly crowds, and legal cannons have also been used to discipline unruly flocks. The single "th" canon came to be used in law because of its older, original meaning as a rule or standard. The liturgy is of course such a canon. It is the rule of faith and the standard of sung worship. I believe that the liturgy offers in this sense a canon for how we pastoral musicians should move forward.

Common ground, common song? Call in the cannons!

Simple, But Maybe Not Easy

What I am advocating is simple, but not necessarily easy. Implementation of this proposal would require much missionary work among my brother priests. (Perhaps fitness to preside at sung liturgy would become a more pressing

Note

1. I will attempt to offer a more extensive summary of this complicated, bizarre era as part of a forthcoming piece on the Singmesse of Franz Schubert in this two hundredth anniversary year of his birth.
Working Principles

BY REMBERT G. WEAKLAND, O.S.B.

The final section of Called to Be Catholic does not deal with ideas as much as attitudes. It challenges every one of us to examine how we dialogue and debate in the Church. It asks us to leave behind some of our favorite hobby-horses in order to listen to others with more open ears. It calls us to give up our martyr complexes and to look at the situation of the Church today realistically as well as humbly. Putting the best slant on others’ motives demands a new kind of asceticism and discipline.

But the question that immediately comes to mind is this: Does that mean that we will always end up with a compromise solution, one that is neither fish nor fowl? Are we saying that there is no truth and that everyone can say and think what they will, that it all has equal value? By no means. What it says is that we must continue to search for the truth, dialogue and debate about that truth, but do so in a way that is civil and Christian. It is not meant to stifle debate but to stifle rancor. Often, however, the Catholic position is not “either/or” but “both/and.” At times we must struggle to understand how several values, at first seemingly contradictory and irreconcilable to us, could be held together, could actually be reconciled.

Since liturgy has been one of the most bitter battlegrounds in this post-conciliar period, liturgy is one area where more civil discourse is needed. Yet, I would like to assert that the fact that we fight so much over liturgy could in itself be a good sign: it could mean that worship is important to us. We prize it, we find it worth fighting about. When I was head of the Benedictine Order and

Called to Be Catholic: Church in a Time of Peril

IV: Working Principles

The revitalized Catholic common ground, we suggest, will be marked by a willingness to approach the church’s current situation with fresh eyes, open minds, and changed hearts. It will mean pursuing disagreements in a renewed spirit of dialogue. Specifically, we urge that Catholics be guided by working principles like these:

❖ We should recognize that no single group or viewpoint in the church has a complete monopoly on the truth. While the bishops united with the Pope have been specially endowed by God with the power to preserve the true faith, they too exercise their office by taking counsel with one another and with the experience of the whole church, past and present. Solutions to the church’s problems will almost inevitably emerge from a variety of sources.

❖ We should not envision ourselves or any one part of the church as a saving remnant. No group within the church should judge itself alone to be possessed of enlightenment or spurn the mass of Catholics, their leaders, or their institutions as unfaithful.

❖ We should test all proposals for their pastoral realism and potential impact on living individuals as well as for their theological truth. Pastoral effectiveness is a responsibility of leadership.

❖ We should presume that those with whom we differ are acting in good faith. They desire civility, charity, and a good-faith effort to understand their concerns. We should not substitute labels, abstractions, or blanketing terms—“radical feminism,” “the hierarchy,” “the Vatican”—for living, complicated realities.

❖ We should put the best possible construction on differing positions, addressing their strongest points rather than seizing upon the most vulnerable aspects in order to discredit them. We should

Most Rev. Rembert G. Weakland, O.S.B., a monk of St. Vincent Archabbey in Latrobe, PA, and the former Abbot Primate of the Benedictine Federation, is the Archbishop of Milwaukee, WI.
traveling to visit monasteries all over the world, I would be asked by officials in Rome how, given the cultural pluralism that abounded, I could recognize at once a Benedictine monastery. I always replied that it was by the issues that Benedictines fought over. The first question I would be asked in a Benedictine monastery was about liturgy, how other monasteries celebrated the divine office, how many were using the vernacular, and so on. (Whenever I would, by chance, visit a Jesuit community on such trips, I would never be asked such questions. They were more likely to ask me about the situation of the Church around the world.) We fight over the points that are clear to us.

**These Require Patience and Understanding**

In the area of liturgy there is still much to discuss. Discontent still abounds. By way of illustration I would like to mention two topics that will require patience and understanding.

The first is a perfect illustration of the “both/and” principle just mentioned. Some are very concerned about rubrics but are not sensitive to whether the liturgy has been meaningful to those present. On the other hand, some think a good liturgy is one where everyone comes away feeling good; they care nothing about rubrics. These two positions on the extreme ends of the spectrum must be avoided. It will make the dialogue easier if both are eliminated at once.

Liturgy is not just rubrics, but rubrics are important. Not all rubrics have the same value and one must know how to weigh their importance. On the other hand, a liturgy in which all the rubrics are performed correctly can result in a very dull and unmoving ceremony. One will not necessarily be aware that this moment is special, that God is active among us, that there are signs of the transcendent just because the rubrics are fulfilled perfectly. On the other hand, just because the participants have a “good feeling” does not make a celebration a good liturgy. “Good feelings” may not communicate a sense of the transcendent, a sense that God is among us, a sense of reverence. Both sides have to be willing to see a larger picture. The faithful following of the rubrics gives a ceremony a connection with the larger Church and its living tradition. Performing the rubrics with sense, meaning, and conviction helps people in the expression of...
their faith as a living reality. It is a matter of “both/and.”

A second area that can be the subject of much debate concerns cultural adaptation. Vatican Council II, in principle, admitted that the liturgy could be adapted to the culture of the people, but it did not give individuals the right to do so on their own. Such adaptations must be carefully done. It is not an easy issue to deal with in practice. Some cultural manifestations are simply not appropriate for church and create a false atmosphere, not one of prayer and reverence. So, for example, I do not see how one can approve of the Polka Masses that abound. The polka in church simply produces wrong cultural associations: Polka music is associated with
dance halls. Pastoral musicians must help people pray, not entertain them or distract them.

But there are many more cultural adaptations that are possible and that require careful thought, adaptations for which the solution is not as clear as it is for the Polka Mass. Some music might be as good as what we normally find in our churches but should not be used because it is associated with a totally different milieu. I think, for example, of the songs from Fiddler on the Roof that I hear are sung at some weddings. Long ago the Catholic Church had decided that not every good piece of music belongs in church. I point out this area as one of the most complicated, one where we certainly need more discussion. Cultural adaptation in the United States is especially difficult because of the many cultures and levels of culture that abound here.

**Pointing in the Right Direction**

Right now liturgists have a bad reputation for being intractable. Jokes abound about their obstinacy. Perhaps the document *Called to be Catholic* is simply pointing out, particularly when it comes to liturgy, that we need to listen more, to consult more, and to explain to the parishioners, in a way that is not defensive, why we are doing what we are doing. Taking the time and making the effort to explain rationally to others the practices we have implemented or are planning to implement may also help us to rethink some of the things we are doing or are preparing to do. Many more good Catholics are turned away by the manner and attitude of musicians and liturgists than leave because of the arguments themselves.

One cannot win all the time, but a bit more civility and willingness to listen will go a long way toward giving people the sense that they have at least been heard. Perhaps that is already the first step toward healing some of the hurts that many are feeling about the changes that have been made in the liturgy since Vatican Council II. This last section of *Called to be Catholic* challenges us to listen more, to consult more, to reflect more, and to be less prone to think we are always right. Is that asking too much of liturgists and musicians?

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DMMD: Professional Concerns

BY MALCOLM KOGUT

Musician-Staff Relations Revisited

Two Franciscan friars were journeying across the country evangelizing people. They came to the bank of a river, but there was no bridge at that point. Standing by the river was a beautiful young lady who also had to cross, but she told the friars that she was afraid to ford the river because she could not swim. So, the first friar immediately offered his assistance. He took the young lady in his arms and carried her across the river. She was so deeply grateful

Most people think of the church as a genteel, dignified institution, whose work is carried out by people with nice manners in an air of civility. But...

that, before they went their separate ways, she gave him a hug and a kiss. Once the woman had left, the second friar began berating his companion for his reckless, sinful behavior. For two hours, in fact, the first Franciscan walked in silence as his companion recited a litany of faults: holding the woman in his arms, allowing her to hug and kiss him, breaking the rules of chastity, and most certainly placing his soul at risk. When his determined silence appeared unable to stem the flood of complaints, the presumed sinner finally responded: “I carried that woman across the river and left her on the opposite bank. You are still carrying her.”

Malcolm Kogut, a member of the DMMD Professional Concerns Committee, is the director of prayer and worship at the Church of St. Gabriel, Schenectady, NY.

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In the final analysis of practically every story of conflict between a member of the clergy and a musician, insecurity, miscommunication, and no communication rank high on the list of causes for the atmosphere of friction that looms

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over priest and musician, both apostles, who serve God and his people under the banner of Christianity. Most people think of the church as a genteel, dignified institution, whose work is carried out by people with nice manners in an air of civility. But, when I attend various musical gatherings, I often hear the horror stories, the complaints, and the whines, about what Father did, or about “what he won’t let me do.” Consider the endless complaints of the second friar in my story. He may have meant well, but he didn’t know when to drop a subject, when to forgive a fault, or when to forget an incident. Such determination to focus on grievance and protestation usually masks a greater problem such as ignorance, fear, insecurity, or some other self-imposed limitations. The simple cure for such problems is offered in the Scriptures where Jesus admonishes Peter to forgive seventy times seven times. Whether we are in the role of persecutor or persecuted, maintaining a grudge taxes our energy and hardens our hearts. We must find ways to resolve, forgive, and to grow, rather than continuing to sulk, gossip, or fumble. After all, the task of the church is to fight sin, and we can hardly contribute to this task by fighting each other.

Consider Choir Rehearsals

Consider the average choir rehearsal. The music director chooses the music, marshals the voices, sets the tempo, and

prompts the singers to follow. When the baton descends, they had better sing on cue, because the director is the boss and the boss is always right. Even if wrong, the director is still right. If a mistake is made, the job of the choir members is to do what it takes to keep up with their conductor and to make it work. Now take a step back and view the larger picture. Father is there; he is your boss and, as we know, the boss is always right. By nature, we all need and want to be in control, but sometimes our plans get foiled because our way of leading may be different from that of another person. We may not be wrong, only different. At the 1996 NPM Regional Convention in Stamford, CT, during a panel discussion, Rev. Robert Burbank admonished the musicians to “remember who signs your paycheck,” and Michael McMahon retorted “remember who pays yours.” The issue isn’t about who is in control; it is about exploring ways to exercise power for benefit and not for control. Only then will the anarchy, inflated egos, and verbal sniping cease to exist. An old Zen saying sums it up: “The fastest way to get ahead in your chosen profession is to help promote those ahead of you.” Only then will tension lead to a healing and not to a grievance hearing.

Conflict in the parish workplace is a pervasive problem that threatens both peace and productivity. It is particularly appropriate to address problems early on, so as to avoid later and potentially tragic consequences. One of the greatest agents of conflict may be stress caused by such things as the loss of a crucial choir member, erratic scheduling, family responsibilities, monotonous tasks, overtime, high goals, a change in staff, fear of competition (for instance, from the “folk group”). Recognizing the true source of conflict and finding appropriate ways to resolve it require fact finding and collaborative problem solving. Autonomy, authoritarian managerial styles, and an absence of decision-making latitude can all produce an oppressive atmosphere where imposed limitations demean or diminish dignity and spirituality, and lead to the fear of failure, or to an attempt to demean another person. Working out conflict with grace, charity, and wisdom is the only solution.

The Language of Listening

A lot of people seem to lack the ability to communicate in the language of listening. It is a language we may not know, because we have never learned it. Instead of keeping our common goals and vision for the future firmly in mind, we frequently let our emotions and the thoughtless actions of others overwhelm us. We spend what might have been productive time dwelling on what we think of others, or what they may think of us. This may be the time to remember exactly what one shares with others in the way of common goals and visions for the future. All too often, however, we are not given the luxury of recalling such basic values. A musician awakes, so to speak, in the midst of a situation already overwhelmed with feelings of helplessness, a feeling that nothing can be done that is positive. It may be that another person is unwilling to forgive, to adapt, or deliberate over a dispute. Caught up in a feeling of despair, without taking the needed time to reflect, the musician resigns. And while this may relieve the pain of the current situation, if nothing constructive has been attempted, then the pattern is then in place for repeating this sad history at the next parish.

If all possible, it is certainly preferable to approach the problem through focusing on common goals and shared visions. But this is not to encourage passive acceptance as a better sort of solution than withdrawal from the scene of battle. In fact, passivity can be a threat to finding a solution. Like high blood pressure, it is a silent enemy. Sometimes the best solution is to terminate employment if someone is destroying us, and we can find no way to resist that destruction, or if, on the other hand, we find ourselves expending valuable energy destroying someone else. In either case, walking away from the situation may be the charitable thing to do, both for self-preservation and for the sake of the other party.

Choose Your Battles

Confrontation is always difficult, even when one supposes that one is right. But not everything is worth fighting for. Not everything in life and work is a contest to win or to lose. Do what can be done and then learn the lesson of letting go. Limitations can breed invention, creativity, and artistic capabilities. The goal is excellence, not perfection. Nobody is perfect and no one is going to become perfect (and remember that this includes Father). So let your employer know what your needs and desires are. Don’t hold him responsible if he can’t read your mind. If he says “no” because he can’t or doesn’t understand your point of view, then try to understand his. Accept his decision and move on. When a door is closed, invariably a window is opened.

The ability to recognize and resolve disputes is a valuable job skill that many of us are not trained to use. It can be taught, but finally one has to cultivate and learn what skills one possesses and,

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as important; what skills one lacks. Only through collaboration, creative effort, mutual respect, and a climate of communication, can a safe and supportive environment be fostered. Start on solutions by cultivating a sense of mutual interest. Engage in conversation, spend time relaxing together. Make sure that the pastor (or other employer) is aware of all music activities so that he can express an interest in those he would like to attend. Invite him to accompany you to an NPM Convention; joint participation might lead to a common understanding of goals and visions.

I was disappointed that only a handful of people took advantage of Kathy Hendricks’s workshop on “conflict management” at the 1996 Stamford Regional. Could it be that we don’t attend such programs because we fear that further training will somehow challenge what we are already doing? Perhaps there is more of a problem with our attitudes than with Father’s actions. We cannot avoid conflict, but by leaning forward, unclenching our fists, speaking gently, measuring our words, listening, learning, and communicating we may withstand it. If we do not have this talent, even if the propensity for it is not within us, we still may be able to acquire it. And, because we are believers, we should trust St. Luke’s promise to those who have to confront authority: “Do not worry about how you are to defend yourselves or what you are to say; for the Holy Spirit will teach you at that very hour what you are to say” (Luke 12:11-12). For those who are genuinely called to serve, this surely is enough.

Not everything is worth fighting for. Not everything in life and work is a contest.

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Psalms in Ordinary Time: 
New Grace, New Possibilities

BY PATRICIA DATCHUCK SÁNCHEZ

As the believing community begins to wend its collective way through the time after Pentecost, which ends the Easter Season, we seem to pick up in mid-stream (after the special feasts of the Holy Trinity and the Body and Blood of Christ) with a numbered “Sunday in Ordinary Time” (the last one of these that we saw this year was back in February; it was the Fifth Sunday in Ordinary Time). What makes things even more confusing is that the current edition of the Lectionary for Mass uses an older and more literal English translation of the Latin title for these Sundays per Annum (Sundays “of the Year”). However, during these several weeks that we now name ordinary time, the liturgical readings invite the assembly to reinvest all its energies in the extraordinary challenge of Christian living. For a people endowed with the very Spirit of God, the Sundays between Pentecost and Advent offer an annual opportunity for remembering who we are and what God has done for us: It is a time to redirect whatever has become skewed so as to witness more authentically to the abiding presence of God, in whom and by whom each of us is ever renewed.

If attitudes need adjusting, if focus needs more clarity, if priorities require some realignment, if the fire which the Spirit has kindled in the belly of every disciple needs some stoking, this long spate of “ordinary” Sundays lends itself extraordinarily well to the task of renewal at hand.

In keeping with this proposed effort, several of the responsorial psalms for this season are what Walter Brueggemann characterizes as prayers of new orientation. Admittedly, the majority of the Psalter’s songs give voice to the torment of the human experience, crying out to God in both individual and community lamentation. These psalms bring forth into the open and into the light the dark and seamy side of life; by naming the pain, these prayers enable those who speak and hear them to come to grips with the reality of suffering and to surrender it to God, who alone can make a difference.

But this is not the only movement or purpose of the psalms. Human existence is not simply an endless cycle of struggle and strife; there are also blessed, shining moments in every human life when disorientation and lament yield to

Patricia Datchuck Sánchez, a regular contributor to Celebration, Praying, and Cantor, has worked in adult religious education for more than twenty-five years; currently she lives in Hattiesburg, MS, with her husband and four children. This article is part of her three-year series on the responsorial psalms in the Lectionary for Mass.

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the joy and delight of a new direction. As Bruggemann explains, the psalms of new orientation bear witness to the surprising gift of new life just when none had been expected. It isn’t so much a return to an old, stable view as “it is the experience and surprise of grace . . . when there emerges in present life a new possibility that is inexplicable neither derived nor extrapolated, but wrought by the inscrutable power and goodness of God.” Three of these psalms of new orientation, which help believers in expressing the surprise of grace and in celebrating the new possibilities in life are Psalms 34, 23, and 33.

As the responsorial song for the 19th, 20th, and 21st Sundays in Ordinary Time, Psalm 34 rejoices in the fact that God always attends to the cries of the afflicted and delivers them from their affliction. The experience of this deliverance is palpably evident as the psalm exudes both a relief that the conflict has been resolved and a trust that there is nothing that God cannot and will not do for the sake of those in need. Judging “from the constant way the psalmist returns to troubles, afflictions, and helplessness,” Carroll Stuhlmueller concludes that the psalmist “probably experienced more than life’s normal share of problems.” Nevertheless, the composer of this psalm remained ever mindful of God’s faithfulness and looked to the future with unflinching hope.

Notice that the psalm’s superscription attributes this psalm to David upon being rescued from Abimelech. Actually, David feigned madness in order to escape from the Philistine king, Achish. It would appear that a scribe confused Achish, king of Gath, with a king of Gerar named Abimelech (Gen 20:26). Historical errors notwithstanding, the psalm’s superscription allows contemporary believers to appreciate how the scribes of the late post-exilic period looked for concrete, historical incidents in Israel’s early history, to provide an interpretive setting and to resist over-spiritualizing their prayerful expressions. The psalms are songs for real people, living a real life, relating to a real and present God who is totally engaged in the lives of believers.

Acrostic or alphabetic in structure, Psalm 34 also includes a didactic instruction (vv. 8-21) which resembles those attributed to personified Wisdom in Israel’s sapiential literature. Having known firsthand the power of divine deliverance, the psalmist is eager to share his/her experiences with others so that they (we) might similarly benefit. “Taste and see how good the Lord is!” (v. 9) is an invitation to know God, not simply intellectually, or even spiritually, but in the nitty-gritty, authentic experiences of day-to-day living. “Taste and see” means that God’s forgiveness and redeeming power are as real to me as sorrow and need. Taste and see means that I wholeheartedly embrace the surprise of grace and eagerly accept the new possibilities which the gift of each new day affords.

Another of the Psalter’s songs of new orientation, Psalm 23 is the community’s responsorial psalm for the Sixteenth Sunday in Ordinary Time. One of the most familiar passages of Scripture, this psalm has

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**Nineteenth through the Twenty-First Sundays in Ordinary Time**

*Psalm 34*

This whole psalm is used in the B Cycle; its verses are spread across the three Sundays.

The first verse is the title, “Of David . . .” given below. All three Sundays use vv. 2-3; vv. 4-9 are used on the Nineteenth Sunday; vv. 10-15 are used on the Twentieth Sunday; and vv. 16-23 are used on the Twenty-First Sunday.

Response for all three Sundays (based on verse 9):
Taste and see the goodness of the Lord.

Of David, when he feigned madness before Abimelech, who forced him to depart.

I (Verses 2-4)
I will bless the Lord at all times; his praise shall be ever in my mouth. Let my soul glory in the Lord; the lowly will hear me and be glad. Glorify the Lord with me, let us together extol his name.

II (Verses 5-11)
I sought the Lord, and he answered me and delivered me from all my fears. Look to him that you may be radiant with joy, and your faces may not blush with shame. When the afflicted man called out, the Lord heard, and from all his distress he saved him. The angel of the Lord encamps around those who fear him, and delivers them. Taste and see how good the Lord is; happy the man who takes refuge in him. Fear the Lord, you his holy ones,

for nought is lacking to those who fear him.
The great grow poor and hungry; but those who seek the Lord want for no good thing.

III (Verses 12-23)
Come, children, hear me; I will teach you the fear of the Lord. Which of you desires life, and takes delight in prosperous days? Keep your tongue from evil and your lips from speaking guile; turn from evil, and do good; seek peace, and follow after it. The Lord has eyes for the just, and ears for their cry. The Lord confronts the evildoers, to destroy remembrance of them from the earth. When the just cry out, the Lord hears them and from all their distress he rescues them. The Lord is close to the brokenhearted; and those who are crushed in spirit he saves. Many are the troubles of the just man, but out of them all the Lord delivers him; He watches over all his bones; not one of them shall be broken. Vice slays the wicked, and the enemies of the just pay for their guilt. But the Lord redeems the lives of his servants; no one incurs guilt who takes refuge in him.


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Sixteenth Sunday in Ordinary Time
Psalm 23:1-3, 3-4, 5, 6

Response (based on verse 1):
The Lord is my shepherd;
there is nothing I shall want.

The Lord is my shepherd; I shall not want.
In verdant pastures he gives me repose;
Beside restful waters he leads me;
he refreshes my soul.

He guides me in right paths
for his name's sake.
Even though I walk in the dark valley
I fear no evil; for you are at my side
With your rod and your staff
that give me courage.

You spread the table before me
in the sight of my foes;
You anoint my head with oil;
my cup overflows.

Only goodness and kindness follow me
all the days of my life;
And I shall dwell in the house of the Lord
for years to come.

Twenty-Ninth Sunday in Ordinary Time
Psalm 33: 4-5. 18-19. 20. 22

Response (based on verse 22):
Lord, let your mercy be on us,
as we place our trust in you.

Upright is the word of the Lord,
and all his works are trustworthy.
He loves justice and right;
of the kindness of the Lord the earth is full.

See, the eyes of the Lord are upon
those who fear him,
upon those who hope for his kindness,
To deliver them from death
and preserve them in spite of famine.

Our soul waits for the Lord,
who is our help and our shield.
May your kindness, O Lord, be upon us,
who have put our trust in you.

This most popular psalm "allows no one to be lost in the crowd . . ."

and later out of Babylon across the Arabian desert."4 A prayer of disciples on the move, following wherever their faith in the Shepherd may lead them, Psalm 23 is also the sigh of the traveler who knows the joy of coming home to a warm welcome and a nourishing, albeit an undeserved and gratuitous, respite. God's table is always at the ready to receive the hungry, the wandering and the weary.

Simply and directly, Psalm 23 addresses God as you: You are at my side; you spread the table; you anoint my head (vv. 4-5). Walter Brueggemann calls this form of address the most stunning and decisive factor in the prayer of Israel.6 The psalms are prayers addressed to a known, named, identifiable you who invites to conversation and communion. Who I am is, by definition, derived from and attuned to the you who is God. To pray in this way is to acknowledge that the source and center of life lives outside myself. My source and center is in God. It is this acknowledgment that transforms fear and threat into repose, refreshment, and courage. It is this awareness that enables us to look be-
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ond the dark valley so as to be oriented to whatever new and gracious possibilities lie ahead.

Yet another opportunity for celebrating the new orientation to life afforded through the Holy Spirit is offered in the community in Psalm 33, sung on the Twenty-Ninth Sunday in Ordinary Time. A hymn in praise of God, this psalm purports to be a new song (v. 3) about a new world brought into being by the creative word of God.

Ordinarily, the call for a new song was characteristic of exilic and post-exilic hymns which expressed the yearning for a fresh start after a period of bleakness and shame. As to what precisely is "new," scholars with expertise in the psalms suggest that the "newness" may be: (a) literary in nature, that is, the assigning of a new role or purpose to an ancient or traditional hymn; (b) pastoral, as in a new experience of divine deliverance; or (c) theological, in that God’s redemptive and re-creative power is being realized within a new generation of believers.

Motivation for this hymnic elevation of God’s words and works can be traced to the belief that God, who is ever faithful (v. 4) sees all (v. 13), knows all (v. 15), and actively works toward the deliverance and preservation of all (v. 19).

While Psalm 33 acknowledges the special and unique role of Israel in God’s saving activity (v. 12), it also affirms the universal scope of the divine creative and re-creative plan (vv. 13-15). As Bernhard Anderson notes, God’s "self-disclosure to Israel provides the basis for the universal horizons of thought. The revelation (word) of Yahweh is not "The revelation . . . is not only the inner meaning of the events of Israel’s history; it is also the meaning of every individual’s history, . . . and the meaning of the whole cosmos . . ."

Only the inner meaning of the events of Israel’s history; it is also the meaning of every individual’s history, the meaning of human history and the meaning of the whole cosmos."

Because of its emphasis on the creative word of God (vv. 4, 6, 9) calling forth life, enunciating grace-filled surprises, and pronouncing new possibilities, Psalm 33 remains an apt vehicle for keepers of the covenant. In it, Jewish and Christian believers will find a voice with which to praise God who is always saying something new, and who, through that word, offers new life to all who will listen.

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SAN RAFAEL
July 6-12

San Francisco Early Music Society (SFEMS) Renaissance and Medieval Workshop. Classes in instrumental technique, mixed ensembles, wind and viol consorts, madrigals and expressive singing. Classes in medieval music guided by M. Timedens and S. Kammen. Director: Thebe Craig. Place: Dominican College, San Rafael. Contact: Alisa Gould Sugden, SFEMS Education Programs Coordinator, PO Box 9313, Berkeley, CA 94709. Phone: (510) 549-4799; fax: (510) 597-1950; e-mail: agsugden@aol.com

I N D I A N A

INDIANAPOLIS
July 8-12

National Association of Pastoral Musicians Twentieth Annual Convention. Theme: Sing the God of Justice, Who Knows No Favorites. Plenum Session presenters include Mr. Frank Brownstead, Rev. Raymond B. Kemp, Rev. Robert D. Duggan, St. Carol Perry, st. Mr. Tom Conry, and Rev. Daniel Berrigan, sj. Plenum repertoire sessions, workshops, Quartets, concerts, daily prayer, Convention eucharist, more. Place: Indiana Convention Center, Hyatt Regency Indianapolis (headquarters hotel), and neighboring churches. Advance registration deadline: June 3; registrations accepted until June 15 at National Office, or register on-site. Contact: NPM National Office, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPMINCING@AOL.COM.

RENNSELEAR
June 14-August 29


VALPARAISO
June 22-July 20


VALPARAISO
July 20-24

Association of Lutheran Church Musicians 1997 National Conference: I Will Sing the Story of Your Love. Place: Valparaiso University. Contact: Secretary-Treasurer, ALCM, PO Box 16575, Worcester, MA 01601. Phone: (508) 624-ALCM.

M A S S A C H U S E T T S

ORLEANS
August 5-11

Master Schola '97: Music conference for choirmasters and organists. Focus on sacred works of Brahms, Schubert, and Mendelssohn. Presenters include Dr. George Guest, Rev. Columbia Kelly, o.s., Mr. Bruce Neswick, and Prof. Dorothy Richardson. Place: Community of Jesus, Orleans. Contact: Mrs. Barbara Cole at (508) 255-3999 (phone); (508) 240-1989 (fax). Write: Master Schola, PO Box 2831, Orleans, MA 02653.

M I N N E S O T A

COLLEGEVILLE
June 18-20

Liturgical Music Workshop: Ritual Music and the Future of the North American Church. Sponsored by the Music Department, St. John's University, Collegeville. Presenters include Richard Froux, Don E. Saliers, Marty Haugen, Michael Stillivy, Axel Thielem, Dr. Kim Kasling, others. Contact: Kim Kasling, Workshop Director, St. John's University, Music Department, PO Box 2000, Collegeville, MN 56321.

N O R T H F I E L D

July 14-18

St. Olaf Conferences on Theology and Music. Theology faculty includes Jo Michelle Fied, Mac Gimmie, John Gorder, James Hanson, Erling Jarstad, and Jonathan Solum. Music faculty includes JohnYarrington (adult choir), Robert Scholz (women's choir), Cora Scholz (children's choir), Janale Crabb Krehbiel (youth choir), Anton Armstrong (high school choir). Karl Zinsmeister (handbells), Michael Burkhart (organ). Also youth programs, joint activities. Place: St. Olaf College, Northfield. Contact: Office of Church Relations, St. Olaf College, 1520 St. Olaf Avenue, Northfield, MN 55057-1098. Phone: (507) 646-3842; fax: (507) 646-3921; e-mail: gorder@stolaf.edu; http://www.stolaf.edu/services/conferences.

N O R T H C A R O L I N A

LAKE JUNALUSKA
July 11-16

Marschalk, Mary Arpante Sunbeam, and Tokiko DeSola. Workshops, sharing, group trip to the Cherokee Reservation, dance concerts. Place: Lake Junaluska Assembly. Contact: Sue Johnson, 7818 Byrde Nest Pass, Annandale, VA 22003. Phone: (703) 548-7500; fax: (703) 549-5848; e-mail: SSYJohnson@aol.com.

ONTARIO

ST. CATHARINES

August 17-21

Royal Canadian College of Organists National '97 Convention. Opening Concert with the Niagara Symphony Chorus. Presenters/performers include Frederick Swann, Ken Cowan, Hector Olivera, James Welch, Thomas Gonder, Gerald Bales, more. Place: Ramada Parkway Inn Convention Centre and churches in St. Catharines and Niagara-on-the-Lake. Contact: Barbara Swinton, Registrar, Niagara National '97, 7 Viking Drive, St. Catharines, Ontario ON L2M 2V2, Canada. Phone: (905) 684-5172.

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June 29-July 5

Twenty-Fourth Season of the Music and Arts Camp for youth entering grades 7-12. Program is designed to better equip students to become leaders in their home churches. Executive Director: Paul Bowden. Sponsored by the Baltimore Conference of the Fellowship of United Methodists in Worship, Music, and the Other Arts. Place: Lebanon Valley College, Annville. Contact: H. W. Gaut, Registrar, PO Box 5756, Derwood, MD. (301) 869-1614.

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Choral Recitative

All the selections reviewed here are from World Library Publications (WLP).

Be Merry. Medieval English carol, music by Timothy R. Smith. SATB, keyboard. WLP 5708. $1.50. Very medieval, lots of open chords, for an advanced choir, tough key changes, based on a medieval English carol, good use of dynamics. Not really for organ, just piano. The haunting medieval feel of this carol is preserved and exploited by Smith in his fine setting of this fairly basic text. His open chords for the keyboard and modal movements within the vocal lines help create an almost monastic tenor to the piece. While the keyboard part should present no difficulty and probably warrants a piano (an organ’s overtones may smother the spacing of the chords), this beautiful piece should be reserved for an advanced choir, one familiar with tough key changes and willing to follow dynamic markings meticulously.

Lift Up Your Heads, O Mighty Gates (Macht Hoch die Tür). Georg Weisel, trans. by Catherine Winkworth, music by William Ferris. SAB, organ. WLP 5702. $1.25. This anthem allows for the employment of a great variety of choral forces, with sections for soloist (or solo section), 2-part, and 3-part choir. The writing is very chordal, the lines are not difficult, and even the time changes are straightforward. This piece could be handled beautifully by a beginning choir and organist, but would probably not be challenging or rewarding enough for other groups.

Creator of the Stars of Night. William Ferris. 2-part mixed choir, organ. WLP 5703. $1.25. The opening of this rather simple, elegant little piece reminds me of Vaughan Williams. The part-writing is passable, but the haunting organ part is absolutely beautiful. This piece would be very effective done by a cantor or two at an Advent vespers service. I especially enjoyed the modal feel of the piece, and therefore I would skip the Picardy 3rd at the final cadence.

There is No Rose SATB; Noëll SATB; A Boy Was Born Unison choir, keyboard. Fred W. Tremper. WLP 5706. $1.25. These
three short, easy pieces are printed together, although there is not much to tie them together save their brevity and the fact that they would all be best served by a group of eight to twelve singers. There is No Rose possesses mid-century pop harmonies, reminding me of something by Fred Waring or Alfred Burt. There is a beauty in this piece, especially in the text, but the unexpected pop harmonies make you smile at them rather than pay attention to the words. Noël is easy and lifting, with most of it in unison. A children's choir could do this very prettily. A Boy Was Born doesn't have much to it, but the sturdy text is worth revisiting in this simple setting appropriate for children.

All So Stille. Anonymous 15th-century lyric, music by Alan J. Hommerding. SATB, 2 optional C-instruments, optional celtic harp, guitar, keyboard. WLP 5707. $1.25. As you can tell by the many optional instruments, you will have quite a few different ways of performing this piece. The part-writing is very good, at times almost chant-like, while the instrumental writing is idiomatic, if a bit simplistic. The movement toward the final cadence is filled with a sweetness that this rich text deserves.

Angels We Have heard On High. Arranged by Jeffrey Homor. SATB, handbells or keyboard. WLP 5709. $1.25. This piece falls right in the cracks on the difficulty scale; it would be very easy for an organ or piano and fairly difficult for a handbell choir. It is interesting because of the rhythm of the first and final sections, where the traditional tune is stretched into 6/8 timing that sounds familiar and yet is just slightly askew. If you perform this at a carol festival, your congregation will want to sing along, and then figure out about halfway through the first verse because their timing will be off. The arrangement depends heavily on the brightness of the bells to carry it, but it is well worth the work.

A Christmas Lullaby. Richard J. Lynch. Unison choir, guitar, keyboard. WLP 5705. 80¢. With a tune based on the lilting Irish melody The Castle of Dromore, this simple anthem would work well with a children's choir. There is no real reason to play the keyboard except for vocal support; I would forgo it for the arpeggiated guitar in order to emphasize the simplicity of the setting.

Come. My Way, My Truth, My Life. George Herbert, music by Paul M. French. SATB, soloist, flute, keyboard. WLP 8619. $1.25. French's arrangement of this most lovely of texts seems to be reacting to Vaughan Williams's attempt at this from Five Mystical Songs. The melody itself is fairly jumpy and obviously written for a soprano or tenor (against Vaughan Williams's step-wise motion and preference for a baritone). The 4-part writing is solid, but the showcase of the piece is the flute part, an expressive, idiomatic addition which counterbalances the lugubriousness of the text. Craig Craner

Cantor Recitative

The four pieces reviewed here are from World Library Publications (WLP).

The Cup of Salvation. Steven B. Janco. SATB, cantor, assembly, 2 C-instruments, guitar, keyboard. WLP 6218. $1.75. This setting of Psalm 116 has a very beautiful refrain, with fine part-writing and a singable melody. The melody of the verses is also nice, but the accompaniment is very busy. The reverse is true with the C instruments: their parts on the verses are sweet and lyrical, but their fills on the refrain are quite active. I would suggest performing the verse with only the guitar accompaniment and the C instruments up top, and use the organ for congregational support on the refrain while omitting the C instruments.

Search Me, O God. Paul Inwood. Cantor, assembly, guitar, keyboard. WLP 6217. $1.25. This is a lovely setting of Psalm 129. Inwood attempts to capture the psalmist's feeling of being pursued by God by slightly speeding up the tempo of the verses. The refrain is long, but certainly catchy, so a congregation would have no trouble with it. I suggest doing away with the spare keyboard accompaniment on the verses and using only the guitar chords. This piece would be a particularly consoling choice for funerals.

Exsultet. J. Michael Thompson. SATB, 2 cantors. WLP 5716. $1.75. I am very excited about this piece. It utilizes performance practice from the medieval monasteries to inform a parish's Easter Vigil. The two cantors sing the bulk of the text, with the choir either singing a sustained tone underneath the chant ("ison"), singing in perfect Thais around the chant ("organum"), or singing along with the cantor very quietly ("murmur"). All three devices are used effectively and serve to create a simple yet dazzling setting which preserves the dignity of the text. This piece would require a great deal of practice, and, since it is written in neumatic notation, some knowledge of our more ancient traditions.

Have You Heard the Good News? Grayson W. Brown. SATB, cantor, optional assembly, guitar, keyboard. WLP 7001. $1.50. A familiarity with more contemporary performance practice is necessary for this piece, a fine example of the gospel style. The modified call-and-response is not as repetitive as true gospel, but it is just as exciting and energy-laden. The vocal harmonies are obvious to those schooled in the gospel tradition, but they may pose problems at first for a choir raised on I-IV-V-I progressions. The exuberance of the text is reflected in the joy of the music, and common practice suggests that you give in to that joy, forgoing, if necessary, technical perfection for a spirit of freedom. I offer only
one performance suggestion: Unless you have got an incredibly hot electric guitarist, pass on the guitar part and rely on the piano alone.

Craig Cramer

Organ

In Dulci Jubilo; Four Variations for Organ


This imaginative set of variations would serve admirably as a Christmas Eve prelude. With the exception of the second variation, Woodman rarely presents the tune in a prominent fashion, preferring instead to tease us with fragments and paraphrases. The delightful rhythmic interplay of the voices in the third variation is particularly engaging. The composer tells us that “these pieces ... may be performed in any order, number or manner as may best suit the needs of the occasion.” Highly recommended.

Craig Cramer

Books

Two good books from the Alban Institute recently became available and are worth spending time and effort in reading and using them. Both concern themselves with aspects of “lay ministry” but approach the subject differently; both are written from a non-Catholic perspective, but nevertheless provide a monumental challenge for all church congregations and fresh and valuable insights for Catholic congregations. Both works rate a six on my scale of seven “izarr.”

A few general comments about books from the Alban Institute. They are usually well designed, easy on the eyes, and well printed. Second, they provide both a challenge and a valuable source of material for anyone involved in Catholic Church minis-

Where in the World are You offers as its overall premise that all too often what happens to Christians on Sunday does not really speak to “where” people really live. Readers are invited to discover new insights into how the daily struggles, needs, and hopes of God’s people can be connected to God’s mission for them. This is done through the practical steps of spiritual growth and the challenge of mutual accountability within the faithful community.

The material here would be useful to the individual reader, but it is recom-

* Izarr?

“Izarr” is a Basque word that is translated, more or less, by the English “star.” Father Tom Faucher’s reviews use a rating system that runs from a top rating of seven izarr (beyond fantastic) to a low of one (don’t bother).

Pastoral Music • June-July 1997
mended for small groups with ample time for discussion and sharing. The joint authors characterize themselves as a “We” who “in our relationship as a clergywoman and as a layman, have attempted to model the mutuality that the book sets forth.” They are successful in their portrayal.

The four parts (fourteen chapters) are organized into small sections of text, followed by discussion or reflection questions, interspersed with stories or vignettes about real people living out the subject matter being discussed. There is a firm and precise logic to the topics, centering around the “four pressure points: commitment, doubt, stress, and power.” These are the stress points “contemporary Christians living in North America identify again and again” as elements in their lives.

Beginning with the individual and the need for commitment even while doubting one’s self-worth, the material gradually moves into a discussion of what God is doing, what the world means, and where the Church is in all of this. While relatively short, it is a rich and content-filled book which can only be absorbed over a fairly extensive period with plenty of time allowed for reflection. This work is ecumenical in its quotations, observations, and comments, quoting and mentioning both Vatican II documents as well as a number of prominent Catholic authors.

Ministry in Daily Life: A Practical Guide for Congregations


The second work from the Alban Institute is by William Diehl, a former Bethlehem Steel Sales Manager and a Lutheran layman who has written extensively on the subject of ministry. This is also a rich and powerful work. Its major premise is that in our multicultural, individualistic society, the laity of the church are the ones who in their daily lives bring Christ into the world. With a short but accurate historical summary, he shows how and why the churches became dominated by the clergy, and how in this century there has been an evolution from “lay ministry” to “ministry of the laity” to “ministry in daily life.” He concludes:

The role of the laity must make a gigantic shift away from that of the dying Christendom model. No longer can the laity be passive members of congregations, while their clergy do the missionary work, both here and in far-off lands. No longer are the roles of the laity simply to attend worship services regularly and to support the congregations with their time and their pocketbooks. Increasingly, the full mission of the church is now to be given to the laity, who must regularly cross the boundaries between the congregations and the world.

Diehl sees those boundaries as important. The American boundaries between religion and the marketplace are government-imposed, self-imposed, and also church-imposed, and the last of these is the most difficult to break down. What must happen is that we must reject and go beyond the present system in
which "highly trained professional leaders are called to minister to (not with) the members of the congregation who willingly play a passive role."

The book is structured around the story of one congregation which has adopted ministry in daily life as the way it lives. The weakness of this type of format is overcome by the author's constant emphasis that what happened in that congregation is only one way ministry in daily life can blossom.

There is almost no mention of Roman Catholicism either in this work or in its extensive and very valuable bibliography. Because so much of what Diehl says can be found also in the teachings of Vatican II and in the writings of Catholic authors, the oversight is unfortunate, but not serious.

Ministry in Daily Life is a book to be given to a friend, a pastor, a fellow parishioner, and then discussed at a later date. It is a book of intellectual and imaginative seeds, the fruit from which could indeed transform the Church and the churches. It fits well into what is happening in Roman Catholicism, and would be a very valuable book for every Catholic parish to consider seriously. It will, nevertheless, be threatening in its concepts and emphases to many priests and bishops. For that very reason it would be an excellent gift for them as well.

Good Liturgy, Small Parishes


Another excellent book from a totally different perspective than that of the Alban Institute books is Good Liturgy, Small Parishes, which Linda Osborn begins with the provocative question: "What if your choir consists of only four or five people on a good day, and your RCIA program has only one candidate?" What if your parish is small and the resources often presumed in all those liturgy and music publications are simply not available? Osborn has been director of liturgy at a small parish in California and writes from the practical world of true small parish life. She is good, very good indeed, and her book is valuable.

Taking as its focus the wide expanse of the People of God, the book in its ten chapters explores how to find talented people, how to "take them where they are," and how to train them. It examines the ministries needed in small parishes and the role of music in small churches. Good Liturgy, Small Parishes then goes on to look at the various feasts and seasons and gives excellent suggestions about how these can be truly lived and celebrated in a small place.

I have lived and worked in small parishes, some so small as to have just a few families, and I know the world about which Ms Osborn writes. She has done an excellent service to the Church in this book. She has indeed "been there, done that" and now she has shared with us the fruits of that labor. Her enthusiasm and firm assurance that fine and powerful liturgy can take place in small parishes permeates every reflection in her book. Every small parish should have one or two copies of this work in their liturgy library. This is one of the few works that I feel confident rating at seven izarr.

W. Thomas Faucher

About Reviewers

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

Rev. W. Thomas Faucher, a priest of the Diocese of Boise, ID, works as chancellor for the Diocese of Baker, OR. He is also the book review editor for Pastoral Music and Notebook.

Publishers

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World Library Publications (WLP), 3815 N. Willow Road, PO Box 2703, Schiller Park, IL 60176-0703. (800) 621-5197.
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Position Available

DELAWARE

Choir Director/Organist. St. John the Apostle Parish/St. Bernadette Church, 506 Seabury Avenue, Milford, DE 19963. Full or part-time position. Membership on Pastoral Staff and Liturgy Committee required. Salary negotiable. For more information contact Eileen Murphy, (302) 398-8269, or send résumé to the above address. HLP-4716.

DISTRICT OF COLUMBIA

Director of Music. Cathedral of St. Matthew the Apostle, 1725 Rhode Island Avenue, NW, Washington, DC 20036. Phone: (202) 347-3215; fax: (202) 247-7184. Part- or full-time position available 7/1. Requires thorough knowledge of Roman Catholic liturgy. Emphasis on choral conducting, composition, keyboard, and related skills. Manage the music program. Salary commensurate with experience. Excellent benefits. Complete job description available upon request at the above address. HLP-4771.

Liturgist. Office of Campus Ministry, Catholic University of America, Washington, DC 20064. University seeks a full- or part-time liturgist for Campus Ministry staff. Full-time person would supervise liturgy, music, and the training of liturgical ministers; plan all aspects of special University Masses, regular weekend eucharists, penance services, daily prayer, and Paschal Triduum; supervise student minister staff, attend 2 weekly staff meetings. Part-time position would plan/coordinate weekend and special University liturgies, including choir direction. Required background: bachelor’s; master’s or equivalent in liturgy or liturgical music preferred. 2 years of parish or campus ministry experience, keyboard and choir direction skills. Salary negotiable. Send résumé and references to Chris Bibbo at the above address. HLP-4779.

FLORIDA

Director of Music/Liturgy. Ascension Catholic Church, 2950 N. Harbor City Boulevard, Melbourne, FL 32935. Full-time position in active parish available 7/1. Requires strong keyboard/voice skills, knowledge and experience in Ro-
man Catholic liturgy. Assistant available. Send résumé and reference to church at above address. HLP-4766.

Organists/Music Directors. The Diocese of St. Petersburg, FL, has several openings for full- or part-time organists/music directors. Send résumé to Music Committee, 5124 Gateway Drive, Tampa, FL 33615. HLP-4755.

KENTUCKY

Director of Music. St. Joseph Church, 2470 Lorraine Avenue, Crescent Springs, KY 41017. Phone: (606) 341-6609; fax (606) 578-2741. Full-time position available; 7/1 requires proficiency in voice/organ/piano/conducting; knowledge of Roman Catholic liturgy; BA in music; 3-5 years experience. Responsible for directing choirs, cantors, four weekend/daily liturgies; worship committee, sacramental liturgies. Salary range $22-26K. Send résumé/three references to Search Committee at above address. HLP-4789.

LOUISIANA

Director of Music Ministry. Our Lady of Perpetual Help Catholic Church, 8968 Highway 23, Belle Chasse, LA 70037. Fax: (504) 394-0376. Position with flexible work hours requires choral and keyboard skills. Knowledge of liturgy a plus. Good benefits package. Send résumé and salary requirements to Rev. Michael J. Schneller at the above address. HLP-4790.

MONTANA

Director of Liturgy. Holy Rosary Parish, 220 West Main Street, PO Box 96, Bozeman, MT 59771. Fax: (406) 582-0248. Full-time position with 700-family parish available 7/1. Coordinate liturgy/music program, train liturgical/music ministers. Requires voice skills, knowledge and pastoral understanding of liturgy and music. Salary commensurate with qualifications/benefits plus weddings and funerals. Send résumé to Search Committee at above address. HLP-4776.

NEBRASKA

Director of Liturgy. St. Pius X Church, 6905 Blondo Street, Omaha, NE 68104-4699. Full-time position in 1,500-household parish. Candidate must possess an MA/MDiv. with emphasis in liturgy or equivalent experience. Send résumé and references to Fr. Lloyd Gnirck, Pastor, at the above address. HLP-4797.

NEW YORK

Director of Music/Organist. Church of the Annunciation, 109 West Street, Ilion, NY 13357. Phone: (315) 894-3766; fax: (315) 894-1550. Full-time position available 7/1 requires organ/piano/vocal skills, choral/training abilities, knowledge of Vatican II liturgy, and pastoral understanding of liturgy and music. Salary $21,000 with benefits plus weddings and funerals. Send résumé with references to Fr. Joseph Benintende at above address or fax. HLP-4795.
Musician/Choir Director. College of New Rochelle, 29 Castle Place, New Rochelle, NY 10805. (914) 654-5357. Part-time position for director who will function primarily on Sundays and holy days. Send résumé with names, addresses, and phone numbers of three references to Jack Rathschild, Chaplain, at the above address. HLP-4792.


Director of Music. Church of the Holy Trinity, 775 Main Street, Poughkeepsie, NY 12603. Fax: (914) 452-1867. Part-time position in large parish offers competitive salary. Requirements: practicing Roman Catholic, organ and conducting experience, leadership and interpersonal skills. Send résumé to Search Committee at above address. HLP-4786.

Music Director. St. Augustine Church, 1183 Franklin Avenue, Bronx, NY 10456. Phone: (718) 542-5297; fax: (718) 861-5080. Now: Gospel choir, one Sunday Mass and rehearsal per week, liturgy planning, keyboards essential, $200-$250/week. 9/97: Full-time, includes teaching music in the parish school. $30,000+/year. Contact Roger Repohl at the above address. HLP-4770.

NORTH CAROLINA

Director of Music Ministry. St. Therese Catholic Church, 217 Brawley School Road, Mooresville, NC 28115. Phone: (704) 664-3592; fax: (704) 660-6521. Full-time position in 1,200-family parish. Requires music degree or equivalent experience, organ/keyboard/vocal skills, knowledge, appreciation and enthusiasm for Catholic liturgy, and the ability to work well with people of all ages and musical abilities. Request application at above address, phone, or fax. HLP-4781.

Ohio

Director of Liturgy/Music. St. Peter

PENNSYLVANIA

Organist/Music Director. Guardian Angels Catholic Church, 1030 Logue Street, Pittsburgh, PA 15220. (412) 921-4077. Full-time position available 8/04. Pastoral Music • June-July 1997
Organist. Nativity BVM Parish, 30 East Franklin Street, Media, PA 19063. (610) 566-0185. Parish seeks organist to play for 3 Sunday Masses, a choir rehearsal on Thursday evenings (Sept.-May), and on other major feast days. The organ is a two manual "romantic" pipe organ. Salary $9,000 - $10,000. Send or call inquiries to Fr. Peter DiMaria at the above address/phone number. HLP-4777.

Vermont


Virginia

Liturgy/Music Minister. Good Shepherd Church, 8710 Mt. Vernon Highway, Alexandria, VA 22309. Full-time position available 7/97 piano/organ/keyboard/directing skills, bilingual (English/Spanish) a plus. BA in music, liturgy, or liturgical music required. 3-5 years experience with Catholic parish liturgy/music preferred. Responsible for liturgy planning, liturgical ministries, cantors and choirs, accompanying at weekend liturgies. Send résumé to Search Committee at above address. HLP-4796.

Wisconsin

Director of Music/Liturgy. St. James Catholic Church, 7219 South 27th Street, Franklin, WI 53132. Full-time position available 7/1. Responsibilities include Sunday/holy day/funeral/wedding liturgies/music; train cantors/liturgical ministers; direct adult and children’s choirs; instrumentalists. Prefer music/liturgy degrees, RCIA and pastoral experience, conducting/keyboard skills. Competitive salary/benefits. Send résumé/three references to Fr. Kenneth Augustine at above address. HLP-4767.
1997 Calendar

SCHOOLS

GUITAR SCHOOL
July 21-25 .............. Atlanta, GA

CHANT SCHOOL
June 16-20 .............. Boston, MA

HANDBELL SCHOOL
July 28-Aug 1 ....... Blackwood, NJ

CHOIR DIRECTOR
July 21-25 .............. Sinsinawa, WI
July 28-Aug 1 ............ Albany, NY
August 11-15 .......... Dallas, TX

ENSEMBLE SCHOOL
June 23-27 ............ Covington, KY

CANTOR/LECTOR SCHOOL
August 18-22 .......... St. Louis, MO

WEEKEND CANTOR/LECTOR
August 1-3 ............. Las Vegas, NV

CANTOR EXPRESS
May 30-June 1 .......... Tampa, FL
July 18-20 ............. New Orleans, LA

ORGAN SCHOOL
July 21-25 .............. Jamaica, NY

PASTORAL LITURGY
August 4-8 .......... Burlingame, CA

CHILDREN'S CHOIR
August 1-3 .......... Bryn Mawr, PA

CONVENTION

JULY 8-12
Sing
The God of Justice
Who Knows No Favorites
INDIANAPOLIS, INDIANA

NPM EVENTS AT A GLANCE

SUMMER
May 30-Jun 1 Cantor Express
Tampa, FL

June
June 16-20 Chant School
Boston, MA
June 23-27 Ensemble School
Covington, KY

July 8-12
NATIONAL CONVENTION
Sing the God of Justice
Who Knows No Favorites
Indianapolis, IN

July 18-20 Cantor Express
New Orleans, LA
July 21-25 Guitar School
Atlanta, GA
July 21-25 Choir Director Institute
Sinsinawa, WI
July 21-25 Organ School
Jamaica, NY
Jul 28-Aug 1 Choir Director Institute
Albany, NY
Jul 28-Aug 1 Handbell School
Blackwood, NJ

August
August 1-3 Cantor/Lector
Las Vegas, NV
August 1-3 Children's Choir Inst.
Bryn Mawr, PA
August 4-8 Pastoral Liturgy Inst.
Burlingame, CA
Aug 11-15 Choir Director Institute
Dallas, TX
Aug 18-22 Cantor/Lector School
St. Louis, MO

Call or Write for Details
NATIONAL ASSOCIATION OF
PASTORAL MUSICIANS
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