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(Thomas Merton)

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In This Issue . . .

We explore the changes which are occurring in the field of the pastoral ensemble.

The place to begin our exploration, as is often the case, is with a story: A group of researchers recently went to a pre-school and asked the youngsters, "Who knows how to sing?" Everyone's hands enthusiastically shot up, "Who knows how to dance?" They all raised their hands. "Who knows how to draw?" Again all hands went up. The next week, the researchers posed the same questions to a class of college students. "Who knows how to sing?" A few hands were raised. "Who knows how to dance?" Two hands were raised shyly. "Draw?" No response.

Between pre-school and our entry into so-called "higher" education, why and how do we lose track of our ability to express ourselves through humanity's most vital and effective means? It is a question that we all must ask: What causes us to change, and—the other side of the coin—what keeps us from changing when we should?

In this issue, we review the world of liturgical "folk music" and the changes that have taken place over the past thirty years. This issue is an opportunity for everyone who has been part of these developments to recall the "folk" versus "traditional" music battles of the 1960s. Some people are still taking pot-shots at other musicians from behind those thirty-year-old barricades. People get stuck, sometimes. We don't often like to admit that "dark side" of ourselves, the side that keeps us from recognizing basic changes or the need for change. Critics, classically trained, are notorious for missing the "new" sound, as many did, for example, when Stravinsky's music began to be performed; and parish musicians, especially amateurs, find themselves stuck singing the same familiar songs "they know," not noticing that the world has changed around them and the repertoire has developed.

But music is about development. And true development, the type that makes us dancers, and painters (or, at least, crayoners), and singers, is built on the deep connection between creativity and spirituality, a realization that motivates many a "volunteer" musician to invest so heavily in creating worship music.

For the members of our assemblies to recover their identity as the liturgy's "performing artists" requires that all musicians find ways to rekindle the enthusiasm of the pre-schoolers who unabashedly claim themselves as artists.

At a deeper level, the challenge to help the whole assembly recognize itself as the liturgy's performing artist means that priests and musicians need to free the imagination to create images and stories (and rituals) which depict the community as singers, dancers, and artists.

In this way, the community will discover a way to organize meaning from the jumble of everyday expressions and thoughts. You don't have to publish, exhibit, or perform in order to enjoy writing, painting, singing, dancing, or making music. And it is essential for our sense of well-being to bring creativity into our relationships, both at church and at home. Gardening, problem-solving, negotiating sibling truces, singing full-throated in the car or shower, devising a humorous ditty for a friend's birthday, wrapping gifts, planning dinner—all these daily activities provide opportunities to exercise our creative muscles.

It is also important, of course, to recognize that we do not always have to be the doers. Who has not felt deeply moved by a film, a piece of music, a dance performance, or a painting? All such experiences in which we share another's artistic creativity lead to change.

Israel van Meckenem (c. 1485-1503). Dance at the Court of King Herod (detail), engraving from the Rosenwald Collection, courtesy of the National Gallery of Art, Washington, DC.

The guitar was introduced in the Roman liturgy in the 60s for a multitude of reasons: its portability, its ability to support the assembly's song especially with rhythmic underpinnings, its sense of democracy, its facilitation of participation, to name a few. And thirty years later, a marked evolution has taken place in what were once the "folk" or "guitar" groups: Pianos and electronic keyboards have been introduced, arrangements have become more sophisticated, assemblies have developed musically, and cultural perceptions have shifted.

Parish musicians can resist change, and they can fail to struggle with such developments. But parish musicians can also embrace the new and lead the way to change. This issue invites all of us to reflect on how we change and respond to change. In the first flush of the liturgical renewal, perhaps, we were like the pre-schoolers who want to embrace everything, all the arts. But the wisdom of age and the recognition of human limitations does not mean abandoning our enthusiasm. Change is central to creativity, and creativity is what makes us human, brings us together in community, and connects us with the sacred.

VCF

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### HOW THEY DO IT IN FEZ, MOROCCO

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Cover: Leon Roberts (piano) with members of Roberts' Revival, 1997 NPM National Convention. Additional photographs in this issue courtesy of St. John the Evangelist Parish, Clinton, MD, and Mr. Edward Seiler.
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A Model Discussion

The June-July issue of Pastoral Music is a model for the kind of discussion we had hoped would result from Cardinal Bernardin’s request that you consider Called to Be Catholic and contribute to the Catholic Common Ground Initiative. The dialogue you have begun is both heartening and significant.

Sheila McLaughlin’s report of her workshop at your conference [the series of Common Ground workshop sessions during the 1997 National Convention] further supports the value of and need for this sort of discussion in our church. On behalf of the whole committee I wish to thank you for the energy and attention you have devoted to furthering the work of the initiative and for providing the forum for this dialogue to take place.

Let us continue to pray for one another, that the work begun by the Spirit among us may continue to flourish and that our efforts may contribute to the ongoing pastoral vitality of our church.

Most Rev. Oscar H. Lipscomb
Mobile, Alabama

Archbishop Lipscomb, the Archbishop of Mobile, chairs the Catholic Common Ground Initiative, a project begun by the late Cardinal Joseph Bernardin.

Spiritual Dimension First, Please

The recent article by Bennet John Porchirian (DMMD Professional Concerns, August-September 1997 Pastoral Music) “Things are Seldom What They Seem: The ‘Whys’ of Volunteers” left me slightly unsettled. I say this because one in a leadership position in an organization certainly needs to be aware of the qualifications of those with whom they will work in a voluntary position. But when we talk about the needs of those working in our parishes, we are talking about ministers in service who offer this gift as part of the spiritual dimension of their faith lives. Mr. Porchirian does use the terms “minister” and “music ministry,” but that is about it. He does not address the essence of why any of us are gathered in the cumulation of tasks that we call “ministry” in our church and reduces all service for whatever purpose as simple “volunteering.”

I will not deny that many of those joining the myriad of ministries in a parish, be they liturgical or otherwise, have a variety of motivations. If, however, faith formation, ministry sign-ups, and occasional homilies do not address the spiritual dimension of service as an authentic and primary dimension of a life of faith, then efforts of those in leadership positions are in vain, because all we will recruit are those with ulterior motives and sundry needs. We are not talking about helping out with a youth sports team—we are talking about Church.

Parish leaders [are those] whose lives of service to the church (even if they are compensated for it) provide spiritual role models for the community. The modeling may attract others who wish to act in similar capacities. If competency of an individual becomes an issue, gentle and prayerful discussions with the “volunteer” will lead him/her to service in another ministry more closely suited to this minister’s particular gifts.

If things are “seldom what they seem,” perhaps a dimension of transparency is missing from the ministerial roles in the parish. Those in true service are not putting their egos (or their needs, for that matter) forward, but only their gifts. Modeling that spiritual dimension should be the first of the “Professional Concerns” of the DMMD and the rest of us in service to our parish community.

Gregory J. Schaefer
Clifton Park, New York

He Died before He Was Born?

Every issue of Pastoral Music is read by me from cover to cover. Thanks for all your fine work. However, when I came to page 63 of the current [August-Sept-
tember] issue, I was surprised to find out that you thought that Heinrich Ignaz Franz von Biber died before he was born (1644-1704)! Therefore, I wanted to confirm this, and I looked it up in my Norton Grove Encyclopedia of Music. According to that source, he was baptized on 12 August 1664, and he died in 1704. This means that he served the Archbishop of Salzburg long before Papa and Woff Mozart (and, very likely, a different and earlier archbishop).

Thanks again for your great magazine.

George E. Erk
Willingboro, New Jersey

Oops! It seems that we confused H. I. F. von Biber with that backward living prodigy, P. D. Q. Bach, whose dates, according to Prof. Peter Schickele, are 1807-1742(?).

An Unfair Generalization

As an organist, choir director, cantor trainer, and cantor, I was greatly disturbed by Mr. Stephen Osborn’s letter in the August-September issue, in which he commented that “most organists wouldn’t have the slightest idea whether the assembly is singing or not . . . Most of them consider the liturgy to be a solo opportunity for organ music. As organ volume is routinely designed to cover any assembly singing, how could they be aware of the level of participation?” (emphasis added).

I found his comments to be insulting to any musician (please notice that I did not specify organist, cantor, or choir member) who takes his or her ministry seriously. The organist must listen to the assembly and together with the cantor and/or choir lead the singing. To say that most organists “consider the liturgy to be a solo opportunity for organ music” is an unfair (and untrue) generalization. The thought of an organist playing for a congregational hymn and not listening to the singing of the assembly boggles my mind and creates a scene of great liturgical dysfunction.
As for the choir’s role, the choir anthems are important to the flow of the Mass, as not everything is to be sung by the congregation. In addition, I have found OCP’s new book Choral Praise Comprehensive to be an exciting addition to our library. There are hundreds of songs from the hymnals written SATB for choir use either as choir anthems or as embellishments to congregational singing. I congratulate them on this new book.

As for Mr. Osborn, I suggest that he and his organist change places, if possible, and experience the other’s position, so that each one can experience the other musician’s role, and they can then work together to make wonderful things happen.

Mary Lou Bender
Pittsburgh, Pennsylvania

Home from Indianapolis

Members of our music ministry have been attending NPM Conventions for the past fifteen years. We thank you and the many others who make these Conventions so meaningful and helpful.

This year, after we returned home from Indianapolis, we hosted a “Songfest” to share with our church the new songs and powerful messages we had heard. Those who had attended from our church told our congregation about their NPM experience. Luis Hernandez observed the following points about his experience, just part of what he reported in the reflections that he shared during the Songfest:

Attending this Convention was a blessing. I must confess that I had some doubts about going since I am a person who does not know how to read music. I simply sing and play the guitar by ear. I considered myself incompetent. But after the insistence of several persons... and the enthusiasm and motivation provided by God and my family (mainly my wife, Lima), I decided to go...

And I sang to the God of justice who knows no favorites... He took away my doubts by providing me the company of the other members of our choir who do know music... They helped me understand the notes. I am now more motivated to continue learning and growing in my faith through music.

I sing to the God of justice who knows no favorites... I understood that my heart was in the music ministry and it was “the home” to which God had called me, that I belonged to this great family of Pastoral Musicians and I was among [those] ready to help me. God allowed me to participate in several music workshops in which I met some of the composers who write the beautiful songs we use in our liturgical celebrations, and I learned a lot from them...

How can I keep from singing to the God of justice who knows no favorites, who healed my tongue after an accident when I was a child, and who has given me this voice to glorify him, lately not only in my native language, Spanish, but also in my adoptive language, English? The least I can do is to continue singing as long as he allows it. I would like to ask you now to be united as the body of Christ that we are, and let us sing the God of justice who knows no favorites!

Thanks for all those times we’ve been able to soar and see the tops of the mountains.

Virilene Martin
Angleton, Texas

Loyal Supporter Turned Recusant

First, allow me to say that I have served the past five years as an assistant editor of Pastoral Music and, next, that I am a loyal if somewhat silent supporter of NPM.

However, I now find myself a recusant and must assume the role of critical reader. Fr. Funk’s mostly panegyrical column (in This Issue, Pastoral Music, October-November 1997) about Princess Diana’s funeral service (liturgy?) once again proves the truth of Edgar Allan Poe’s rathery cynical dictum that “the death of a beautiful woman, then, is unquestionably the most poetical subject in the world.” Poe did not further point out the obvious: This stimulus in the hands of less-than-gifted poets has produced a lot of bad verses.

I will grant Fr. Funk the point that the service and Elton John’s “Candle in the Wind” moved a great many people. So do innumerable verses sold on Mother’s Day cards “when you care enough to send the very best.” We will overlook the fact that the words of both “Candle” and many greeting cards do not make a lot of sense. I found myself bemused and pained by Fr. Funk’s suggestion that the eclectic style of liturgy has now entered the mainstream of Anglican worship. Let us pray that it is not so. However, again I will grant the point that numbers of harried pastoral musicians are going to face the demand for Elton John’s best when planning many a parish funeral. After all, such sentiments are much less problematic than, say, “Thou has set our misdeeds before thee, and our secret sins in the light of thy countenance” [from Psalm 90 as appointed for The Burial of the Dead: Rite One in The Book of Common Prayer].

Although this funeral was held in Westminster Abbey, allow me to point out that although two events take place in the same building, for example, Anglican liturgy and Diana’s funeral service, they may bear no more relationship to one another than cheerleading does to education. I certainly cannot judge Mr. Blair’s practice of Christianity through his reading of the incomparable 1 Corinthians 13; I did, however, observe that he has a very nice standard British Broadcasting accent. Nor does it hurt that he is, I believe, considered handsome—I somehow doubt that Mrs. Thatcher, reading the same material, would have received the same attention. Nor do I judge the late and ultimately, I think, sad Diana. She lent her name and celebrity to many causes. I too share her compassion for the victims of land mines, of AIDS, of the internecine wars that plague the world. However, in common with most of us, Diana did not plan her own funeral. I found the parade of victims neither ennobling nor edifying. I shudder to think of what we might have had for a procession had the late Princess expressed an interest in People for the Ethical Treatment of Animals.

I doubt not that Fr. Funk was greatly moved; it seems that many people were. But as an Episcopalian I found the service remotely Anglican, remotely Christian, and largely celebrity-driven.

Robert R. Ledbetter
Cheverly, Maryland

Responses Welcome

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

December-January 1998 • Pastoral Music
Celtic Encounter with Liam Lawton, the Newman Singers with Joe Mattingly, and Evening of Prayer and Song with Grayson Warren Brown all place emphasis on congregational song.

Region III: July 29-August 1

In Dallas, Texas, during the Region III Convention, pastoral musicians and clergy examine “The Musician’s Ministry: Called by Gift.” Our focus is on a theological and practical examination of the unique ministry musicians offer to the Church. Keynote speakers will be Rev. Edward Foley, C.P.P.M., John Romeri, Elaine Rendler, and Rev. J-G Glenn Murray sj. Performing groups include the Orpheus Chamber Singers, the Liturgical Organist Consortium, Hamilton Park First Baptist Men’s Chorus, and New Art Six. An organ recital by Olivier Latry, organist of Notre Dame Cathedral, Paris, and a Choral Festival with Constantina Tsoianou are set for the famed Meyerson Hall. This Convention will place special emphasis on organ playing and the DMMD Institute.

Region IV: July 14-17

In beautiful Helena, Montana, the Region IV Convention explores changes in ritual, drawing its theme from two biblical passages: Exodus 25:40 and Hebrews 8:5—“... Patterns on the Mountain.” Major speakers include Dr. James D. Davidson, sociologist from Purdue University; Dr. Susan Wood, associate professor of theology at St. John’s University, Collegeville, Minnesota; Paul Covino, director of liturgy at the College of the Holy Cross, Worcester, Massachusetts, and Bishop Kenneth Untener, bishop of Saginaw, Michigan. Bishop Raymond Hunthausen and Bishop Anthony Malone will also present workshops. Featured events include ritual demonstrations of weddings and funerals, and a special presentation on the Chalice of Repose Project. A festive banquet, a “Visit to the Arts of the City,” a musical evening with John Bell, and opportunities to visit Glacier National Park and/or Yellowstone National Park round out the week’s activities.

Workshops, Repertoire

All four 1998 Conventions offer a broad variety of workshops directed toward clergy, musicians, liturgists, music educators, religious educators, children’s choir directors, and music teachers. Each Convention also has a wide range of repertoire sessions presented by the publishers, as well as an examination of “Standards in Repertoire” presented by members of the Association. Mark your calendars now. Invite your pastors and parish ministers. Complete brochures will be available during the second week in February. Register early.

Young Organists Master Class

Plans are in place for a pre-Convention master class for young organists at two of the 1998 Conventions. On Tuesday, June 30, in Grand Rapids, MI, Sr. Mary Jane Wagner, OSF (repertoire) and Dr. Marie Kremer (service playing) will facilitate the class. Dr. Alison Lueddecke (service playing) and Dr. James Krosnik (repertoire) will be the facilitators for the master class in Dallas, TX (Wednesday, July 29).

There are only two requirements for participation in this master class. You must pre-register—see below—and you must be born after September 1, 1977 (the class is for organists and organ students age 21 and younger).

Some scholarship assistance will be available for young organists interested in this class. NPM will provide free registration at the appropriate Convention for those who qualify, and there may be additional assistance available for transportation and housing. To be eligible for this scholarship assistance, you must submit an audiotape before March 1, 1998.

To reserve a registration form for the master class, and for information on scholarships, contact: Sr. Mary Jane Wagner, OSF

Continued on page 10
Omer Westendorf
1916-1997

Omer Westendorf, one of the earliest lyricists for Roman Catholic liturgical music in English, died on October 22, 1997, at the age of eighty-one.

Born on February 24, 1916, Omer got his start in music publishing after World War II, when he brought home for his parish choir in Cincinnati some of the Mass settings he had discovered in Holland. Interest in the new music being published in Europe led to his creation of the World Library of Sacred Music, initially a music importing firm which brought much of this new European repertoire to U.S. parishes. Operating out of a garage in those early years, Omer often joked about the surprised expressions of visitors who stopped by and found a wide range of sheet music in various states of “storage” (read “disarray”). Later, as World Library Publications, the company began publishing some of its own music, including new works with English texts by some of those same Dutch composers, for example, Jan Vermulst. In 1955 World Library published the first edition of The Peoples Hymnal, which would become the Peoples Mass Book in 1964, one of the first hymnals to reflect the liturgical reforms proposed by Vatican II. Omer also introduced the music of Lucien Deiss to Catholic parishes through the two volumes of Biblical Hymns and Psalms.

Using his own name and several pen names, Omer composed numerous compositions for liturgical use, though his best-known works may be the texts for the hymns “Where Charity and Love Prevail,” “Sent Forth by God’s Blessing,” and especially “Gift of Finest Wheat.” As he lay dying, his family and friends gathered around his bed to sing his text “Shepherd of Souls, in Love, Come, Feed Us.” NPM honored Omer as its Pastoral Musician of the Year in 1985. May he follow the Good Shepherd to eternal rest, as he taught us to sing: “To those refreshing waters lead us/Where dwells that peace your grace imparts./May we, the wayward in your fold./By your forgiveness rest consoled.”

Joe Dempsey
1925-1997

Joseph G. Dempsey, Sr., died on November 1, 1997, at his home in Watertown, MA, after a lengthy illness. Joe was born in Boston and received his undergraduate and graduate degrees in music from The Catholic University of America in Washington, DC. He spent his life in the service of the Church, working in many parishes and schools chiefly in the Archdiocese of Boston. Among the major parishes he served are Immaculate Conception on Harrison Avenue, Gate of Heaven in South Boston, St. Bernard in West Newton, St. Peter in Cambridge, and St. Jude, Waltham. Until shortly before his death, he taught music at Our Lady of Perpetual Help Grammar School (also known as “Mission School”) in Roxbury, where he was also the director of the Mission Grammar School Choir. Joe’s work at Mission Grammar School was featured in a photo essay in the March 1994 issue of Catholic Music Educator, and the school was honored for Joe’s music education program as the outstanding school of the year for the Eastern Region at the 1996 NPM Regional Convention in Stamford, CT.

Joe’s lifelong interest in church music and especially in music education led him to membership in the National Catholic Music Educators Association which was, in a sense, the “godparent” of NPM, especially of its Music Educators Division. When we first began discussing the possibility of a special division for music educators, about seven years ago, Joe was one of the first NPM members to sign up. In fact, he was chosen to chair the organizing committee that established the Division, and he served as vice-president of the NPM-ME Board of Directors until his death.

By a curious coincidence, as reported by Joe’s wife Helen, Joe and Omer Westendorf were friends who would get together whenever an NPM Convention or other meeting brought Joe to Cincinnati, when that city was the headquarters for World Library Publications. We pray that their friendship in this life will be an added joy in the life they share with God forever.

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Catholic Travel Centre – The Most Trusted Name in Religious Group Travel
The new NPM web site (www.npm.org) is designed to provide a range of information that will be helpful to all interested in pastoral music. Parishes can place a classified ad for a musician. And musicians, of course, can find jobs listed there. The procedure begins with contacting the National Office at (202) 723-5800, but you might want to check out the site on a regular basis (click on JOBS HOTLINE). It is updated on a monthly basis.

NPM is putting on the web all our information about the latest breaking news that has to do with liturgy and music. There really is no other source that looks at the news from our perspective (click on CURRENT NEWS).

Pastoral ministers will also be interested in reading or perhaps downloading a current article. Articles of interest to parish musicians, help in planning liturgy, and practical suggestions for the liturgy will appear on a regular basis. Here is way to keep informed about worship music through the Internet (click on CURRENT ARTICLE).

Pastoral musicians definitely benefit from the web pages connected to the NPM web site. There you will find all the major music publishers, book publishers, and other interesting sites for reference (click on RELATED PASTORAL LINKS).

Educational opportunities for musicians, clergy, and other ministers in the parish are listed on the NPM web site. Information about the Regional Conventions (click on REGIONAL CONVENTION NEWS), about NPM Schools and Institutes (click on CURRENT EDUCATIONAL OPPORTUNITIES), or about resources such as Hiring a Director of Music (click on NPM PUBLICATIONS) are all available when you are ready to look for them. You will be able to register for the 1998 Conventions and Schools right on the web, as well as order the publications. Of course, if you want information about membership (when you transfer to your new parish, for example) you can register for new membership in NPM (click on MEMBERSHIP PROGRAM or on MISSION).

There are several mailing lists available to users of the NPM web site. Mailing lists, as you probably know, work like e-mail, except that a mailing to one member of a list can go to all the members on the same list. This allows one member to send a request for information, such as “What Gloria have you found useful for congregational participation during the Easter Season?” Various members of the mailing list, who choose to, will then be able to respond with their suggestions. Discussion of the responses often leads to a series of e-mail responses reflecting a wide range of ideas. The usefulness of mailing lists, therefore, depends on the willingness of people with similar interests to question and respond to each other.

At the present time, NPM’s web site is scheduled to have five lists, including an Open List which anyone can join (click on LISTSERVE). In formation are lists for DMMD members, NPM-ME members, an NPM “Cyber Chapter” list, and an NPM Members List.

To belong to the DMMD and NPM-ME member lists, you must be a member of those divisions within NPM. The NPM Cyber Chapter will be for those who wish to pay an extra fee ($10.00 per year) to join a restricted list for communication.

NPM’s New Web Site:

Look on the Web to . . .

✦ Find Jobs
✦ Read Current News about Pastoral Music
✦ Join a Chat Group
✦ Register for Conventions and Schools
✦ Join the NPM Cyber Chapter
✦ Join as a New Member
✦ Renew Your Membership
✦ Explore Resources: Repertoire, Publishers

. . . and much, much more!

Or contact NPM directly:
National Office: NPMUSING@aol.com
Western Office: NPMWEST@aol.com

NPM’s New Web Site
WWW.NPM.ORG

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with a specific group of people on professional issues. This list will function something like the regular gatherings of an NPM local Chapter and will be for persons who do not have a Chapter in their diocese. A final list of all NPM Members will serve as a means of communication from the National Office to the NPM membership.

You can express interest in joining such a list or make inquiries about the site by contacting the National Office at (202) 723-5800 or by e-mailing NPM at NPMSING@aol.com.

Coming in 1999: NPM Honors Choir

Plans are already being shaped for a new and exciting singers' opportunity for NPM members. The NPM Honors Choir will be composed of singers from all NPM Chapters and dioceses who will audition by means of audiotape. Dates and full information will be available through the NPM Western Office after January 1998. Call then, or write to: NPM Honors Choir, NPM Western Office, 1513 SW Marlow, Portland, OR 97225. Phone: (503) 297-1212; fax: (503) 297-2412; e-mail: NPMWEST@aol.com.

Moving On

After fifteen years as director of music ministries at Blessed Sacrament Catholic Community in Alexandria, VA, Dr. J. Michael McMahon, who chairs the NPM Board of Directors, has accepted a new position as director of music ministries at St. Mark Parish in Vienna, VA. In his farewell to the members of the Blessed Sacrament community, Dr. McMahon observed, “What I have experienced here is the vision of the Second Vatican Council taking flesh among believers passionately committed to Christ... What draws us all together, what impels us into the world to live the gospel, what nourishes us for our life journey is the celebration of the liturgy... In this parish I have witnessed how the eucharist can be not simply our weekly or even daily ‘fix,’ but the source of life for people who face hurts, difficulties, addictions, disappointments, and yet who can embody the presence of Christ in the world.”

Prize-Winning Hymn

NPM member Larry Harris, director of music at Our Lady of Mercy Catholic Church and Fox Valley Christian Church Pastoral Music · December-January 1998 in Aurora, IL, submitted the prize winning hymn in a contest jointly sponsored by the Denver Chapter of the American Guild of Organists and the Hymn Society in the United States and Canada. The hymn, in a setting for organ, trumpet, choir, and congregation, will have its premiere performance at the 1998 National AGO Convention, to be held in Denver next June 28-July 2. The composition, which will be copyrighted by The Hymn Society, will be published in the July 1998 issue of The Hymn.

Hometown Heroes

On October 9, 1997, Ms Pam Sczesny and Rev. Paul H. Colloton, or, co-chairs of the upcoming 1998 NPM Regional Convention in Grand Rapids, Michigan, were honored as two of fifty “Hometown Heroes” by the Grand Rapids/Kent County Convention & Visitors Bureau. These awards have been granted for the past seventeen years to recognize local efforts to attract conventions and business to Grand Rapids. Members of the NPM National Staff are ready to testify about how hard the local NPM Chapter worked—for several years—to get a Regional Convention scheduled in Grand Rapids!

New Advisors to the BCL

Ms Anne E. Grycz, a longtime NPM member, has been appointed by Archbishop Jerome G. Hanus, OSB, chair of the Bishops’ Committee on the Liturgy, to a three-year term as an advisor to the Committee. Anne currently serves as the director of Scripture and liturgy for the Diocese of San Jose, CA.

Rev. Heliodoro Lucatero, the new president of the Hispanic Liturgy Institute, will serve ex officio as an advisor to the BCL.

Societas Liturgica

The international scholarly association Societas Liturgica chose for its biennial meeting in Turku, Finland, in August 1997 the topic “Liturgy and Music.”
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**14 - 24 April 1998**

Announcing our exclusive performance tour of Austria for individual singers under the direction of James E. Moore, concert artist and composer whose memorable compositions include:

"Taste and See"  
"I Will Be With You"  
"Touch Somebody's Life"  
"That We May Be One"

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**Celtic Encounter Under the Leadership of Father Liam Lawton**  
**11 - 21 May 1998**

An exclusive workshop in Celtic Spirituality and Music designed for Music Directors under the leadership of Father Liam Lawton, Ireland's most exciting composer of Liturgical Music. Contemporary Liturgy in Ancient Ruins... Vocal and Instrumental sessions with Ireland's finest musicians..... Techniques for practical adaptation of authentic Celtic sound and rhythm for your choral needs.

"Light The Fire"  
"Sacred Story"  
"The Cloud's Veil"
Representatives from Finland, Norway, Sweden, Germany, France, Switzerland, Belgium, Netherlands, Malta, Ireland, and England were joined by representatives from the USA, Canada, South Africa, Australia, South Korea, New Zealand, Australia, Indonesia, Japan, Brazil, and Iceland—about 200 participants in all.

Major theoretical papers dealing with the use of music in the Orthodox tradition and the Hindu tradition were balanced by case studies and practical sessions on the influence of music from the popular culture on worship music.

In the opening comments, based on the papers that had been submitted before the meeting, Dr. Irmgard Pahl identified five “characters of liturgy” which music expresses. They are liturgy’s “proclamation character,” its “doxological character,” its “dialogical character,” its “comunicio character,” and its “festive character.” A sixth basic element that helps to define liturgical music, Dr. Pahl said, is that music is an integrating component of worship as a whole work of art: “The simplest song in one voice, if it is permeated with self-giving veneration, can be a radiantly powerful work of art.”

Universa Laus

Meeting in Saint Maurice, Switzerland, in August, about sixty members of Universa Laus, the international study group, heard papers on Calvin’s musical reform by Nicolas Perrin and on performative language by Sr. Judith Kubicki, CSSR, and received an ecumenical response to the UL Document II (draft) by B. Bürki, as well as an interesting further report on Chilean folk music. The various language groups (English, French, German, Italian, and Dutch) provided diverse reactions to position papers on silence, sound, *una voce*, how singing is received in the body, the vocal act—voice and vocality; mystagogy and singing; popular religiosity; inculturation; insonance and Christianity; common competence; participation; the verbal corpus of sung faith; writing music for liturgy; the sacred in music; the status of the work of art in liturgy; and beauty in singing.

The next meeting of Universa Laus will be in Oscott, England (near Birmingham), August 24-28, 1998. Persons interested in participating should contact the NPM National Office before February 1, 1998.

Ecumenism: Good & Bad News

The good news happened in Philadelphia in August: The churchwide assembly of the Evangelical Lutheran Church in America approved a declaration that Lutherans and Catholics share a common understanding of justification by faith, the central *doctrinal* issue (there were other issues, of course) over which they split nearly five hundred years ago. The “Joint Declaration on Justification” now goes on to the other 122 member churches of the Lutheran World Federation and to the Vatican, which has been consulting on the statement with national bishops’ conferences around the world. At that same meeting, by an overwhelming vote, the delegates approved a proposed declaration for “full communion” with three churches—the Presbyterian Church (U.S.A.), the Reformed Church in America, and the United Church of Christ—though they narrowly defeated a similar proposal for full communion with the Episcopal Church in the United States.

The bad news comes from the recent visit to the United States by the Ecumenical Patriarch, Bartholomew I, Patriarch of Constantinople and “first among equals” in any consultations among the more than fifteen Orthodox patriarchs. In a statement during his visit to Baltimore, MD, the patriarch denounced the current tendency toward “religious syncretism” as a way to overcome differences among the churches. In what had been billed as an “historic address” on Catholic-Orthodox relations, delivered at Georgetown University, Patriarch Bartholomew denounced those who “have freely chosen to shun the correct Glory of God,” which he identified with the Orthodox faith. Later, at a Sunday service in Washington’s Sts. Constantine and Helen Church, he made his message bluntly clear: “Our joy is to behold our Lord Jesus Christ worshiped in the right way, that is, in the Orthodox way.” During his visit to New York, Bartholomew warned Protestant Churches to stay out of Eastern Europe, which, he said, “belongs” to the Orthodox.

Bartholomew has been criticized by other patriarchs in the past as being “too ecumenical,” so such confrontational comments came as a shock, even to representatives of the Greek Orthodox Archdiocese of America. Rev. Robert Stephanopoulos, dean of Holy Trinity Cathedral in New York, suggested that Bartholomew didn’t get “a consensus” from the other patriarchs on how to respond to Pope John Paul II’s 1995 apostolic letter *Orientale Lumen*, which was to have been the topic of his address at Georgetown. Further, suggested Rev Alex Karloutsos, vicar for public affairs of the Greek Orthodox Archdiocese of America, last summer’s tiff involving the pope and Patriarch Alexy II of the Russian Orthodox Church has chilled relations between the Orthodox Churches and Roman Catholicism.
How They Do It in Fez, Morocco

Many Paths to God

BY EDWARD A. SEILER

When I went to Fez, Morocco, in the summer of 1996 to attend the International Festival of Sacred Music, I had not been in Africa since 1963, when I served as a lay missionary, teaching at Comboni College in Atbara, Sudan, under the direction of the Verona Fathers. The little of Morocco I knew before I arrived was the sort of information one might glean from a tourist guidebook. Located in the northwest corner of Africa, it was once a French protectorate, and the city of Tangiers is a one-day stop on most tours going on to Spain.

How delighted I was to discover a variegated, beautiful, green land rich in ancient traditions, a country founded by Berbers long before those ancient, intrepid seafarers, the Phoenicians, arrived on its shores in the ninth century b.c.e. Following the Phoenicians came other seafaring explorers from the Mediterranean basin, among them Carthaginians and Romans, to give added breadth to a society that was quickly becoming multicultural. Early Christianity flourished here from the fourth to the seventh centuries c.e., to be displaced by the arrival of Islamic Arabs around the year 800. In the early fifteenth century Sephardic Jews exiled from Spain arrived in Morocco to add to the cultural mix. Now and then darker-skinned people from Mali and Mauritania migrated north to Morocco, looking for more productive farmland. In 1912 the French established hegemony over the nation, adding a distinctive Gallic flavor to the mix until their departure in 1956, when Morocco became a constitutional monarchy whose major religion, as much of northern Africa, is Islam.

The names of Morocco’s historic cities evoke a sense of wonder, intrigue, and mystery for citizens of Europe and North America: Marrakesh, Meknes, Rabat, and (shades of Humphrey Bogart and Ingrid Bergman in their eponymous films) Casablanca. Most surprising of all Morocco’s cities, perhaps, is the magical city of Fez, which is, in fact, three cities. The oldest part is the walled city of Old Medina (Fes-el-Bali), established in the year 800 c.e. Next is Andalusian Medina (Fes-el-Jdid, City of the Jews), where Sephardic Jews established their own community in 1492. Finally there is the French city, Ville Nouvelle (New City), which the French built in 1912.

My main purpose in coming to Fez was to attend the sixteen concerts of Jewish, Christian, and Islamic chants, hymns, and dances that made up the International Festival of Sacred Music. While the outstanding performances were themselves mind-opening experiences for me, I was also deeply impressed by the absolute courtesy that Moroccans display toward each other and their religious traditions during the Festival.

From Stabet Mater to the Qâdûrya

That courtesy was evident on the very first night of performances, held at the Palace Courtyard for an overflow crowd, with the Crown Prince in attendance. The performance of a “Stabet Mater” by the Television and Radio Orchestra of Bosnia-Herzegovina was a fitting expression of that evening’s theme, world peace. It received a measured but enthusiastic response from the mostly Muslim audience, and I was left to ponder their rapt attention to a composition about the crucifixion of Jesus Christ.

On the following afternoon I was introduced to a form of liturgical music called the saeta (“arrow”). The saetas are songs having their origin from the chants of blacksmiths. Still used in Catholic liturgy in Spain, they are described as songs that fly like an arrow to the heart of God. An artist, Diego de los Santos, sang these saetas as well as flamenco songs at the Fez Art Center. The absence of dancers moving to this music allowed me to concentrate on the phrasing and intonation of the singer, as well as on the deep meaning of the words.

That night, back at the Palace Courtyard, I was enthralled as Hamza Chakour, aided by the Al Kindi Ensemble, intoned a low but distinct Islamic chant in praise of God while members of a Sufi Qâdûrya community from Damascus danced (such dancers, especially those from Malawila communities, are popularly known as Whirling Dervishes).1 The dancers began their twirling movement slowly, then, as the beat of the tabours (drums) increased, the ney (flute) reached new heights, and the zither-like kaoun reverberated across the stage, the skirts of the dancers ballooned open like parachutes. I watched these dancers seemingly in tune with God float across the stage, certain that, in this union of movement, sound, and intense concentration, I was privileged to hear a sacred conversation.

Ouds, Jazz, and the Song of Songs

On the following afternoon I learned about the varied nature of Islamic and especially of Sufi chant, and the special ways in which each chanter finds a personal approach to God. Said Charibi, a

1. The "dancing" is called mevlevi, not "whirling dervishes." The dance itself is called "sama." The "dervishes" are the people who meditate and dance in a circle, and the music is called "sef."
Moroccan Sufi master, sang the praises of Allah emotionally and with emphatic phrasing as he played the lute and the oud (a lute-like instrument).

And later that evening, I thought the ancient walls of the palace might come tumbling down as Randy Weston, a seven-foot-tall American jazz pianist, joined forces with Les Gnaouas Brotherhood of Tangiers to honor God, accompanied by a sax, trombone, trumpet, and percussion. Playing Weston’s composition “African Cookbook,” derived from the music of Chad and Niger, the Gnaouas leapt like they were performing a czardas (an intricate Hungarian dance) while playing t’bols (drums), qareb (metal rattles), and a guembri (a lute drum with three chords). I have enjoyed jazz all my life, but until that night I had never thought of it as a way to praise God.

On the next day the performances moved to the ruins of the Roman town Volubilis, about twenty-five miles from Fez. Before the music started I had a chance to wander among the ruins, pondering how the Romans came to settle so far inland, and how they managed to erect the gigantic arch that still dominates not only the ancient ruins but the whole valley. Under this arch, the Osnabrucker Jugendchor from Germany, one of the best a cappella groups in Europe, performed a program of contemporary sacred music. The contrast of these young voices singing about the permanence of God amidst these ancient ruins testified to the transitory work of human hands. This performance was followed by, for me, another thought-provoking contrast. A Jewish singer, Jean Davis from Morocco, accompanied himself on the lute as he sang texts from the Song of Songs, with alternate verses in French and Hebrew. As I left Volubilis in the dark, I wondered, were I to spend the night there, if I might hear the ancient stones sing their own song in praise of God.

As I left Volubilis, I wondered ... if I might hear the ancient stones sing their own song in praise of God.

Christians, Sufis, Sound, and Light
A minor indisposition interfered with Pastoral Music • December-January 1998
very modest. He took time to shake hands and to pose for the many photographers who crowded around the stage.

That evening’s performance shifted to a different location, an amphitheater overlooking Fez, where the city’s renowned sound-and-light show took place. As voices in Arabic recounted the political and religious history of Fez from the year 800, pictures flashed on an ancient palace wall and multicolored waters poured into an adjacent fountain. The program concluded with two performances by chanting groups: La Zaouia and La Nouba Andalouse.

Following the performance some American Muslims invited me to a “celebration” in the Medina. Though it was after midnight, they assured me that it was perfectly safe to walk through the narrow twisting streets of the old city. We arrived at a very plain door set into a plastered wall. As soon as the door opened the thunder of drums burst on my ears. Following the lead of my hosts, I removed my shoes, and then watched and listened as about twenty men from a Sufic brotherhood played drums, flutes, and horns while they danced and sang God’s praises. Their pleasure was palpable, in fact it was so apparent that my American prejudices took over, and I instinctively looked around for liquor or drugs. There were none; only mint tea and cookies were being served by the Moroccan women, who sat on the sides of the room clapping in time and supervising the children while men danced.

As I became accustomed to the music and my surroundings, I examined the house in more detail. All the walls and the four pillars that supported the roof were beautifully tiled and stuccoed; small side rooms held finely brocaded settees and iron tables. The house, which could have belonged to an emir, had been in the owner’s family since the year 1400.

The celebration continued, but I slipped out around 3:00 a.m. and pondered this miracle in Medina where so many people were so effusively in love with God.

Sufis, Gospel, and Berbers

Because of the lateness of the previous night, I missed the next afternoon’s performance. However, I made sure that I did not miss the evening performance by the Quawali Sufis from Pakistan, led by Nustrat Fateh Ali Khan whose haunting chants, accompanied by drums and harmoniums, seemed also unearthly.

The Al Kindi Ensemble perform in the Palace Courtyard, led by the chanting of their Sheikh.

On the final day of the festival the afternoon session featured the London Community Gospel Choir. While they were well received by the audience, I felt that I had heard more spontaneous Gospel groups in America. The concluding performance of the festival featured Berber music and dancing before a standing-room-only audience at the Palace Courtyard. Most outstanding of these groups of “blue men” was the group from Tata, who danced their intricate patterns while carrying their instruments about the stage. One unusual dance was that done by the “cavalier” from Zagora, who kept encircling his beloved with a silver chain and its attached dagger, until finally he placed it across her shoulders. The steady drumming of the men during these dances, and the ululating of the women, reminded me of music from some of the tribes of the Sudan.

Many Paths

These are some of the sights and sounds that I experienced in Morocco, especially at the International Festival of Sacred Music in Fez, where I went to hear people praise God. There is no quick way to summarize my reaction to this multicultural experience. I do know that I feel just a bit closer to God as a result of my attendance. I now realize that there are many more paths to the house of God than I had previously considered. I have gained a deeper respect for Islam as well as a deep sense of wonder when I consider the people of Morocco. What will it mean for the future? I have to let it all ferment for several years. Maybe then I will have a definitive answer.

Notes

1. The term Sufi comes from an Arabic word for “mystic.” Sufism had its origins in the teachings of Hasan al-Basri (d. 725) as handed down by his disciples. The “golden age” of early Islamic mysticism came in the mid-ninth century. Sufi masters were condemned by mainstream Muslim theologians for ignoring the rational understanding of the faith and for spreading what was in their view an unorthodox “twice-baked bread” of Islam, a view shared by many Sufis.

2. The Berber culture dates before 2400 B.C.E., despite a history of conquests. Most Berbers are settled farmers; one group—the Tuareg—are nomads, living especially in the Sahara. Most Berbers were Christians until the Arab conquests began in the seventh century, which soon made Islam the major religion.

December-January 1998 • Pastoral Music
For Pastoral Organists

NPM/AGO Service Playing Certificate
for Organists

The Service Playing Test shall be recorded on cassette tape at a site with suitable pipe organ and recording equipment, then sent to the American Guild of Organists (AGO) National Headquarters for evaluation by two national examiners. A proctor will be appointed, and will be the only person in the room with the candidate when the test is given. If a singer is employed for question S6, he or she will be in the room only at that time.

AGO members who are also members in good standing of the National Association of Pastoral Musicians (NPM) may obtain Service Playing Certification in both organizations by earning a passing grade on this test. If a candidate intends to pursue dual certification, this must be indicated on the candidate’s initial application to headquarters. In addition, NPM candidates should be careful to prepare the items on the test which are specifically required for dual certification; these are indicated below. The complete tests of candidates seeking dual NPM/AGO certification will be graded by examiners from both organizations. There is no additional fee for this service.

S1. (20 points) The candidate will prepare and perform one work from each of Groups A, B, and C.

GROUP A
Any choral prelude from Bach’s Orchestriam.
Any fugue by Bach, including the fugues from the so-called “Eight Little Preludes and Fugues,” sometimes attributed to Bach.

GROUP B
A single movement from any work by Mendelssohn, other than the hymn-like openings sections of Sonatas 5 and 6.
Any movement with indicated pedal from Vierne’s Vingt-quatre Pièces en Style libre (Dunod).
Any piece with pedal (Nos. 3-16) from Sixte Choralis (Le Tombeau de Tielbeke) by Dupré (H. W. Gray; reprinted by Warner Bros. Music).

GROUP C
Any one of Schroeder’s Sechs Orgeldanze (Schott).
Any movement from Langlais’s Organ Suite (Eilan-Vogel).
Any one of the Eight Preludes on Old Southern Hymns, Op. 90, by Gardner Read (H. W. Gray).
Any piece from Saint Augustine’s Organbook by Gerald Near (Pendley AE 86).

Candidates seeking NPM certification should either choose a work from the Dupré collection as their Group B piece, or a work from the Near collection as their Group C piece. (Or they may choose both.)

S2. (10 points) The candidate will select one hymn from the revised Examination Hymn Booklet, which may be requested from AGO National Headquarters. He or she will transpose the hymn into two keys, not more than a major second in either direction. The keys will be chosen and announced on the recording by the proctor. The transposed versions are not to be written out in advance, and the hymn is not to be played in the original key first.

S3. (20 points) The candidate will select two hymns from the revised Examination Hymn Booklet, different from the hymn chosen for question S2 above. He or she will play two stanzas of these hymns as if accompanying a large enthusiastic congregation. Some contrast in the presentation of the two stanzas is expected, as is sensitivity to the text. NPM candidates are required to select, as one of their hymns, “We Have Been Told” from the 1997 Service-Playing Supplement to the revised Examination Hymn Booklet (available from AGO headquarters).

S4. (10 points) The candidate will select one of three psalm accompaniments in the 1997 Service-Playing Supplement to the revised Examination Hymn Booklet, and will play two verses of the psalm as though it were being sung in a worship service. Depending on the candidate’s choice of psalm, a singer may be required in order to render a satisfactory performance on the test. (The aforementioned 1997 Service-Playing Supplement indicates which psalms require a singer.) If a singer is needed, the candidate may engage (at the candidate’s own expense) any singer of his or her choice. As an acceptable alternative, the candidate may play and sing the psalm. For NPM certification candidates, the required selection is the Gelineau setting of Psalm 23.

S5. (20 points) The candidate will select two of the following anthems, and will play the accompaniment as though accompanying a competent choir.

Friedland—Draw Us in the Spirit’s Tether (H. W. Gray GCMR 02472). Play accompaniment throughout, including stanzas 2.
Haydn—Awake the Harp (from the Creation) (G. Schirmer 50923660).

S6. (20 points) The candidate will sight-read a short passage of music. The candidate’s grade will be based on his or her ability to maintain the indicated tempo with accuracy of notes and rhythm. (The sight-reading question and information regarding examination procedures will be sent from AGO headquarters to the chapter dean prior to the test date.)

Certification brochure with additional information available from the NPM National Office • 225 Sheridan Street, NW • Washington, DC 20011
Phone: (202) 723-5800 • Fax: (202) 723-2262 • E-Mail: NPMG@acol.com

NPM/AGO Service Playing Certificate

The NPM Standing Committee for Organists and the American Guild of Organists announce a newly revised Service Playing Certificate available to organists who are members of both professional associations.

Application Forms Available From...
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New York, NY 10115
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Fax: (212) 870-2163

• Examinations are taped through AGO Chapters;
• Exams are graded by both NPM and AGO;
• Dual certification offered with only one test.

Certificates will be issued to those who obtain at least 50% of the points for each item within a section, and 70% of the total maximum marks within each section.
Organist Certification: Challenging the Musician

BY PAUL SKEVINGTON

From the beginning of NPM in 1976, the primary focus of the association seemed to emphasize the development of pastoral and liturgical skills in the church musician. In turn, individual pastoral musicians took major leadership roles in the liturgical renewal of the Roman Catholic Church in their local parishes and dioceses.

In my memory, one of the first pleas to develop the musical side of the pastoral musician was made by Elaine Rendler in Detroit in 1979. She stated firmly the need for musicians to develop their musical skills and to take ownership of their talent. It is necessary for pastoral musicians to “claim your art!”

However, not until the 1990s did there appear a healthy and sustained balance in developing the artistic side of the pastoral musician. Emphasis on solid musicianship now plays a prominent role at NPM Conventions. The varied activities for organists and choir directors at Conventions and beyond has been clearly outlined by Mary Beth Bennett in The American Organist. Organ recitals, organ workshops (such as repertoire, improvisation, and performance practice) as well as various choral sessions are now available at NPM Conventions and NPM Schools each summer.

Striving for Excellence

As a national association, we must continue to encourage all musicians to strive for excellence. While summer workshops can give one an overview of the work that needs to be done, certification addresses the musical issue at a more individual level.

The need for certification lies in the assessment of organ music in local parishes. In many churches and cathedrals, organ playing is meeting the highest standards. Unfortunately, there are also other situations where the organ music is distracting to the sung prayer of the people.

I am not talking about concert preludes and postludes, nor about the fancy arrangements of hymn accompaniments and extended improvisations. There are problems on a more basic level, such as poor pedaling technique (or none at all), dragging tempos, and poorly registered hymns.

We have all had the experience of...
such situations. These “organists” are most likely either volunteers, or else paid next to nothing (and, therefore, unable financially to work on their skills). Their hearts may be totally dedicated to the church, but their playing lacks the basic skills that are fundamental to competence.

At the same time, a challenge is needed to those musicians who are capable of playing at a higher level of proficiency but who have lost interest in developing their art. The notes may be there, and the tempos may be lively; they may be playing Bach preludes and fugues, but they may not be living up to the fullness of their call as artists in the church.

There are many musicians who are very serious about their musical talent. These need to take the lead in strongly encouraging colleagues and students to continually nourish their own musical talent.

Organ music must not be mediocre, stale, or unimaginative. Music on any level needs to nourish and sustain the people. It has to be capable of renewing and transforming the Church. This can happen only if pastoral musicians live their music on a daily basis. Time for practice must be set aside. Goals must be set. The inner space for music must be kept alive and nourished.

Setting Goals

If the National Association of Pastoral Musicians is going to encourage such activity, it must help its members set goals. To this end, the NPM Standing Committee for Organists is setting up different levels of organ certification.

The purpose of such certification is not to establish an elite group of organists, nor is it to ignore the liturgical skills in favor of musical skills. The purpose of the certification program is to encourage the artist to respond continually to the musical call which has always been a very strong component of the organist’s Catholic faith.

The NPM Standing Committee for Organists is not the only committee encouraging certification. The Director of Music Ministries Division (DMMD) is about to release a much more comprehensive certification program which will verify liturgical, pastoral, administrative, and musical skills. The vision for assisting the development of basic skills in pastoral musicians is shared by all leaders within NPM.

It is understood that many musicians enter their profession from a variety of backgrounds. Among “organists,” there are many pianists with little or no formal organ training. At other levels, there are organists who have received formal training at or through the bachelor’s, master’s, or even the doctoral level.

The vision for certification among NPM organists takes these different backgrounds into consideration. The following six different levels are proposed.

Level 1 offers NPM student recognition. At this level the student has taken but not yet passed to the next level. Level 2 offers the NPM Organ Certificate. This certification will require the competent playing of basic hymns, psalms, and acclamations only. Details and requirements for these two levels are being developed currently.

The program encourages the artist to respond to the musical call which has always been a strong component of the organist’s Catholic faith.

Level 3 offers the NPM/AGO Service Playing Certificate. Requirements for this level have been finalized. Details for certification at this level have been announced in the August-September and October-November issues of Pastoral Music—and in this issue; see page 17—and in the July and August issues of The American Organist. Copies of the document may also be acquired from both NPM and AGO national offices. In addition to the skills in Level 2, NPM/AGO Certification requires skills often desired in many parishes: playing of organ repertoire which might be used as preludes and postludes; the playing of a contemporary (folk-style) hymn on the organ; the transposition or a traditional hymn; the accompaniment of two choral anthems; and the sight reading of a simple selection of music. Levels 4, 5, and 6, at this time, follow the AGO format: College (CAGO), Associateship (AAGO), and Fellowship (FAGO). These levels are also attained by having a degree conferred at the bachelor, master, and doctoral levels respectively.

Exploring Music’s Transformative Power

The purpose of organ certification is to assist the pastoral musician in exploring the transforming power of music. At the same time, there is the need to improve the quality of organ playing in Catholic churches. Striving after certification allows organists to set goals, to be serious about practicing, and to seek beauty in their playing. A favorite saying of Archbishop Weakland, whenever someone asks him how to become a church musician, is “first become a musician.”

I believe that musicians have the capability of assisting the assembly in the prayer of our liturgical celebrations. It does take practice time on a daily basis and it does take a serious commitment. Yet, this is our call as servants of the liturgy. We, as organists, need to encourage one another to be excited about our organ music along with our love of liturgy. It is imperative that we continue to nourish and challenge our musicianship so that we can nourish and sustain our assemblies.

The great theologian Hans Küng has some profound insights as he speaks about Mozart’s music which “seems to show in its sensual yet unsensual beauty, power and clarity, how wafer-thin is the boundary between music, which is the most abstract of all arts, and religion, which has always had a special connection with music. For both, though they are different, direct us to what is ultimately unspeakable, to mystery. And though music cannot become a religion of art, the art of music is the most spiritual of all symbols for the ‘mystical sanctuary of our religion,’ the divine itself.”

I challenge all organists to look into the requirements for certification. Those in leadership roles need to encourage certification. Pastors, choir directors, organ teachers, diocesan offices of worship, and NPM Chapter directors need to inspire organists to improve the quality of music making and to allow our organ music to speak the unspeakable and to communicate the ultimate mystery.

Notes

2. See The American Organist (July 1997) for requirements for certification at these levels.
The Pastoral Ensemble
Over the past decade or so, life at the parish level has been anything but dull. Even our more casually involved fellow parishioners have experienced significant changes in the “look and feel” of parish life, not only at Mass but also in a number of other parish activities. Some of these changes, such as the “new” Rite of Christian Initiation of Adults (RCIA) and the widespread acceptance of the permanent diaconate, are actually rooted in the rich, fertile soil of early Christianity. Others, such as the use of synthesized music in the liturgy, may find some parallels in other liturgical music controversies in our history, but their link to tradition, at first glance, appears somewhat less than evident. This article suggests some possible reasons for just one of these changes: the apparent wane of the “folk group” and the corresponding rise of the “contemporary ensemble.” Further, it discusses some opportunities and challenges facing parish music groups that might be in the midst of this transition.

Contemporary Ensemble?

The term “ensemble musician” can be used to describe virtually any pastoral musician who is a part of a pastoral music group that does not fit neatly within the definition of a “traditional choir.” This definition encompasses members of guitar groups, string quartets, wind ensembles, youth choirs with piano accompaniment, and other combinations of instruments, voice, or both. Although this definition may appear to risk being rendered meaningless by its inclusiveness, the context in which these groups arise and function provides some unifying elements. Experience demonstrates that the pastoral ensemble musicians who make up these different groups face many common challenges in the practice of their ministry. Thus, the definition should remain somewhat broad in order to include and represent all the musical groups that minister to the needs of their communities.

Because of the diversity of the groups that can be called pastoral ensemble musicians and the practical limitations imposed both by my experience and my topic, I have culled a subset from these musicians for the purposes of this article: the “contemporary ensemble.” By way of definition, the “contemporary ensemble” functions in its home parish. It might have its roots in the parish “folk group” and possibly might still enjoy the association and musical contributions of members who pioneered the expansion of liturgical music in the 1970s. The paradigm “contemporary ensemble,” if there can be such a thing, probably has from five to ten “core” members—those who commit themselves to practice regularly and arrange their personal commitments in order to participate. It is supplemented irregularly by musicians and vocalists who might join as a trial or as needed for a special occasion, and by others who “drop in” for a season or so. Consequently, when compared across parishes, “contemporary ensembles” may vary widely in their composition with respect to age, instruments, skill level, and knowledge of the liturgy. Indeed these elements may vary within any one “ensemble.”

These ensembles have good days and less good days, depending on the members who show up for practice that week, the complexity of the musical pieces chosen for the coming Sunday’s liturgy, and their physical and spiritual energy states during that liturgy. I suspect that musical support is provided by just such a group in many, if not most liturgies in the United States on any given Sunday. Indeed, in more than one of the parishes of which I have been a member, the “contemporary ensemble” provided the only musical support for liturgy. Consequently, I believe that any discussion of the goals and objectives for pastoral musicians generally, and for these “contemporary ensemble” musicians specifically, should keep these observations in mind in order for the discussions to remain relevant and useful.

What’s in a Name Change?

Against the backdrop of the many liturgical reforms
and developments instituted since Vatican II, the ongoing transition by some pastoral music ensembles from “folk group” to “contemporary ensemble,” might appear to lack substance—a change of name without a change in content. On closer examination, however, it appears that the change is usually much more significant than simply the adoption of a fresh label. For example, the group with which I minister decided to change its name from the St. John’s Folk Group to the St. John’s Contemporary Music Ensemble for two reasons. First, although we were and remain proud of the 25+ years of uninterrupted music ministry to the people of St. John’s, we wanted to break away from what we perceived as an unfortunate negative and persistent connotation associated with the term “folk group.” Second, and more important, however, we saw changing our name as a way to reflect and highlight the growth and development of the role of our small pastoral music ensemble in the life of the parish.

I suspect that the name “folk group” originated from the desires of newly-empowered pastoral musicians . . . to emphasize that their music truly arose “from the people.”

One reason for changing a name is to start anew, but also the name change reflects the reality of the journey toward a new identity. From my experiences in the early post-Vatican II days, I suspect that the name “folk group” originated from the desires of newly-empowered pastoral musicians of that time to emphasize that their music truly arose “from the people.” With its direct connection to the then contemporary consciousness, the “folk group,” with its style, instruments, and musical repertoire, would attempt to bring a freshness, relevance, and power that would resonate in the gathered assembly. Indeed, the music of the “folk group” would be a natural complement to the sweeping changes taking place in the liturgy: changes of intention, changes enabling the congregation to participate even more meaningfully in the celebration of the Mass.

Well, that was the intent anyway. By now, the story is well-known. After Vatican II, the rush to implement reform ignored the tenacity of long-practiced and deeply-ingrained ritual. Rather than uniting the assembly, the rapid implementation of some of the Vatican II reforms, including the incorporation of contemporary music into the liturgy, often divided it. Many parish assemblies split into two well-defined camps, each with its own turf. The “traditional choir” sang for the primary Sunday Mass in the main church; the “folk group” played and sang for the “hootenanny” Mass, perhaps on Saturday evening in the school auditorium or on Sunday morning in the church basement. Sadly, in some parishes, the groups of pastoral musicians themselves contributed to the division. The traditional choir sometimes looked on the folk group as unworthy dilettantes singing simplistic tunes of questionable validity. On the other hand, the folk group sometimes looked on the traditional choir and their music as last year’s vintage in “old wineskins,” a music lacking body and vitality clinging to old forms and practices that were rendered irrelevant, if not harmful, by the reforms and the spirit of Vatican II.

It is now no great revelation that in those early days, in the rush to take advantage of the apparently newfound freedom of liturgical expression, “the folk group” was often the agent of some questionable but, thankfully, short-lived phenomena. In some cases, criticisms with respect to the liturgical discipline, musical ability, and quality of repertoire associated with the “folk group” spoke truth. Indeed, some of the “horror stories” of those days are becoming legends. Happily, the validity of the criticisms associated, appropriately or otherwise, with the early “folk group” is waning fast, if it is not already gone. Unfortunately, however, the negative connotation persists.

One of the reasons our group at St. John the Evangelist Parish decided to change its name was to diminish the negative connotations and weight of the historical baggage associated with the term “folk group.” By changing our name to the St. John’s Contemporary Music Ensemble, we hoped to signal to our fellow parishioners, many of whom still retained less than happy impressions of us, that there was something different happening: that we were not a time-bound stereotype, but a living, growing parish resource. Thus, our decision was based on something more than the desire to break with the past. That decision was also based, however, on our recognition that significant changes were occurring with respect to our identity, our musical ministry to the parish, and to the methods by which we remain in touch with the needs of the community we serve.

Changes in Identity and Role

In some ways, the transition from “folk group” to “contemporary ensemble” reflects changes that have been occurring in and out of worshipping communities for the past two decades. The change in identity and growth in the role of the contemporary ensemble have been consistent with the growth and development of other ministries operating in the parish. Several influences appear to have encouraged this process, among them increases in the number and character of lay ministries in the parish that have provided increased opportunities for ministry by the contemporary ensemble. In addition, an increased emphasis on the development of lateral relationships within a worshipping community has encouraged ensemble musicians almost everywhere to broaden their participation in parish life, including non-musical ministries. Next, the repertoire available for use by the contemporary ensemble has continued to expand. Finally, in almost all parishes, links with youth groups and school music programs have aided recruiting efforts.
directed toward young musicians. Each of these factors either has contributed to the growth and development of contemporary ensembles or it contains the possibility of doing so.

Since the days when I was a teenage parishioner, I have noticed significant changes in the number and character of parish activities. Then, opportunities to provide liturgical musical support in the parish were quite limited. Then, it seemed as though the activities involving worship appeared to be at opposite ends of the spectrum—either they were formal liturgies with organ music and traditional choir, or they were more privately-oriented devotions, sometimes devoid of music altogether. Youth club activities revolved around sports events and dances. Preparation for the sacraments of penance, eucharist, and confirmation occurred in parochial school or in CCD classes, all with a minimum of direct parental involvement.

Since that time, changes in the programs offered by parishes, such as increased parental involvement in sacramental preparation programs for their children, have multiplied opportunities for the contemporary ensemble to minister to the needs of its parish. The use of liturgies and prayer services in sacramental preparation programs offers an ideal opportunity to the contemporary ensemble not only to support the parish but also to expose a cross section of the parish to the energy and quality of the ensemble and its music. Indeed, by selecting a repertoire for such services that uses a mix of traditional hymns and contemporary pieces, the contemporary ensemble may increase the level of assembly participation during these programs.

Youth retreats, whether at the parish or diocesan level, offer another opportunity for support. Frequently, these programs are built around specific themes, many of which may be associated with an abundance of good, relevant contemporary music. In addition, many teens know and enjoy the same basic contemporary music selections that are well-known repertoire of most contemporary ensembles. Often, liturgies are incorporated into the retreat program or the program has a closing eucharist. As is the case with support for sacramental programs, support for youth retreats results in the exposure of a wider parish or diocesan audience to the contemporary ensemble and its music.

The parish adult initiation program also provides the contemporary ensemble with a good opportunity to offer substantial support for the parish. Initiation programs involve many deeply committed parishioners who, by their example and courage, witness to their faith to the inquirers and catechumens. Many of the Sunday Masses supported by the contemporary ensemble are attended by these parishioners. In addition, the inquirers and catechumens may be more familiar with contemporary Christian music than with organ/choir style repertoire. Consequently, the music and style of the contemporary ensemble is a good fit.

**Grow within the Faith Community**

As illustrated above, the many ministries and activities of parishes today provide numerous opportunities for the members of the contemporary ensemble to support their parish with music. To minister effectively, however, they must be more than just good musicians. They must be good parishioners. Without actively participating in the whole life of the parish, they simply cannot be effective *pastoral* musicians.
As we recognize the need to worship as a community and not as individuals who happen to be doing the same thing at the same time, it also becomes more recognizable that all the members of the worshiping community should strive to strengthen their relationships with the whole community. This is no less important for the pastoral musician than for any other participant in the liturgy. A pastor who is oblivious to the needs of his parish simply cannot minister to that parish effectively. Similarly, if the members of the contemporary ensemble are not participatory in sung worship, the pastoral musician must know and feel them as well. Otherwise, no matter how good a musician the person is, no matter how technically precise the presentation, the musician will remain out of touch with the very people whose spirituality yearns for meaningful expression. Sterility, not spirituality, is the more likely result.

The point here is that while the members of the contemporary ensemble, or any pastoral musician, should strive to increase technical skills through practice and formal training, skills alone do not make a pastoral musician. I maintain there is a need for balance between the drive for technical skill and the need to develop and maintain one’s membership in the faith community of which this particular worshiping assembly is a part. Both are important, if not essential to the pastoral musician. The neglect of either element can render the pastoral musician ineffective.³

Repertoire—Feast or Famine

The expanded repertoire now available to the contemporary ensemble is a mixed blessing. Although a greater sophistication has developed since the “folk group” days, that sophistication has come at a cost—technical com-
plexity. Much of the music today, even in the guitar versions, simply cannot be used effectively without keyboard accompaniment. I suspect that the mass movement to the guitar in the early 1970s may have been due, in part, to the sudden availability of music for worship that was appropriate for use with that widely available and highly portable instrument. The recent trend, however, especially with the larger publishers, is firmly in the opposite direction.

For contemporary ensembles that include a piano among their available instruments and operate at the skill level that is required for the currently produced material, this change in the repertoire is a welcome development. Apparently, however, not everyone is sanguine about this reversal. For the contemporary ensemble that struggles with the challenges of available time and skills, much of the material being published is simply unusable. If the publishers of liturgical music are going to be partners in the effort to improve the quality of liturgical music generally, these concerns should be addressed—not by simplistically telling those musicians or ensembles who bear the weight of these concerns to practice more often and more intensely. If they could, they would.

Links With Youth Groups and School Music Programs

It is a truth, no matter how casually it is viewed, to recognize that our youth are our future. By establishing effective contacts with youth groups, through both the parish and the schools, the contemporary ensemble can not only build membership in its own group, but it can also establish ties to the parish community for those young people. This activity unites both the need to develop skill and the need to develop as members of the parish community.

As mentioned above, youth retreats and activities offer the contemporary ensemble an opportunity to reach into the wider community to provide liturgical music support. During these events, teens will often express interest in singing or playing an instrument with the contemporary ensemble. This provides an opportunity to assess their skill and interest level with an eye toward developing future members of the ensemble. In addition to opportunities through the youth ministry program, additional opportunities are presented through contacts with high school music directors. For budding musicians, the benefits of regular performance opportunities in a non-classroom environment can be significant. For example, my daughter has played flute with our contemporary ensemble for several years. She attributes her excellent sight reading ability to the requirements for “on the fly” adjustments made by our director during Sunday liturgies.

Similarly, sacrament preparation programs, especially confirmation preparation programs, offer the opportunity to identify and recruit young musicians, especially if the support being provided includes participation in retreats. These events stress our duty to serve each other and to use our talents—often providing a helpful nudge in the right direction.

Growing with the Church

The contemporary ensemble, with its roots in the folk group of the past quarter-century, has grown and developed along with the growth and development of pastoral ministries since Vatican II. Consequently, the requirements of effective pastoral musicianship include not only technical skill but deep commitment to and involvement in the community being served. The demands on the members of the contemporary ensemble may have increased, but the resources available to the contemporary ensemble for the performance of its mission have also increased, albeit with mixed blessings in the case of repertoire. In any event, membership in the contemporary ensemble presents the pastoral musician with multiple opportunities for rewarding service to the parish, as both a musician and as an active member of the parish community.

Notes

1. Indeed that is part of the rationale that underlies the recent formation of the NPM Special Interest Section for Ensemble Musicians.
3. Jonas, “What Does Common Ground Mean?” in Pastoral Music 21:2 (December-January 1997), 38n4. As he has during a number of speaking events, Jonas relates (in a footnote) the poignant humorous story from his early days as a member of a “folk group” in the heyday of the “hoote-nanny” Mass.
4. Editor’s Note. Ritual prayer events incorporated into educational programs, meetings, and the like are often called “paraliturgies,” to distinguish them from the Church’s official “liturgies.” However, some of these services are parts of the official communal ritual, such as the rituals associated with the catechumenate or “liturgies of the word.” Other services, such as those that use a more open structure, might better be called “prayer” or “prayer services,” rather than “paraliturgies,” a title which seems to place them at a lower status of prayer than “liturgies.”
5. This is the dimension that I often feel is being missed as I listen to the debate concerning the quality of liturgical music support being provided by “amateurs.” Musicians should certainly try to improve their skills, but the rhetoric surrounding the quest for technical performance should be tempered by the explicit recognition that neither God nor the average parishioner attending the liturgy with an attitude appropriate to the event demands perfection from anyone—from the presider to the altar server.
6. At the NPM Convention in Indianapolis last summer, more than one person commented about the dearth of guitars among the instruments being carried by arriving musicians and also noted that this was a significant change from earlier Conventions.
My first experience of liturgy was in a small town in southern Minnesota. Except for the complete absence of a Roman Catholic presence and a significant body of water, the setting could have been the well-known but mythical town of Lake Wobegon. Both of the churches in town were Lutheran, my own ALC church, which served a Norwegian Lutheran congregation, and the LCA church on the other side of town, the Swedish congregation.

From the perspective of thirty years and a variety of worship experiences, several elements from my childhood formation seem especially notable. First of all, I was formed in a tradition in which everybody sang. Congregational participation was taken for granted. Not only did everybody sing but, with the exception of a few troped phrases which the pastor sang, everybody sang everything. For example, the Gloria in Excelsis was a through-composed chant, sung by the entire congregation, as was the Gospel Verse and the Lamb of God; this last was sung, however, only on the rare occasions when communion was part of the service. Because the congregation sang the entire liturgy and because virtually all music was in strophic or through-composed forms, the choir’s role was limited to singing for, as opposed to with, the congregation. Usually once every Sunday the choir members would position themselves across the front of the church and sing an anthem. Aside from that moment, they sang from the pews as part of the congregation.

In 1974 as a new music director in a Roman Catholic parish, I experienced a very different reality. It was a real surprise to look out over the congregation and observe a significant number of people who did not seem to be singing or even looking at a hymnal. Clearly, everybody did not sing. The music itself was also very different. I found the variety of musical forms fascinating, especially the responsorial psalms (Joseph Gelineau and Lucien Deiss) and verse-refrain song forms (Carey Landry, the St. Louis Jesuits, Jack Miffleton, and the Dameans). The interactive musical forms seemed to reflect a very different relationship between music and ritual than the one I was accustomed to. They also suggested the possibility of distinct and interactive musical roles within the prayer. There was a potential for the choir, “folk group,” and “soloist/cantor” to assume a more relevant and interactive role within prayer than that of simply providing music “for” a congregation. However, over intervening years, I found that it was rare for the music ministers to actually sing in alternation with the assembly; most typically, they sang all the assembly parts as well as their own.

The liturgical ensemble is such a ubiquitous reality in North American parishes today that its place in community prayer is rarely, if ever, questioned. Many parish musicians assume that because the contemporary liturgical music ensemble evolved simultaneously with post-Vatican II liturgical renewal it is an integral element in the renewal of congregational sung prayer. However, like any musical element, the liturgical ensemble must be judged primarily by how well it complements and assists in the process outlined in the Constitution on the Sacred Liturgy:

To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs, as well as by actions... Choirs must be diligently developed... but bishops and other pastors... must be at pains to ensure that whenever a liturgical service is to be celebrated with song, the whole assembly of the faithful is enabled... to contribute the active participation that rightly belongs to it.

The document makes a point of noting that a choir or other ensemble should not take away from the importance of the assembly’s active participation. There is today, as there was often in the past, a tension between the presence of a musical ensemble in liturgy and the music making of the assembly. Contemporary liturgical ensembles often take refuge in the fact that their music making is largely the music of the assembly. The difficulty in this is, of course, the danger that they uninten-

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tionally replace the voice of the congregation.

Here are five suggestions intended to clarify the role of the liturgical music ensemble vis-a-vis the role of the congregation. They are not exhaustive, and they represent my own particular agenda regarding the building up of the assembly’s voice and identity in liturgy.

1. Participants in Dialogue

Members of the liturgical music ensemble are participants with the congregation in a dialogical experience. Many of the most popular liturgical songs today (for example, “On Eagle’s Wings,” “Blest Are They,” and “Here I Am, Lord”) were conceived as dialogical (listen to the original recordings). However, they are rarely sung that way. In most cases, everybody sings everything. We can say that the congregation sings everything simply because they love the song so much. But we cannot discount the possibility that the ensemble, and not the congregation, is responsible for how the song is sung. Most likely the ensemble taught the song that way. In addition, the group will often not give the assembly strong and inviting cues regarding their entrances, and the ensemble’s singers often will also sing the entire song, verse and refrain, at an amplified level louder than the congregation’s voice.

Musicians may ask—“Why should songs be sung in a dialogical manner?” One reason for music with alternating sung parts is that something happens in a back-and-forth singing experience that does not happen when everybody sings everything. The words of our prayers and our stories come to life in worship through our spoken and sung dialogue. In our sacred conversation together, we not only celebrate God’s presence with us, we also “put flesh” on the ancient stories; we proclaim that they are true today and that they live in us. This audible dialogical rhythm of “proclamation and acclamation” (as Tom Conry has put it) makes “full, active, and conscious participation” possible.

We can hear a working example of this in the exchange (most often spoken) between the priest and people in the Preface Dialogue. It would be inconceivable for a priest to answer “And also with you” along with the people. For their part, even members of the congregation who will not sing a single note of music will offer their response because they know that it is their task to do so, and that the liturgy doesn’t “work” without their response.

The same principle is true in singing. Just as the Preface Dialogue evokes the assembly’s sense of having an essential role in the prayer, an experience of the back-and-forth of musical dialogue can nurture the assembly’s understanding of having an essential role in the sung prayer. It is the first task of the parish musician to invite the assembly into this process and dialogue as equal participants in the church’s prayer. The assembly and the musicians should experience music making as a collaborative process in which each completes the work of the other.

Although it is certainly possible for a choir or schola to dialogue with an assembly, the role of the cantor is central to this process. Even if there is an ensemble with a number of good singers present at a liturgy, there is still a need for a cantor—a single, identifiable figure who proclaims the word “to” the assembly and evokes the response of their acclamation. The choir or schola can be part of this conversation, singing a verse, adding descants, or backing the cantor’s voice with harmonies. However, it is always easier and clearer for a single person to be the initiator of the dialogue. For instance, to see the need for this preference, we have only to try to imagine a conversation with a committee as opposed to one with an individual. Developing one or more singers from the schola to serve as cantors helps everyone’s understanding and experience of sung prayer.

Another reason for dialogical music is that short, repeating, and interactive musical elements are well-suited to accompany ritual action. This can be readily seen in the work songs and play songs of many cultures. While there will always be a place for the strophic hymn and the through-composed piece, composers, publishers, and parish musicians alike need to explore more fully the value of alternative musical forms for accompanying processions or other ritual actions. The music of Taizé and the publications of the Iona Community demonstrate how other groups have addressed this need. We need more songs like Bernadete Farrell’s “God of Abraham”—scripturally sound texts with short, repeating dialogical segments. They are invaluable in their formation of the assembly’s identity and their understanding of music’s place in the service of the Word and the ritual action.

2. Don’t Lead with Voices

The liturgical music ensemble does not lead a congregation with their voices. It is an intimidating experi-
ence for a cantor to look out over an assembly and wonder if they will respond to an invitation to join in the music. Many cantors and other parish musicians are convinced that the assembly is incapable of a strong and confident response. With the best of intentions, they try to “help” the assembly by singing their part with them. Using the microphone to enable them to be heard, they try to “aid” the assembly with their voice.

The assembly will never develop a confident and vital musical voice until they perceive their voice as essential, until they perceive the music and the musical space to sound empty without their song. This means that the liturgical music ensemble must very deliberately dampen the sound of their amplified voices during the assembly parts.

The introduction of electronically amplified sound has greatly complicated the experience of liturgy. In the same way that sole possession of books with liturgy gives authority to certain people within the prayer, the possession of a microphone automatically bestows greater power and authority. Without even considering the visual dynamic expressed by a singer who holds the microphone in his/her hand, the audible power of a microphone can easily and profoundly distort the dialogical experience. A musical experience in which one voice or a small schola is able to sing over an entire assembly has destroyed both the sense of dialogue and the assembly’s sense of their voice as essential. Oftentimes ensemble singers are positioned much closer to microphones than is so in a traditional choir. In such situations, individual voices are much more likely to be heard over the assembly. Monitor speakers, pointed back at the ensemble to help them hear each other, only exacerbate the problem, making it seem more difficult for the ensemble to hear the assembly’s response, or lack thereof.

As musicians, we think a lot about the nature of sound within the worship space. Unfortunately, for many of us, our focus is primarily on the sound of our own ensemble. Obviously, it is important that the Word which the musician sings should be heard clearly, and that the instruments be heard as a present and powerful support of the assembly’s song. However, it is very bit as important that the assembly hear themselves as equal voices in the process. Too often, parish ensembles create a sound that is polished, perfected, and finished, with little need for the assembly’s participation.

Imagine the experience of people in the midst of the assembly. Perhaps it is a space in which the acoustics do not support the assembly’s song. When they open their mouths, they hear themselves apart from the rest of the congregation. In the truly dysfunctional situations, the acoustics have been improved in the area where the musicians are located, making the imbalance created by the presence of microphones even more pronounced. During the congregational song, the assembly hears the voices of the liturgical ensemble sounding clearly above their own voice. Does this encourage them to respond? Does this help emphasize the importance of their own participation?

It is the task of the liturgical ensemble (as it is of the cantor) to create a sonic “hole” for the sound of the assembly to fill. The idea is similar to the concept expressed in *Art and Environment in Catholic Worship*: “The environment is appropriate when . . . it clearly invites and needs an assembly of people to complete it.” In the same way, musicians need to create a sound that will “invite and need an assembly of people to complete it.” The music should sound “unfinished” without the congregation’s voice. This can never happen when the ensemble uses microphones to create a full vocal sound during the congregational sections. In such a situation, the assembly (and the ensemble itself) will come to perceive the congregation’s sound as superfluous. All of our preparations and presentations must be directed toward creating an experience of ritual music that says to the assembly, “Your role is to complete and enliven this music; our job is to inspire and support you in this process.”

3. Instruments Are Tools to Support the Assembly

**Instruments are simply that, tools for supporting the assembly.** The Constitution on the Sacred Liturgy says: “Instruments [other than the pipe organ] also may be admitted for use in divine worship; this applies, however, only on condition that the instruments are suitable or can be made suitable for sacred use, are in accord with the dignity of the place or worship, and truly contribute to the uplifting of the faithful.”

While we all might recognize “instrumental abuse” when we see or hear it, each of us might have a very different idea of what instruments are “suitable” and “truly contribute to the uplifting of the faithful.” The answer, I would suggest, is best found in the awareness and intent of the player.

Because the musical instrument, like the liturgical musician, is at the service of the prayer, the *Oxford Dictionary* definition of instrument as “tool” or “implement” is most appropriate. The first task of the musician, then, is to ask honestly, “Will my use of this instrument better enable the assembly to focus on the prayer and help them in their participation?” The second question is “What is my intent in wanting to use this instrument? Am I being honest with myself and with my community about my goals?” Only then can the musician honestly and correctly answer the question, “Is the guitar (banjo, synthesizer/organ/tuba/mandolin/drum set/kazoo) an appropriate instrument for the parish ensemble?”

Beyond the actual sound that we produce with the instrument, there is a visual and symbolic reality that the musician must also consider. An instrument that calls undue attention to itself is taking the focus away from the prayer. The first time I experienced a synthesizer playing a sequenced song in liturgy (while the player received
4. Be Sensitive to Culture and Liturgy

The liturgical music ensemble must be sensitive to the relationship between culture and liturgy. At the present, when the Church is in the midst of a liturgical renewal and the larger culture is simultaneously experiencing a revolution in the area of communication, musicians must be very sensitive to cultural attitudes and perceptions regarding music and music making. While music has become a huge industry in the United States over the past decades, actual music making by the average citizen has declined. As the distance widens in our popular culture between “musical performers” who provide a product for a largely passive “audience” of consumers, the music ensemble in liturgy must model and nurture an alternative counter-cultural stance. Within our prayer we must proclaim with our words and our actions that we are all laborers together in our praises of and petitions to God.

5. Point to the Prayer

The liturgical ensemble’s primary role is to point beyond themselves to the prayer. It is a challenging task to invite and inspire and galvanize an assembly in which many members have learned to perceive themselves as non-singing consumers. This task is made much easier when the members of the ensemble understand clearly the difference between “performer” and “minister.” The minister has performance skills, to be sure, but these skills must always be directed beyond their possessor, beyond the group identity to the entire people gathered.

I spent nine years as music director at my first parish. Looking back on my work there, I realize that someone who was seven years old when I arrived was sixteen when I left. During those years from childhood to adolescence most of our ideas about liturgy are formed. It is a tremendous responsibility. It is critically important that all music ministers be given the opportunity for good formation and education in Scripture and liturgy as well as in music. Our musical skills are critical; we owe God and our community our best efforts. But without the liturgical and scriptural foundations we run the risk of forgetting what our music should be about.

The liturgical ensemble in all its forms—folk group, traditional choir, children’s choir, instrumental ensemble, and funeral choir—is here to stay. It is important to remember, however, that Christian prayer does not need vocal or instrumental ensembles. Indeed it could be argued that the scholas, choirs, and other ensembles evolved precisely to fill the void when assembly singing declined. But regardless of the historical relationship between music ensembles and congregational singing, the future musical vitality and purpose of our community worship will depend on the music minister’s vision, openness, dedication, and willingness to serve.

Notes

1. As a child I believe that we sang in four-part harmony (the hymnal provided harmonies for virtually everything). Returning as an adult, I heard a slightly different sound, consisting of considerably more than four parts.
2. Constitution on the Sacred Liturgy (Sacrosanctum Concilium), nos. 30, 114.
4. I have observed nationally recognized liturgical musicians at conferences and conventions stand in front of a congregation or audience of hundreds of musicians capable of singing in four-parts using the microphone to sing the assembly part over the entire group.
5. Constitution on the Sacred Liturgy, no. 120.
There’s Still a Place for the Guitarist

BY ROB GLOVER

Guitarists play most every Sunday for various Masses in our parish of St. Therese in Deephaven, Minnesota (a western suburb of Minneapolis). Very seldom, though, do they play alone or on every piece of music used in the liturgy. For us, the guitar is an ensemble instrument used with the bass viol, piano, banjo, recorder, or pipe organ whenever the music calls for it. Because of the size of our worship room and the number of singers in the assembly and various ensembles, we also amplify the acoustical guitar. This has remained our pattern ever since we purchased a piano in 1981 for use at liturgy. Before then, two or three guitars alone might lead the singing at Mass every other weekend; this practice was similar to my first experience of playing the guitar at a Newman Center during my college years from 1968 to 1972.

It seems to me that acoustical guitars became popular in the liturgy concurrent with their popularity in the youth culture. I first learned to play the guitar when I was in high school and had a great desire to sing the songs of Peter, Paul, and Mary, or of Gordon Lightfoot. These artists most often appeared in performance accompanied by one or two acoustical guitars, or banjo and bass viol, or bass guitar. This “folk” ensemble sound could of course be augmented by other instruments and with orchestra when the budget allowed! But I think many of our early liturgical music compositions were written with that very sound in mind—a small ensemble of acoustical guitars and bass. In the 1970s the sounds of the Beatles and the Bee Gees were popular—electric guitar, keyboards, trap set, and various instruments and voices, all amplified. I think as we have moved through the last twenty years the sound has grown louder and louder each year! Again a good deal of our liturgical compositions over these past twenty-five years have reflected the popular style.

About 1980 the piano started taking over as the basic instrument of the liturgical ensemble and our compositions reflected that development as well. There was less need for the rhythmic drive of the guitar since the piano is percussive, gives better pitch definition, and provides a broader tonal range. The introduction of drums into the liturgy has also provided more rhythmic possibilities and percussive timbre. And of the course the explosion of music from all cultures of the world has expanded our horizons of music for worship. All of these sounds and combinations in our Western popular musical cultures have had substantial impact on our liturgical compositions and our use of instruments at liturgy since the Vatican Council. But with so many instruments possible for worship, where does the pastoral guitarist fit?

First, Know the Instrument

The pastoral guitarist of today needs to study the instrument thoroughly and be able to play in a variety of styles. Playing the guitar at liturgy can no longer mean learning four chords and two strumming patterns! Note reading, chord realization, and rhythmic and melodic improvisations are all necessary skills to play the wide variety of music in today’s liturgy. We can also learn much from the many recordings that we hear. But if we only imitate them, these recordings can limit us as musicians and pastoral guitarists when it comes to our liturgical music performance practices. Recordings can open our ears to new possibilities of instrumentation and stylistic playing but so can watching and listening to live performances of the many great guitarists around us. Take time to go out and listen to others and take some guitar lessons from the many talented musicians in your own area!

We need to be most aware of how our sound, either acoustical or electric, will work in the Sunday liturgy constrained or enhanced by the acoustical properties of the worship space we occupy. As pastoral guitarists we are either leading a large assembly in singing the liturgy, accompanying a smaller group of singers, or playing the instrumental selections (alone or with other instruments). Does our playing, arranging, and improvising on the guitar draw attention to ourselves or does it lead the people into strong, active, vocal participation? Or if we are accompanying a cantor or smaller group of singers, do we give them the proper rhythmic pulse and pitch to help them proclaim the music and text for the assembly to hear? Just as with other instruments that lead the assembly at liturgy, we have to know when to lead and when to follow, when to accompany and when to provide

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leadership with our guitars. In the style of many responsorial psalms, we will often lead the assembly in a strong rhythmic, loud refrain and then immediately need to change our dynamics to accompany a cantor on a freestyle or a quiet heartbeat pulse for the psalm verses. We need to know how to play Gelineau psalms on the guitar as well as compositions of Michael Guimont, Paul Inwood, and a host of other composers.

The days of just strumming away with the same rhythmic pattern for an entire composition should be far behind us now. We need to play in ensemble with other instruments, sometimes playing lead melody, other times providing accent patterns, and yet at other times providing a steady eighth-note picking pattern. We also need to listen to what the other guitars, piano, organ, or other instruments are playing and complement what they do.

No instrument is indispensable in the liturgy, nor is any instrumentalist for that matter.

We need, when planning and arranging, to be aware of how our guitars add to the mid-range and how other instruments are needed to expand the register and range of pitches needed to engage a large group of people in song. Guitars alone can also expand their range somewhat by having one guitar capo up five or six frets and adjusting the chord changes accordingly. The use of a “high-third” guitar that capos up the fret board can create a sound that is similar to the plucked strings of the harpsichord. The unique sound of the twelve-string guitar, mandolin, banjo, or other picked string instruments can be just the right sound for certain compositions. Also consider using the back and/or side of the body of the guitar like a hand drum (played somewhat gently) in the absence of a conga or small drum. Taking time to explore the many sound possibilities of the guitar and related instruments is important.

Our Greatest Challenge

Our greatest challenge as pastoral guitarists may be to realize that the guitar is not needed for every piece of liturgical music at Sunday liturgy. In fact, the liturgy can be sung without the guitar, without the piano, without the organ, or without any instrument. No instrument is indispensable in the liturgy, nor is any instrumentalist for that matter. Each year at our parish during Lent we practice that principle by having all instruments rest during the eucharistic prayer. We have the assembly alone sing the acclamations, preface dialogue and Sanctus, memorial, and Amen. It is a wonderful reminder to us of that which is primary for participation at Sunday liturgy—the sound and voice of the body of Christ singing praise and thanks to God.

A few years ago my parish allowed me to take a two and one-half month study-leave to observe parishes throughout the country celebrate Sunday liturgy. In all of my travels, the most full, conscious, and active participation of people I witnessed happened in two very distinctly different parishes. They were in different parts of the country and had very different socio-economic backgrounds, but in each parish the music was led by a single instrument with choir. One parish had an older pipe organ and the other parish had an inexpensive, somewhat out of tune, electric guitar with a small amplifier! The people sang strongly, loudly, and clearly, accompanied by each instrument because the musician knew what the instrument could do and how to play it well. It was also obvious that the musicians had formed the people of God to sing by giving them ritual music, hymns, psalms, and songs that they knew very well, even by heart. I had a strong feeling that if either instrument had not been working the people would still have sung loudly and clearly. The instrument served as catalyst for the song of the assembly.

Now don’t get me wrong. We shouldn’t walk away from our instruments and never play them at Sunday liturgy. But I do think we need to keep things in perspective. Can we form the assembly in strong singing even if we don’t have the ideal instrument? The task will certainly be more challenging and difficult without good quality instruments, but it can be started. Can we train our lead singers and vocal ensembles in good vocal production with a drum or guitar? At our rehearsals I think it is so important to rehearse some of the time without the sound of piano, organ, or guitar. Singers will never learn to tune themselves and sing in tune if they are always singing with loud instruments in their ears. Can the compositions we sing stand on their own without instruments? Some probably can do so better than others, but we can use this discovery to guide our choice as to how many and which instruments we might use on a particular selection. Not all compositions work well with guitar.

We Can Contribute . . .

So then, what can the guitar contribute that will reinforce and enhance the quality of the composition? The guitar is a wonderful percussive, rhythmic, harmonic, and melodic instrument that can be perfect for the most quiet and reflective moments at liturgy. With the addition of picks, capos, and sound amplification, it can also add a great rhythmic drive to the most powerful and loud moments at liturgy as well. And certainly for some styles of compositions at liturgy, it still serves as the backbone for interpreting a good rendition of the music. It is our task as pastoral guitarists to master our instrument and to know it well so that we can better lead the assembly in expressing through song their faith in God.
This essay is directed to those non-Hispanic as well as Hispanic pastoral musicians who have experienced some degree of concern about authenticity and fidelity to tradition in working with music in Hispanic and multicultural communities. Those of us who minister in multicultural parishes need to realize that each culture speaks, sings, and acts out of a particular vision and that, in itself, is truly a gift. I believe that some understanding of Hispanic cultures and musical terms will help to establish a rapport and be beneficial in implementing multicultural celebrations.

To many musicians unfamiliar with the tradition of Hispanic liturgy there is a certain mystical aura or a mystique of ancient civilizations that emanates from Hispanic celebrations. This mystique was explained at some length by Mark R. Francis, CSV, with Jose Castillo in commentaries in the 1996 Sourcebook, published by Liturgy Training Publications. Francis and Castillo describe “la mística” chiefly in three ways: as ancestral traditions conditioned by centuries of contact with the Gospel; as a spirituality that comes from deeply held values rooted in concepts of the dignity of the individual and the importance of the family (familia); and to the importance of feelings or emotion (sentimiento) in living a Christian life. The authors also state that with the gift of emphasizing the heart as well as the head in their religiosity, many
Hispanics offer a way to bridge the gap often perceived between church and the rest of life.¹

### An Important Instrument

The guitar has long held an important place in Hispanic life on both sides of the Atlantic. Precursors of the guitar are traced to early Babylonian and Egyptian musical instruments, and in ancient literature words similar to “guitar” appear. An instrument called a guitarra—an invention of shepherders of the Catalán region, according to some history of Renaissance Europe—first made its appearance in Spain in 1487. It is believed that this is the type of instrument that was brought to the New World (Nueva España) by the conquistadores in the fifteenth century. The Portuguese explorers had a similar “guitar” also. There are references to guitars accompanying the social songs of soldiers and settlers... “los peninsulares.”

Rapid development of the guitar’s attributes took place between the fifteenth and seventeenth centuries both in Europe and in what was then known of the Western Hemisphere. Hispanic music developed significantly in conjunction with the histories of Dominica, Puerto Rico, Cuba, and the Florida peninsula, as well as in Mexico and other Spanish colonies in the Americas. Because the guitar in Europe was associated with the rhythmic music and dances of Spanish gypsies, at that time, use of the instrument was deemed unsuitable for Christian worship, and it was relegated to “la plebe,” or the common people. A Spaniard named Torres developed the classical guitar a la perfección (to perfection) in about 1850, and his design remains much the same today.²

With the discovery of the New World, new opportunities were opened to the early missionaries in bringing the Roman Catholic faith to the indigenous peoples and, gradually, the guitar became associated with popular

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**Unique Instrumentation: Hispanic Guitars**

This list deals mainly with Western instruments that continue in use for popular (folk) music-making, extending to those used today in Hispanic liturgical practice. There are modifications of size, shape, materials, strings, and tunings. The modern Spanish guitar (classical) has six strings (gut) tuned to the usual EADgbe, geared tuning pegs, sound hole, and frets. Only since 1946 have nylon strings been used. Until the eighteenth century, music was notated in “tablature” (tablatura) form. The treble clef is now in use; the sound is one octave higher.

- **bajo séxta**: Large-bodied instrument, tuned EADgcfc with doubled steel strings preferred. Often low E is removed to prevent buzzing.
- **charango**: Andean guitar fashioned from an armadillo shell with five single or paired strings (gut) tuned GCEAc.
- **cuatro**: Stylized four-stringed guitar from Venezuela, tuned ADf#b
- **guitarrón**: A large, bass guitar-like instrument, tuned ADGcea (gut strings)
- **guitarrón del Cháile**: A larger guitarrón which has 21 strings distributed into five courses and an additional four shorter strings that pass over the body but not over the finger board.
- **hidalgarrón**: A new hybrid flat-top steel-string guitar created by and for guitarist David Hidalgo of Los Angeles. It has eight strings.
- **huapanguera**: A large-bodied, small-necked guitar, tuned Gdgbe, lows are doubled, used for “huapango” techniques.
- **jarana huasteca**: A smaller guitar that has five single strings, ADgbe.
- **jarara jarocha**: Similar to a huasteca, but has five courses of eight to ten strings.
- **machete**: Guitar-like instrument that is a descendant commonly used in the Portuguese Azores.
- **requinto jarocha**: A small-bodied guitar that has four gut strings, tuned ABea.
- **vihuela**: A small five-string guitar, tuned ADGBe, mostly used in mariachi groups.

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mission structures, majestic organs were shipped from Europe and installed, and magnificent choirs were created to serve the liturgy. But then, as now, at least in some parts of Latin America, those cathedrals with their organs and choirs chiefly serve the *aristocrazia*, especially for their marriages and burials.

But in remote villages, texts in the native language(s) and music rendered by stylized instrumentation along with the use of sea shells and drums for keeping time were gradually added to folk devotions and celebrations apart from the "official" liturgies. *Alabados* and *alabanzas* (songs of praise) and compositions based on corruptions of prayers, antiphons, and acclamations were learned and held dear in popular devotions. In Mexico and throughout Latin America, the apparitions of Our Lady under her different titles encouraged Marian music, with texts in Latin as well as in translations into native tongues and dialects.

Finally in the Church

Shortly after the "dialogue" Mass was introduced in the 1960s, and the strains of guitars were first heard at "folk" Masses, there were not a few people who thought the Catholic Church had lost its senses. In some places there was even more alarm when a Mass in Spanish was introduced and a "mariachi" band was allowed. Even in the southwest of the United States such attitudes were far from uncommon.

Liturgical documents for many years have categorized particular instruments as appropriate and inappropriate for Roman Rite worship on the basis of being "sacred" or "profane." It was on this basis, early on, that the guitar was banned from use in public worship. In fact, of the liturgical documents promulgated in Rome and the United States since Vatican II, only *Liturgical Music Today*, published as a supplement to *Music in Catholic Worship* and limited in its application to the United States, names the guitar as an "accompanying" instrument among others that might be used (no. 14). As a result, the use of the guitar for Hispanic liturgical celebrations is, surprisingly to some, as relatively new as its use in "Anglo" liturgy. Now that all the current liturgical documents have been published in Spanish in one volume for the United States, due affirmation and respect for the Hispanic pastoral musician who uses the guitar should follow.

Appropriate Use of the Guitar

The classical guitar is suitable for liturgical use because of its range of dynamics and because the arpeggiated chord applications specifically complement psalmody. Needless to say, well-calloused pads of nimble fingers are needed to produce the desired "liturgical sound." It has been said that a guitar is easy to play poorly but difficult to play well. Presently, some guitarists employ various syncopated techniques for particular expressions that, at times, can border on entertainment.

A pastoral musician will use discretion, of course. In some instances, it would be better to use a twelve-string guitar for its fuller sound to accompany vocal groups. It should be remembered, too, that the different *sonidos* (sounds) made by these acoustic guitars are as varied as the geographical regions represented. When all is said, one can be sure that it is the Spanish soul that pours forth in the guitar's sounds. That is why it is called the *guitarra de amor* (it is held over the heart).

Acoustic guitars being comparatively inexpensive, portable, and easy to learn are widely the choice to accompany both liturgical rites and popular music. One finds many trios and occasionally a *conjunto* comprised of guitars, mandolins, and violins used in liturgy.
mariachi is expected at weddings, but one may encounter a rondalla at larger fiesta liturgies. This can be made up of a large group of guitarists who play and sing. A frequent criticism of this practice is that it obviously tends to dominate the liturgy. In areas of high Spanish culture, the flamenco guitar is frequently used. It is similar to the classical guitar except that it has a lower bridge, and the wood is thinner and lighter. These design differences reflect the flamenco style of playing, which includes strumming in a fan pattern, using all the fingers, across the strings in both directions, tapping the top of the instrument, and striking (golpe) the fingerboard to produce a percussive sound unique to the music of Spain. Because of the guitar’s structure and the performance style, the tones in flamenco playing are louder and more brilliant than those produced by other guitars played in other styles, but the notes do not sustain, so many musicians feel that flamenco is better for an intricate solo performance.

Inculturation Is the Challenge

In closing I should be remiss if I did not at least mention the major contributions to the liturgical scene, through the prolific efforts of Fr. Juan Sosa, Rogelia Zelada, and others, that are emerging from the Spanish-speaking Caribbean nations and from the Florida peninsula. My aim in writing this article was to continue the impetus toward inculturation provided by The Roman Liturgy and Inculturation, the “Fourth Instruction for the Right Application of the Conciliar Constitution on the Liturgy” issued by the Congregation for Divine Worship in 1994 (see Pastoral Music 19:5 [June-July 1995]). That aim was also expressed in an article by Mary Francis Reza, “Cross-Cultural Music Making” (Litururgical Ministry, Fall 1994), in which she wrote: “The development of liturgical music with cultural boundaries is an important heritage of our Church... Our cultural mosaic has many implications for the Church. The challenge of how best to respect and serve the diverse cultures that come together in worship at liturgical celebrations has been and still continues to be an ongoing process of learning and growth.” NPM’s Section for Hispanic Pastoral Musicians intends to enflsh that challenge.

Notes


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3. A 1978 study of the Nahua language (a major language of the Aztec civilization) shows the survival of fifty-six different dialects of this language in Mexico alone. This prodigious study is the work of Lic. Jesús Salinas Pedraza, who used modern computer technology. His study notes references in these dialects to ancient religious beliefs and practices. In addition, the National Institute of Anthropology and History (INAH) in Mexico City has a series of twenty-six anthologies of early mestizo blends of music that include examples of some religious types of composition.

4. Here it should be noted, as a curiosity, that “mariachi” is an historical misnomer, for originally, according to some traditions, this stylized music was used in celebration of marriages outside the church during the French Colonial period in Mexico. Hence the term came to be associated with the French word “mariage” through a similarity of sound. Other sources connect it not only with marriage but with Marian devotions, claiming that the word is a combination of the Spanish “Maria” with a Nahualt diminutive “chi.” See R. Thomas Stanford, “Mexico. II. Folk Music. 2. Mestizo Forms,” in Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians (London: Macmillan Publishers, 1980) 12:232a.


6. In the bibliography that accompanies this article I have listed some recordings that are representative of various regions and musical “tastes.” Much music has been learned a la tradición using solfege chords with customized characteristics. To be condemned highly are those NPM composers of bilingual music that is now in use and has done so much to achieve a fuller participation in our assemblies. In an effort to supplement what may be a limited knowledge of the Spanish instrumentation scene, I have also prepared the glossary of terminology peculiar to Hispanic music-making that accompanies this article.

Selected Recordings

OCP Publications includes in its catalogue various titles of collections with Cuban and Caribbean rhythms developed by the Archdiocese of Miami. One title of particular interest is Todas Las Voces, compiled by Dr. Pablo Sosa, which contains sixteen liturgical songs from twelve Latin-American countries.

World Library Publications includes in its catalogue several titles of music with Puerto Rican sounds and rhythms, including the nouvel trov of Diego Correa and Damaris Tillet, WLP also offers Lorenzo Florián’s Salmos Responsoriales y Aclamaciones, a two-volume liturgical psalter and collection of ritual music, which includes music from seventeen composers representing a wide variety of cultures.

Of particular interest among the Spanish compositions offered by Resource Publications is I Will Sing-Cantaré, psalms in Spanish and/or English composed by Tim and Julie Smith. This is modern “bridge-building” music with a special appeal to youth ministry.

GIA Publications also has generous resources for Hispanic music ministry in its catalogue.
Can Any Good Come from "Contemporary" Music?

By James C. Kelly

Can anything good come from Nazareth?" Just as those words were asked of the ministry of Jesus, I am sure there are those today who would formulate the same question of the state of liturgical music: "Can any musical good come from the renewal and especially from 'contemporary' music?" From struggling beginnings, from, in some instances, too simple tunes and awkward rhythms, we have found much good in the musical renewal of the liturgy. In this article I will examine the development and present state of the contemporary ensemble, look at the repertoire this group is using, make some general observations about its nature and possible implications for our assemblies.

The contemporary ensemble has its origins in the "folk group." These groups originated in the early days of the renewal of the liturgy which was set in motion by the Second Vatican Council. Father Lawrence Madden attributes the success of this idiom of musical expression to three influences: the folk music revival of the late '60s and early '70s, a revival much influenced by the civil rights and peace movements; the permission of the Constitution on the Sacred Liturgy to use instruments other than the organ; and the new openness to modernity as expressed in the Pastoral Constitution on the Church.

The folk group has certainly been hailed by some as one of the more successful innovations of the Council, even as others have been deeply saddened by a departure from a more classical tradition. Within the folk tradition itself, there have been three distinct periods of development. The first phase was marked by the simple popular melodies of composers like Ray Repp, James Thiem, Joe Wise, and Miriam Therese Winter. The next significant phase was typified by the styles and work of the Dameans and the St. Louis Jesuits. This phase was more developed musically and liturgically. The third phase was marked by the work of Marty Haugen, Michael Joncas, and James Chepponis: In their style composers in this phase exhibited, according to Msgr. M. Francis Mannion, a "much greater knowledge of the dynamics of congregational singing and a more refined attention to textual integrity and ritual content." And the fourth point of development is seen in the works published by Oregon Catholic Press.

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Improvements in Composition, Style, and Resources

The last two points of development mark the state of music for the contemporary ensemble today. Not only has the compositional and ritual style of the music evolved, but the resources required have also grown. Unlike the folk groups of the late '60s and early '70s, today's contemporary ensembles are often made up of keyboards, woodwinds, strings, a core of singers (who frequently sing legitimate choral parts), and various kinds of percussion instruments and guitars.
In the liturgical and compositional development of these last two areas we are exposed to a significant growth in presenting assemblies with music that is easily accessible and has textural and ritual integrity, a music which portrays a valid spiritual theology and which calls us to experience the transcendent. During the past year, I have helped to review most of the major hymnals now in use in our congregations and to review compositions which the major publishers acknowledge as their best sellers. The more appropriate hymnals and the more successful compositions are those which combine textural integrity, melodic accessibility, rhythmic interest, and varying harmonies and timbres. From the simple sounds of Ray Repp, our assemblies have grown to an ownership of the more sophisticated melodies and rhythms of Christopher Walker, Marty Haugen, and David Haas. The music written by recent composers has three main characteristics: The music is textually sensitive; it opens the symbols of liturgy and supports the rites; and it is music which anoints.

The texts of today’s music reflect the Council’s renewed appreciation of the pre-eminence of Scripture in our lives. One of the strongest contributions today’s composers have given us are the wonderful new melodies for the Psalms. Marty Haugen’s “Shepherd Me, O God”; Francis Patrick O’Brien’s setting of Psalm 16, “You Are All We Have,” and David Haas’s “The Lord is My Light and My Salvation” stand as classics in this regard. Composers have also come to set the strong texts of hymnologists like Brian Wren, Ruth Duck, and Herman Steampilkan to new tunes. In addition, composers have studied carefully how to paraphrase scriptural texts and compose new texts with greater and greater skill and craft. Two outstanding examples of this are David Haas’s “You Are Mine” and James Chepponis’s “We Gather as Friends.”

As we journey further and further into our liturgical renewal, we discover the need for music which supports and opens up the rites. The need for clear, strong, substantial ritual music is critical. Responding to the requirements for music in the rites of adult initiation, David Haas has given us strong resources in his collections, “Who Calls You by Name” (more so in the first volume than in the second). Jim Chepponis recently published music for the breaking of the bread and music for the distribution of communion, also examples of ritual music. A yet-to-be-filled need is for ritual music for the celebration of sacramental rites, marriage, and funerals. The acceptance and adaptation of Marty Haugen’s “Mass of Creation” gives assemblies a multi-functional setting of the eucharistic prayer.

Music for Hearts and Souls

Perhaps the greatest achievement of the contemporary ensemble has been the fact that much of this music has been music which touches the hearts and souls of the assembly in a different way than does the traditional repertoire. What assembly does not sing with conviction and courage Michael Joncas’s “On Eagle’s Wings”? The music of Jacques Berthier touches our spirits as well: “Eat This Bread,” “Nada Te Turbe,” and “O Lord, Hear My Prayer” are all great examples of music which touches our hearts and anoints our spirits. I would also encourage an investigation of some new possibilities: “By the Babylonian Rivers” by David Cherwien; “There is a Longing” by Anne Quigley, and “Since We Are Summoned” by John Bell. Consider also Steven Janko’s “Carry Us in Your Arms” and Laurence Rosania’s “Supper of the Lord.”

The need for clear, strong, substantial ritual music is critical.

In the evolution of the contemporary ensemble one phenomenon should not be overlooked and that is the success of the African-American Spiritual and Gospel-style music even in congregations where the majority is not of African descent. This music is real, genuine, not contrived. The widespread acceptance of this genre shows the assembly’s desire for music which is real and true, music that is in no way false or compromising. The melodies and texts of the spirituals and other songs sing themselves with a reality and a vitality that other mediums do not. We need only think of “Soon and Very Soon,” “Give Me Jesus,” and “Blessed Assurance” to see the validity of the comment. Additionally, the psalm settings of Roy James Stewart reflect this style. Many composers have tried to emulate this medium. We could discuss at length the sense of “rightness” these compositions convey.

Evolving Repertoire for an Evolving Role

Just as the composition and style of the ensemble has evolved during the last thirty years, so has its role. In their early days, the folk groups of our assemblies led everybody in singing everything. Ever so slowly, parts for just the cantor or choir developed as the assembly sang a refrain. And, sometimes, there may actually be a piece of music which only the ensemble sings. The variations of who sings what and who sings how much are equally, if not more importantly, ecclesiological and liturgical questions as they are musical ones.

Fr. Edward Foley has addressed these concerns in *Ritual Music: Studies in Liturgical Musicology.* Foley establishes the importance of the assembly’s song as a key way in judging the pastoral effects of public worship when he points out that the belief in the assembly’s active musical involvement also underlies the official teaching of the Church that music is integral to worship. The assembly fulfills an important ritual role by active participation. Foley goes on to discuss the ecclesiological differences
between a congregation singing everything and a congregation singing nothing. The former denotes a vision of self-sufficiency in which ministerial and hierarchical distinctions may be utterly blurred. The later model shows an assembly which is only ministered to and which is not engaged in active ministry of the assembly to the assembly. Foley writes compellingly about the “quality variable” through a musical example of a congregational hymn and a choral anthem: the latter inspiringly performed and the former unimaginatively.

I would expand Foley’s quality variable to include the appropriateness of “everybody doesn’t sing everything.” An alternation among assembly, choir, cantors, and varying instruments speaks as much about different liturgical ministries as it does about musical creativity. The cantor can’t be the presider, and the presider can’t preside and simultaneously play the organ. Part of the development of the contemporary ensemble has been an understanding of the quality variable both in terms of instrumentation and vocal participation.

Names Can Never...

Names are wonderful things and they can also be very limiting. In a positive sense, names can call us to reach “beyond” to more than our perceived limits (you know, emulating your patron saint). Conversely, names can inhibit us. The “contemporary ensemble” bears this burdensome quality. Does “contemporary” mean only one kind of instrumentation? Or only one style of music? Or does it mean never singing a four-part hymn? Or does it mean only singing specific composers? If we are truly “contemporary,” shouldn’t we be in a state of ongoing development?

The past thirty years have see tremendous changes in the shapes and functions of liturgical music. Our beginnings were exploratory and, although well-intentioned, often amateur. Today, the contemporary ensemble has a varied and stable repertoire and is given the opportunity to minister to God’s people in many ways. The challenge before us is to choose music whose texts represent a clear and true liturgical theology; to always compose and choose ritual music which supports and opens the riches of our liturgical rites; and, finally, to choose music which touches the hearts and souls of God’s people that through the liturgy we celebrate, we may experience in part the glory to be revealed.

Notes

3. Ibid.
4. Ibid.
6. Ibid., 152.
7. Ibid., 154-156.
Father, What Hymns Would You Like to Sing Today?

It’s ten minutes before Mass starts. The presider has just walked into the sacristy and is trying to get himself, the altar servers, and the lectors ready for the entrance procession. The director of music ministries hurries in and rushes up to the presider to ask, “Father, what hymns would you like to sing today? Should we sing the Gloria? the Psalm?”

How many times in our musical careers have we come across or heard about this situation or a similar one? All too often much of the responsibility for and decision making about music must be left up to the priest in a parish, who is then asked to make decisions at the last minute, while it is actually the director of music ministries who is called to lead the music ministry for a parish community, certainly in concert with the community’s ordained leadership. Because music ministries are “for” a community, anyone responsible for this aspect of community life must approach preparation for musical worship with the utmost care and planning. It should never be “thrown together” (whether at the last minute or well in advance of the event!) or based on decisions made in isolation by a priest or a music director. The nature of liturgy demands a greater collaborative effort on the part of the clergy, the director of music ministries, and other members of the liturgical assembly. One consequence of such an effort that reflects the nature of communal worship will certainly be that the liturgy itself will take on more “life.”

Music in Catholic Worship (MCW) suggests that liturgical planning and successful execution of liturgy involve a great deal of collaborative work between clergy and laity, especially between the clergy and those who are trained in pastoral music. After all, the director of music ministries has a great deal of expertise and such specialization should be used to its maximum potential. This training, coupled with the current shortage of priests, calls a director of music ministries today to assume an even stronger leadership role in the church than might have been proper or possible in the past.

Even as the number of priests declines, their pastoral duties are drastically increasing. As a priest, one must be a homilist, presider, theologian, educator, diplomat, pastor, administrator, financier, chaplain, counselor, humanitarian, and psychiatrist. With all of these responsibilities, along with sacramental duties, the average priest has little time left for involvement in the music program, let alone time for a personal life.

An effective way for pastors to deal with increasing duties is to delegate authority and responsibility. A director of music ministries is usually hired to assume responsibility for the music ministry of a church; this is a task that is delegated (according to canon law) to the director by the pastor. A director is also hired, usually, as a music specialist to perform specific tasks within the liturgy. Therefore, since the director is usually hired by the pastor, it is the pastor’s responsibility to trust the director of music ministries to guide all aspects of the music ministry.

Orchestrating the Symphony

Yet “the responsibility for effective pastoral celebration in a parish community falls upon all those who exercise major roles in the liturgy.” Hence, the director must be someone who exercises a major role in the liturgical assembly along with other lay ministers, presiders, and homilists. Moreover, MCW states that an organized planning team or committee should meet regularly to coordinate worship and to create a good use of the liturgical and musical options of a flexible liturgy. In addition, MCW implies that a high level of collaboration and cooperation be achieved with all of those involved in the execution of liturgy. The music director and clergy who sit on the liturgy preparation committee should not have autonomous roles. Each of these persons with their areas of knowledge and expertise should exercise a leadership role on this committee and other liturgy-related parish committees. Moreover, the director of music ministries and ordained ministers must strive to work harmoniously not only with each other, but also with the members of various liturgy preparation committees. Hence, a priest should not dominate what occurs, nor should the director of music ministries. As Pope Pius XII is reported to have said, to put a Mass together is like orchestrating a symphony.

By its nature, this type of collaborative preparation must occur well in advance of a Sunday liturgy. Ideally, the parish liturgy committee should have seasonal meetings. Membership on and other details of this committee should be left up to the particular parish, but it should include the pastor, music director, and various members of the congregation.

MCW states that “the planning team or committee is headed by the priest (celebrant and homilist) for no congregation can experience the richness of a unified celebration if that unity is not grasped by the one who presides as well as by those who have secondary roles. The planning group should also include those with the knowledge and artistic skills needed in celebration.” The director of music ministries, armed with the degrees, education, and experience required by the parish, is certainly the music specialist on this committee and, indeed, within...
the assembly. After conscientious study and research the music director must carefully plan and suggest an appropriate approach to the parish's sung prayer, which would include the details of appropriate hymns, anthems, and various music for the different liturgies. The director must certainly be open to suggestions since hearing such suggestions is part of the collaborative efforts of this committee.

The Art of the Possible

The director of music ministries must know what is possible given the traditions of the parish community and artistic level of the choirs, cantors, organists, and other musical groups. Planning must take place with that background in mind as well as with an awareness of how (or if) the community is ready to move forward in its musical prayer. If a priest states his musical wishes, but it is simply not possible or practical to meet those desires, then the director of music ministries has the responsibility to explain what is possible and why certain musical aspirations may not be met immediately.

Moreover, regular meetings, perhaps weekly, monthly, or seasonally, should take place between the pastor, the associates, and the director of music ministries in order to coordinate liturgy even further. Ideally, the readings, homily, and music should be interconnected with basic images or themes highlighted. Most problems that occur between priests and musicians are usually related to communication or the lack thereof. Timely communication is crucial to good liturgical planning.

Once the director of music ministries has planned, discussed, and worked collaboratively with the preparation committees and the clergy, changes in the

The director of music ministries must know what is possible, given the tradition of the parish community and the artistic level of the ... musical groups.

selections and the approach to musical prayer should be minimal and, if made, be made well in advance of the liturgy. Make sure that everyone such as the organists, cantors, and presiders knows what musical prayer is planned. However, if a change is suggested by an appropriate source and for a good reason immediately before a Mass, such as substitution of a hymn, the director must be prepared to assess the liturgical appropriateness of the change and then make a decision. If a conflict arises, do what is necessary for a successful liturgy. Then at a later date deal with the situation respectfully, honestly, and openly, by discussing the occurrence with that particular presider (if this is the source of the proposed change) or within the structure of the planning committee and staff meetings.

Keep good records of your preparation sessions. The effort will come in handy for reference. Moreover, to be a good "pastoral musician" does not only mean to practice at your instrument, be a good choral conductor, or to plan ahead, but it also means to continue growing artistically. A good "pastoral musician" not only will take more lessons, music courses, and workshops, but will also become and remain familiar with the liturgy documents (beginning with the rites themselves and their general instructions) and take liturgy courses in order to become ever more knowledgeable about the history, theology, and pastoral interpretation of the liturgy. The more a director of music ministries knows about liturgy, the better the liturgies will become where that director serves and the better the job done will become. The director will then have done a great service to the church.

Collaborative Responsibility

Directors of music ministries have been given the responsibility of planning for, preparing, playing, and leading the whole assembly in musical liturgy to the best of their knowledge and ability. To ask only "What does Father want us to do?" or to say that we will merely do "what Father wants" are not options for good liturgical planning. Therefore a director must be actively involved with all the decisions relating to the music ministry. Additionally, a director must not only provide good strong musical leadership at liturgy, but must also, along with the pastor and his associates, provide leadership on the planning committees. Lastly and most importantly, both the director of music ministries and the clergy staff must be willing to work collaboratively.

Notes

3. MCW, no. 10, emphasis added.
4. Ibid.
5. A number of priests, music directors, and parishioners have cautioned against having excessive meetings of any committee. However, the fact remains that committees should make full use of the talents of their members.
6. MCW, no. 12.
7. Suggested by Rev. Patrick O'Connor, associate pastor, St. Jude Church, Elyria, Ohio, in an interview with the author, September 1997, in Cleveland, Ohio.
8. Ibid.
10. In addition to Father O'Connor, mentioned above, I wish to thank the following for their collaboration on this article: Reverend Edward J. Camille; Reverend Dan Dunegan; Reverend Bill Dickinson, and Mr. Joseph Guy.

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Psalms of Lent: A Little Traveling Music

BY PATRICIA DATCHUCK SÁNCHEZ

The six weeks of Lent have been described metaphorically as a journey toward Easter; therefore, the psalms which accompany Lent’s pilgrims could be referred to as “a little traveling music.” Psalm 91, sung on the First Sunday of Lent in the C Cycle, so readily lends itself to the theme of the journey that Michael Morgan, an Episcopal priest, recommended it to Tim Cahill, a driver in the Pan-American Race, as a good highway prayer; it is no less apt a prayer for those who are “running the good race” which is Christian discipleship (1 Corinthians 9:24; 2 Timothy 4:7).

In its original context, Psalm 91 appears to have been the trusting prayer of a pilgrim who made the journey to the Temple in Jerusalem to seek divine protection from the exigencies and struggles of human existence. The pilgrim’s prayer has been given expression by a priest or other liturgical minister who offers the assurance of safety and deliverance.

Verses 1 and 2 constitute a welcome into the sanctuary of God’s presence. By referencing the shadow of the Almighty (v. 1), the psalmist reminds the pilgrim of another traveler who, centuries before, had listened to God’s call and, in profound faith, had entrusted himself to God’s care. “Almighty” or “El Shaddai” (Hebrew) was Abraham’s special name for God; literally translated it means God of the Mountain or of the heights (Genesis 17:1). Verses 3 through 13 pledge all the various ways in which God will protect those who trust and believe.

The avian imagery of pinions and wings offering cover and refuge (v. 4) had a dual significance for our ancestors in the faith. First, it called to mind the pivotal event in Israel’s history, the exodus from Egypt, whereby God had borne the people up, as “on eagle wings” (NAB translation) to deliver them (Exodus 19:4). Second, the mention of wings offering refuge recalled the Ark of the Covenant which was regarded as the special dwelling place of God’s presence (Exodus 25:22; 1 Kings 8:10-12; Psalms 17:8 and 36:7).

First Sunday of Lent
The verses selected for the responsorial psalm on this day appear in bold type.

Response (based on verse 15):
Be with me, Lord, when I am in trouble.

I

You who dwell in the shelter of the Most High,
who abide in the shadow of the Almighty,
Say to the Lord, “My refuge and my fortress,
my God, in whom I trust.”
For he will rescue you from the snare of the fowler,
from the destroying pestilence.
With his pinions he will cover you,
and under his wings you shall take refuge;
his faithfulness is a buckler and a shield.
You shall not fear the terror of the night
nor the arrow that flies by day;
Not the pestilence that roams in darkness
nor the devastating plague at noon.
Though a thousand fall at your side,
ten thousand at your right side,
near you it shall not come.
Rather with your eyes shall you behold
and see the requital of the wicked.
Because you have the Lord for your refuge;
you have made the Most High your stronghold.

II

No evil shall befall you,
nor shall affliction come near your tent,
For to his angels he has given command about you,
that they guard you in all your ways.
Upon their hands they shall bear you up,
lest you dash your foot against a stone.
You shall tread upon the asp and the viper;
you shall trample down the lion and the dragon.

Because he clings to me, I will deliver him;
I will set him on high because he acknowledges my name.
He shall call upon me, and I will answer him;
I will be with him in distress;
I will deliver him and glorify him;
with length of days I will gratify him
and will show him my salvation.


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cherubim were a visible sign of the protection that God extended to the faithful who cried out for relief from enemies ("the wicked"), from calamities of nature ("pestilence, plague, lion, asp, viper, dragon"), political upheavals ("thousands falling at your side"), physical infirmities ("affliction"), and things that go bump in the night ("terror of the night").

The sure sign of God’s protection, for the psalmist, is the promise of angel messengers to secure the pilgrim’s way (v. 11). From this and similar references to protective beings (Genesis 24:7; Exodus 23:20; Tobit) comes the tradition of the guardian angel which is a persistent motif in the Hebrew and Christian Scriptures, expressed as well in apocryphal literature.¹

Psalm 91 concludes in an oracle of salvation which is presented as God responding to the pilgrim’s needs and fears with a pledge of personal help and involvement. This and other such oracles of salvation (Psalms 12:5, 60:6, 91:115-16; 108:7) formed the basis of Israel’s central conviction about the structure of reality in the presence of God. Because of God, no situation is untenable; with God, "life is transformed; health is restored; enemies are resisted and destroyed; death is averted; shalom is given again."² The oracle serves to affirm every Lenten pilgrim’s faith that God’s love toward whom we travel is powerful and accessible, capable, and willing to transform every cry of distress into a shout of grateful praise. Immunity from all difficulties is not promised by Psalm 91, but it does assure us that God grants protection in such a way that each trial strengthens and purifies the believer.³

As regards its contextual position in the Book of Psalms, William Holladay⁴ suggests that Psalm 91 and the other psalms of Book IV (90-106) form the editorial center of the psalter. Interwoven in theme and structure, these seventeen psalms offer answers to the plaintive questions raised in Psalm 89: "How long, O Lord? Will you hide yourself forever? Where are the blessings you promised?" (vv. 47, 50). In response, Psalm 91 and its companion psalms offer the assurance that God the Almighty is here and hears prayers. Come and hide yourself in the shelter of God’s wings. Be safe, be strong, and know the saving power of God.

To sojourners who must dwell a space in Lent on their journey to Easter, Psalm 91 extends the added assurance that God’s power reaches beyond pestilence, war, plagues, and wild beasts to heal and forgive the sinner, to guide home the lost, and to reconcile the alienated.

In order to appropriate to ourselves yet again these divine gifts, we need only heed the promise of the oracle of salvation and cling to God, call on God, acknowledge God’s name, and relax in the security that God delivers, answers, and saves.

Psychologists who counsel parents of babies and toddlers experiencing anxiety separation often advise the parents to add a few games of Peek-a-boo to their daily routines. This simple “now-you-see-me, now-you-don’t, now-you-do, peek-a-boo” exercise allows the child to grow in the security that parental love and care do not cease when the parent is “absent” (at least, not visible) for a time. Moreover, the child learns not to fear abandonment; the parent, who may be out of sight for a while, will return. Once separation anxiety is overcome by loving parental assurance, children are more apt to mature happily and wholesome.⁴

On Lent’s second Sunday, Psalm 27 offers yet another solution for sufferers of all forms of anxiety—a trusting faith in the sheltering, nurturing, and abiding presence of a never absent God. A composite song, Psalm 27 exudes a confidence that says “I know that there is nothing that will happen to me today that you and I cannot handle together. Because God is my light, refuge, and my salvation, I do not fear evildoers, enemies, or even an army encamped against me” (vv. 1-6). This boundless confidence is matched by a spirited lament (vv. 7-12) sung out in the meter of a dirge (3+2). Because the psalmist is so confident, the cry for help is bold, unqualified, and even demanding. A series of eight imperatives (v. 7: hear, have pity, answer me; v. 9: hide not, do not repel; vv. 11-12: show me, lead me, give me not up) covers all the bases of human need. The psalmist has interspersed these petitionary imperatives with a listing of motivations (v. 8: of you my heart speaks; you my glance seeks; vv. 9-10: you are my helper and savior; v. 12: foes, false witnesses have risen up against me).

The last two verses of the psalm, a thoroughgoing declaration of faith in God (v. 13), find their answer in an oracle of salvation which assures the believer that the God who is trusted and believed will not fail to act. By scholarly consensus the call to “wait” (v. 14) in the English translation should not be read as an actual call to stand still but rather a call to an active hope. Ever sure of the presence of God,
whether seen or unseen, in times of trouble and in times of peace, the psalmist need not harbor any anxiety. God is, as it were, riding with us, protecting those who trust, amid the ups and downs of human existence.

This prayer song is particularly appropriate for believers who live in the interim between Jesus’ two advents. He is not far from us; he abides with us. We can find his face among the poor and the needy. We can enter into his presence in the bread of the eucharist and in the bread of the Word. He is not playing an elaborate game of peek-a-boo. He remains present in the power of the Spirit. He is yesterday and today, the beginning and the end, Alpha and Omega; all time belongs to him, and all the ages. It is this Jesus who is himself the Way, our traveling companion, and our final destination; in him we believe and hope.

A hymn of thanksgiving may seem precipitous during Lent when the season would appear to warrant a more somber reflection on personal sin, human need, and frailty. Nevertheless, “it is right to give God thanks and praise” in anticipation of the yet-to-come Easter blessings, because we are already the recipients of the pardon, healing, and redemptive gifts of God in Jesus. In other words, the sojourn in Lent sets travelers on a familiar and well-worn road, back to God.

While we are en route, Psalm 103, sung on the Third Sunday of Lent, summons all pilgrims to praise the hesed of God. This Hebrew term which still defies adequate translation has been described by the psalmist as “kindness and compassion” (v. 4); “merciful and gracious, slow to anger and abounding in kindness” (v. 8); “surprising kindness” (v. 11), and “everlasting kindness” (v. 17).

Standing in truth, awash in the hesed of God, the psalmist is also completely and frankly aware that the human condition is all too often in polar opposition to the indescribable love of God. On the one hand there is sin and indignity (v. 10); on the other hand, there is finitude and death. We are all guilty and deserve death. However, in Psalm 103, the desperate reality of human need is seen in another light that comes from God’s reality: once submitted, God’s hesed overwhelms and overrides every human anguish. Compassionate with the continual missteps and back-pedaling of human-kind, God’s bounty coaxes the wayward one toward goodness. Mercifully, God freely grants forgiveness when those with a lesser capacity for love would deem it undeserved. Aware of the finitude of human existence (vv. 14-16: “We are dust, our days are like grass; we bloom and then are gone”) God, nevertheless, fills each human lifetime with good (v. 5); the divine hesed extends a kindness that reaches into eternity (v. 17).

Psalm 103 gives voice to the spirituality of the exilic and post-exilic prophets (e.g. Deutero- and Trito-Isaiah) who revived the hopes of their contemporaries with promises of a new beginning. “Gentle spirituality such as this which blossoms out of the dead soil of exile . . . may not be able to adequately explain the mystery of sin and pain, yet it speaks convincingly to our faith about the steadfast love of God.”

During Lent, therefore, believers need not linger in contemplation of their failures and inadequacies. Rather, Lent is a season for surrendering human need to the all pervasive hesed of God. Breast-beating and mea culpas are only a prelude to the celebration of salvation to which we are called and to which we are traveling. “Bless the Lord, O my soul!”

Notes
1. See Carroll Stuhlmueller, Psalms 2 (Wilmington, DE: Michael Glazier, 1993). Perhaps drawing on this psalm, popular piety seems to have attached the wings of the cherubim to God’s angel messengers. We should temper the upsurge in popularity being enjoyed today by angels by the fact that they are not to be distractions from but instruments for revealing God’s intimate and continuous concern for each person.
4. In Brueggemann, see p. 153
5. From the rite of the blessing of the Easter candle at the Easter Vigil.
6. From the introductory dialogue of the eucharistic prayer.
8. Stuhlmueller, 104.
Welcome, New Members

The following pastoral musicians and clergy members have joined NPM between May and October 1997. In these same six months many other members renewed their membership for one or more years. We welcome them all to our “circle of friends,” and we are glad to share the names of our new members with you. We’ve learned, over the years, that NPM’s best recruiters are our members who take the time to tell others about us. Thank you for doing your job so well in the past six months! If some of these new members live near you, or if you recognize the name of a parish listed here, please contact them and welcome them to your Association.

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Ms Elizabeth Bailey
Micki Lightbail
Ms Jennifer Veit
Rev. J. N. Caime, sj
Mr. Steven Merkels
Ms Barbara J. McBride
Mr. Gary Bean

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Green Valley
Green Valley
Phoenix
Phoenix
Phoenix
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Phoenix
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Ms June Cornelson
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OUR TOUR COMPANY shall make no exaggerated claims when soliciting choir directors and/or choir members in our written or spoken promotion.

OUR TOUR COMPANY shall provide the choir director with Choirs Traveling to Catholic Sacred Shrines: Recommendations & Information before signing a contract.

OUR TOUR COMPANY shall offer a written contract regarding the terms and limits of our services to the traveling choir.

OUR TOUR COMPANY agrees that the advance deposit shall be placed in a choir-managed escrow account, and shall not require payment in advance of services rendered.

OUR TOUR COMPANY shall provide, if the choir is to sing at the Liturgy at St. Peter’s Basilica, Vatican City, the necessary confirmation from the Vatican’s representative before any deposit monies are transferred to our company, and shall provide the choir director with “Tips to Assist Your Participation” before signing a contract.

OUR TOUR COMPANY agrees to attempt to resolve all disputes with the choir amicably, and agrees to utilize the resolution of disputes procedure provide by the National Association of Pastoral Musicians for any unresolved grievances.

At the request of its Standing Committee for Choir Directors, the National Association of Pastoral Musicians has developed a tour agency certification program to provide a standard for agencies wishing to take choirs directly to St. Peter’s Basilica in Rome as part of a tour and to establish a common ground on which all agencies would operate in relation to St. Peter’s. Certification is good for one year.
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December-January 1998  Pastoral Music
Choral Recitative

All the choral selections reviewed in this issue are published by GIA Publications.

Come, Let Us Join Our Cheerful Songs. Allan Bullard. SAB, and organ. G-4312. $1.20. This title is one in a series from the Royal School of Church Music for which GIA is the exclusive American publisher. Smaller choirs will welcome this well-crafted and attractive anthem with its bright and varied vocal textures that coalesce over an alluring ostinato in the accompaniment. Interest is maintained with easily negociated syncopations and metric changes. The harmonic palette is decided modally with intriguing changes of tonal center that express the exuberant text. Challenging, yet accessible, and delightful to hear.

I Give You a New Commandment. Peter Aston. 2-Part voices and organ. G-4311. $1.10. Another attractive work for smaller ensembles in the Royal School of Church Music Series. The text from John 14:33-34 ("I give you a new commandment . . .") is repeated twice, first in unison, then in quasi-canonic treatment. The melodic writing is attractive, if somewhat angular; the key changes sustain interest. The composer notes that the piece may be done with unison voices, 2-part equal voices, or 2-part mixed voices.

Our Blessing Cup. Michael Joncas. SATB, cantor, congregation, keyboard and optional flute, oboe, and clarinet. G-4271. $1.10. Because this setting of Psalm 116 was composed for an ordination liturgy, it lacks the third verse which is typical of the psalm’s more familiar occurrences in the lectionary, most notably on Holy Thursday and the Solemnity of the Body and Blood of Christ. Congregations will find the lyrical and rhythmically buoyant refrain to be engaging and singable. The melody in both verses is marked by a challenging range and angular contours requiring a light and agile voice. The choral writing, which provides a variety of contrasting textures, requires a full and well-balanced ensemble.

On Our Journey to Emmaus. Marty Haugen. Choir, congregation guitar, keyboard, and optional woodwind in C. G-4278. $1.10. Haugen based this original text on the Emmaus story in Luke 24 and set it to a traditional Celtic folk tune, COLUM-CILLE. If used as a congregational hymn, the assembly will be quick to learn the haunting tune, and the attractive instrumental accompaniments and counterpoint will lend variety to the strophic repetition. The octavo can also be used to create a concerto. Haugen includes scoring for 4-mixed parts, a 2-part duet for mixed voices, and sustained choral word in the lower voices supporting the melody. The piece has expected characteristics of Haugen’s best arrangements: a rich engaging text, and the imaginative development of a sturdy and enduring tune.

Darkness is Gone. John Bell. SAB, a cappella, organ and optional congregation. G-4385. $1.10. A lively hymn tune from the Iona community in an attractive arrangement for smaller ensembles. Some will find that the power of the text’s theology is trivialized by an overdose of clever imagery. The tune sings well, but doesn’t always accommodate the diversity of the text, and its phrase structure is intentionally out-of-phase with the text sense (more cleverness). The sequential melodic material tends to wear thin as the text moves through six verses.

The Lord is My Shepherd. Randall Sensmeier. Choir, congregation, guitar, keyboard and C-instrument. G-4312. $1.10. A competent setting of Psalm 23, perhaps for those occasions when a break from more familiar settings is needed. The quasi-pentatonic refrain is attractive and accessible, as is the 2-part choral arrangement (melody plus descant). The strophic verses are set in two different choral textures (melody plus lower harmony part; melody plus SATB choral accompaniment) to provide variety.

The Fragrance of Christ. David Haas. Choir, congregation, guitar, and keyboard. G-4262. $1.10. Haas provides this setting of Psalm 138 with two alternate refrains to accommodate the multiple occurrences of the text as a proper psalm in the Lectionary. The verses are strophically with the final one arranged for two voices. The refrain is quite accessible using a strong conventional harmonic progression built over a descending scalar bass line. The cross-texting in the SATB choral arrangement is effective, despite the lapses in attention to voice leading and voicing.

O For A Thousand Tongues to Sing. David W. Music. SATB and keyboard with optional congregation and brass ensemble. G-3788. $1.00. This is a concerto of the tune AZMON, one of the great treasures of American hymnody. Though the very personal and Christocentric focus of the classic Charles Wesley text is not typical of Roman fare, no one will be able to keep from singing it. The marvelous tune has a magical way of drawing one into out-spoken ownership of the triumphant message. The fine choral arrangement is well within the means of an average ensemble and captures the text’s progression with a variety of textures. The optional instrumental material seems somewhat mismatched to the harmonic directness required by the tune.

The Time of Fulfillment: A Lenten Gathering Rite. James Chepponis. SATB, Cantor, and congregation. G-3906. $1.00. This is a fine example of how music can weave the disparate elements of the opening rites into a unified whole reflecting the liturgical season. After a sung call to worship (including an assembly refrain with proper verses for every Lenten Sunday in the three-year cycle), a brief period of silence precedes the greeting. This leads to a chant-like setting of the penitential rite based on the musical material from the call to worship. The composer’s notes provide excellent options for adaptation. This is well-crafted
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material that addresses a serious liturgical need.

Puer natus est. Cristobal de Morales, ed. Richard Proulx. SAT voices. G-4059. $1.10. This is an attractive motet based on the familiar plainsong and text for the introit from the Mass of Christmas Day. Structured in typical points of imitation, this is a fine and accessible introduction to Renaissance polyphony for the smaller ensemble. Proulx’s considerable experience with this repertory as a scholar and conductor is evident throughout the edition, which includes a singable English translation of the original Latin.

O Holy Spirit. Giles Binchois, ed. Richard Proulx. SAT voices. G-4059. 90c. This edition alternates verses of the famous Veni Creator Spiritus tune between traditional plainsong and Binchois’s faux-bourdon arrangement of the chant. Of special merit is the fine English translation by John Webster Grant which is presented instead of the Latin original.

Now Bless the God of Israel. Text by Ruth Duck. Music by Marty Haugen. Choir, congregation, guitar, and keyboard. G-4134. $1.10. A fine setting of the Benedictus canticle. Haugen matches Duck’s excellent paraphrase of the Lukan original to a sturdy and energetic tune with strong modal progressions. The choral writing is optional and consists mainly of 2-part harmony (men and altos; either part would work alone against the melody) set under the melody.

We Shall Go Rejoicing. Michael Joncas. SSA, cantor, congregation, organ, and two trumpets. G-4258. $1.20. This setting of Psalm 100 is eminently suitable for liturgies requiring a festive entrance processional. A strong martial refrain alternates with verses for the choir (2-part treble voices, vss. 1 and 3) or cantor (vss. 2 and 4). The scoring will require a full and balanced women’s ensemble to negotiate the 3-part writing.

This is the Day The Lord Has Made. Melchior Franck, ed., Richard Proulx. SATB. G-4039. 90c. A joyous and energetic motet which Franck based on a sixteenth-century folk song. The text is derived from a hymn by Isaac Watts and is set with melismatic flourishes that occur in each of the vocal parts. Frequent homorhythmic pairing of voices and strophic setting of multiple verses facilitate learning.

Transform Us. Text by Sylvia Dunstan, arrangement by James Vyhanek. SAB, and SATB, congregation, and piano. G-3862. $1.00. An engaging setting of a text by Thomas à Kempis. The recurring refrain is scored for SATB voices and alternates with short verses for unison or solo voices.

Hush! Arr. Alice Parker. SATB. G-4233. 90c. An imaginative and captivating presentation of a traditional spiritual from this most distinguished of choral arrangers. The tune moves throughout the texture accompanied by quasi-hocket rhythmic punctuation. Precise rhythmic
Happy are the hymnal users...
ensemble is a must. This title exemplifies the high calibre of writing found throughout Parker’s latest GIA collection, Take Me to the Water.

Psalm 45: God Mounts His Throne. Nicholas Palmer. Unison voices, descant, cantor, congregation, and trumpet. G4063. $1.10. A jubilant setting of the proper psalm for Ascension Thursday. The rhythmic energy of the vocal lines is amplified by the harmonic movement of the accompaniment and further enhanced by the contrapuntal interest of the vocal and instrumental descant.

Ignite My Heart, O Holy Flame. Kenneth T. Koscheke. SATB, and Organ. G 4077. $1.10. The anthem uses successively thicker textures to set the initial three strophes of the text; the fourth verse is set for unison voices with descant. The competent writing and attractive text create an accessible and engaging composition.

Creator, Beloved, and Spirit. Bob Moore. 2-Part mixed voices, piano, and optional flute and cello. G-3839. $1.10. The three verses of the text address each person of the Trinity using strong poetic language. The first two verses are set in contrasting unisons for women (v. 1) and then men (v. 2), with the concluding verse set as a 2-part duet. Pleasant melodic material with straightforward harmonizations combine to create an accessible anthem for the smaller ensemble.

Easterline Psalm. James Chepponis. Cantor, congregation, optional SATB, and optional trumpets and handbells. G-3907. $1.20. An excellent setting of Psalm 118, the common psalm for the Easter Season, that also includes proper antiphons and verses for Psalms 47 (Ascension Thurs-
day) and 104 (Pentecost) set to the same music. The composer notes that this is a “way to musically unite these three great Easterfeast [sic] and show] the liturgical connection between them.” The refrains are jubilant, set to strongly rhythmic and vocally accessible melody. Verses are finely crafted and nicely varied, with attractive accompaniments and harmonizations. The optional choral and instrumental parts can be learned and added gradually through the Easter season, sustaining interest and providing variety.

Rudy Marozzi

Books

A Retreat With . . .

A Retreat with Pope John XXIII. Alfred McBride O. Praem. A Retreat with Francis de Sales, Jane de Chantal, and Aelred of Rievaulx. Wendy M. Wright. Both are from St. Anthony Messenger Press; each is $7.95, 103 pages.

One of the more interesting ideas for spiritual resources in the past few years has come from Saint Anthony Messenger Press: the idea of a series of retreats for people to make alone using the writings of famous religious figures of the past. Each volume in the series is entitled A Retreat With . . . I will review two of these in the hope that the remainder of the series is as well done as these two are.

The first, A Retreat With Pope John XXIII, is by Alfred McBride O. Praem; the second, A Retreat with Francis de Sales, Jane de Chantal, and Aelred of Rievaulx, is by Wendy M. Wright. Each of the books begins with an overall introduction written by the general editor for the series, Gloria Hutchinson. In this introduction she explains the origin of the idea and gives an outline of the style that all the books in the series will follow. It is worth noting that Hutchinson, herself, is also the author of a number of spiritual books, including Six Ways to Pray from Six Great Saints and Praying the Rosary: New Reflections on the Mysteries. The structure for each volume in the series is basically a seven-session retreat for an individual or a group, beginning with “getting to know the director” (that is, the spiritual writer or writers from whom the texts are drawn for this volume) and going on to look at a fairly extensive amount of reading with appropriate questions to foster further reflection. The seventh session ends with some suggestions for follow-up and for future reading and prayer.

The series drawn from Pope John’s writings, subtitled “Opening the Windows to Wisdom,” consists of selections from his journal and from other books about this beloved pope. McBride has woven these selections around the theme of openness and wisdom. The result is a work well-done. Reading again the words of Pope John reminds me of the incredible simplicity that marked his life. His is a pre-Vatican II spirituality that made Vatican II possible, and the wisdom and comfort of his relationship with Christ comes fully into view in these selections during the long, slow process of a week’s retreat.

The second volume is subtitled “Befriending Each Other in God.” I know little of the writings of these saints. Francis de Sales wrote the Introduction to the Devout Life; Jane de Chantal shaped her spiritual journey, as many have done, in the form of letters; Aelred of Rievaulx, a twelfth-century Cistercian prior, wrote On Spiritual Friendship. Wright says in her introduction to this retreat, “The three persons upon whom we call to guide us . . . are, in some respects, unlikely companions.” Two, Francis de Sales and Jane de Chantal, were contemporaries, but the third, Aelred of Rievaulx, lived five centuries earlier.

As might be expected, there is much more of Wendy Wright in her material than there is of Alfred McBride in the Pope John material. She has the challenging task of unifying the thoughts of three complex thinkers—authors and making their writings work together for a retreat experience. Wright does this well and the result is a fine and interesting book. It is an especially good book for people strug-
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gling with friendships and relationships. I strongly recommend both books and will be looking forward to others in the series. They both rate a six on my scale of seven.

The Parish in Catholic Tradition


Father James Coriden is a noted canon lawyer. This long-awaited single-volume work deals with complex subjects, but it brings together in the covers of one book helpful commentaries which were earlier published in the canon law journals The Jurist and Studia Canonica.

Coriden has that rare ability to write about complicated canonical and theological ideas in simple and easy-to-read English. This is a major advantage in this book, for he has taken as his task to allow “the reader to reach an accurate understanding of the authentic nature and function of parishes within the Catholic tradition.” He describes the origins of parishes and their historical evolution, offers a theology of parish as a local church, links parishes to the church’s social teaching and provides a comprehensive overview of their function in Roman Catholic law and its relationship to American civil law.

Coriden does not always describe what actually exists; rather he explains what should exist according to the theology and law of the church. The contrast between “actual” and “should” are all too often much too evident. There is a strong sense of frustration in the contrast, but it is a frustration that is decidedly loyal to the full meaning of church.

His structure is excellent. From a description of the biblical sources he goes on to an excellent chapter on the history of parishes, followed by the theology underlying the idea of the local church. Two chapters on social teaching and canon law lead into very detailed chapters on rights and obligations. The last three chapters are on pastoral ministry, parochial relationships, and civil law.

While all of it is extremely well done, the chapter on the history of parishes presents material that I have never before seen so well and effectively gathered in one place.

Because this can be called a “canon law book” there are those who will be turned away by the title. This is too bad. It should be required reading for all pastors, all parochial vicars, pastoral associates, ministers, parish council members, parish financial council members, and seminarians.

To be candid, its many virtues are obscured by the defects of all Paulist Press works: a cheap-looking cover, poor layout with little or no white space around the text, and print which is unnecessarily difficult to read. But despite this, the content remains superior. This rates a seven on my scale of seven.

Graces, Prayers and Poems


This little book would make a fine gift. Graces, Prayers and Poems for Everyday Meals and Special Occasions by June Cotner is “a collection of original, traditional multicultural blessings” drawn from poets and cultures throughout the globe.

Loosely structured around thirteen different themes or occasions, the texts of the various food blessings range from short to long, specific to general, and simple to complex. They are good prayers, and this is a good book for its purpose. It is attractively printed, attractive to look at, and easy to read. I rate it a six on my scale of seven.

W. Thomas Faucher

At the Lighting of the Lamps


In the early days of the church, so far as we can tell, the primary form of congregational singing was the hymn. Apart from occasional verses used as antiphons and acclamations, psalms didn’t play a major part in sung worship until long after the split with the synagogue, perhaps as late as the fourth century. Though much of early Christian worship was sung, it was most often chanted by the presider or cantor using spontaneous chants that may have depended on available models from the surrounding culture.

That’s why a book like this is so welcomed by those who “love the sound of a singing congregation.” This resource takes us back to the early days of congregational song, in fact, through McGuckin’s collection, to the songs that became incorporated into Christian Scripture, in the letters of Paul, the Gospel according to John, and the Book of Revelation. Later texts take us almost immediately into the post-apostolic Christian community, as in the “Hymn to Christ the Shepherd” by Clement of Alexandria from the late second century and “Phos Hilaron” in the third century. Thirty-one hymn texts are included in this collection, dating from the first century of Christian history to the “Prayer of the Scribe” by Pseudo-Syntessos (George the Sinner) in the tenth and including such wonderful delights as the sixth-century “Moral Palindrome” that is only one line long. Each text is given in its original Greek or Latin with an English translation. There are also a brief introduction to the collection, notes on the hymns, and a select bibliography of works on Christian poetry and hymnody.

Gordon E. Truitt

About Reviewers

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.

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December 2-3, 1997

Ecumenical workshop and prayer featuring Marty Haugen at King Institute. Contact Kathy Brown at (602) 997-7397.

PHOENIX
January 7-10, 1998


PHOENIX
April 15-18

National Music Education Convention and 56th National Biennial In-Service Conference. Theme: Music Power: Connecting Cultures and Communities. Sponsored by the Music Educators National Conference. Features more than 170 educational sessions and performances. Simultaneous Music Industry Conference presents more than 300 exhibits, more than 60 showcase and mini-classroom clinics, and hands-on music technology labs. Headquarters hotel: Hyatt Regency Phoenix. Registration deadline: March 15, 1998. Contact: MENC Conference Registration, 1806 Robert Fulton Drive, Reston, VA 20191-4348. Credit card registration: (800) 828-0229; fax: (888) 275-MENC.

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ORLANDO
March 21-25

Form/Reform Conference on Environment and Art for Catholic Worship. Theme: The Paschal Mystery: Telling, Shaping and Living the Story. Place: Hyatt Orlando. Sponsored by The Georgetown Center for Liturgy, Spirituality and the Arts. Major presenters include Cardinal Roger Mahoney, Rev. Dr. Don Sailer, and Ms Sheila McLaughlin. Special tours in Central Florida on Saturday, March 21. Contact: Conference Services by Loretta Reif, PO Box 5226, Rockford, IL 61125.

CALIFORNIA

SAN FRANCISCO
January 13-17


COLORADO

LONGMONT
December 6, 1997

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LOUISIANA

NEW ORLEANS
January 9-10

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MARYLAND

OLNEY
January 17

Convocation featuring Marty Haugen at Lutheran Church of the Good Shepherd, Olney. Contact Pastor Donald Shafer at (301) 774-9125.

MICHIGAN

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TROY
December 14, 1997

Evening concert featuring David Haas at St. Elizabeth Ann Seton Church, Troy. Contact Tom Lawler at (218) 879-1310.

MINNESOTA

MINNEAPOLIS
December 13, 1997

Evening benefit concert featuring Marty Haugen and Donna Pena at the Center for Global Education, Minneapolis. Contact: (612) 330-1159.

NEVADA

RENO
February 19-21
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PITTSGURGH
January 16


RHODE ISLAND

PROVIDENCE
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TEXAS

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CALIFORNIA

Director of Music Ministries, St. Ignatius Church, 650 Parker Avenue, San Francisco, CA 94118. Full-time position available June 1 at this landmark church with 1,350 families. Candidate should have a thorough knowledge of Roman Catholic liturgy, be a trained organist and skilled choir director, and should be comfortable with a broad range of liturgical music. Master’s degree in music and/or liturgy highly desirable, though the primary criteria are ability and commitment. The parish has a polyphonic choir, contemporary ensemble, children’s choir, 4 manual organ. Salary commensurate with qualifications/experience. Send résumé and three references to: Music Search Committee, Attn. A. Cameron-Mowat, St. at above address. HLP-4862.

Pastoral Music • December-January 1998

CONNECTICUT

Music Director, St. James Catholic Church, 2110 Main Street, Stratford, CT 06497. Phone: (203) 375-5887; fax (203) 378-1562. Full-time position in 3,000-family parish responsible for facilitating music ministries, including contempo-

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FLORIDA

Director of Music. St. Joseph Parish, PO Box 060507, Palm Bay, FL 32906. Full- or part-time position at 2,600-family parish requires ability to work with a team, knowledge of Catholic liturgy, organ/keyboard/vocal skills. Responsible for adult and children's choirs, cantors. Available for weddings, funerals, and parish activities. Send résumé/three references to Search Committee at above address. HLP-4859.

ILINOIS

Director of Liturgy/Music. St. Margaret Mary Parish, 111 South Hubbard Street, Algonquin, IL 60102. Full-time position for 2,900-family parish with strong liturgy program. Requires solid liturgical knowledge, broad musical skills, ability to work with others. Keyboard skills preferred. Competitive salary, full benefits. Send résumé to Liturgical Search Committee at above address or fax: (847) 658-7882. HLP-4868.

Organist/Liturgist. Holy Family Parish, 4401 Highcrest Road, Rockford, IL 61107. Full-time position responsible for three choirs, weddings and funerals, and working with Director of Music/Worship. Pipe organ and Steinway Grand. Requires strong keyboard and improvisational skills, strong background in liturgy, bachelor's degree or better. Salary: mid-upper $20s. Send résumé to Scott Chachula at above address. HLP-4863.

Administrative Assistant. GIA Publications, Inc., 7404 South Mason Avenue, Chicago, IL 60638. Phone: (708) 496-3800 or (800) 442-1358. Full-time position in Editorial Department requires organizational skills, ability simultaneously to execute and complete multiple tasks, standard office skills, a knowledge of the church and its liturgies, some music experience, and ability to work with a diverse group of individuals. Contact Robert J. Babastini, Senior Editor, at the above address. HLP-4854.

Director of Liturgical Music. St. Agnes Church, 2651 South Central Park Avenue, Chicago, IL 60623. (773) 522-0142. Full-time position available immediately in the largest Hispanic parish in Chicago. Excellent keyboard and choral skills, fluent Spanish, and familiarity with Catholic liturgy are musts. Salary commensurate with degree and experience. Please send résumé to Fr. Mark Bartosic at above address. HLP-4858.

Music Director. St. Francis de Sales, 277 East Main Street, Lake Zurich, IL 60047. Full-time position at 3,400-family suburban parish requires B.A. in music with studied organ/piano skills, knowledge of Catholic worship. Responsible for choral conducting, cantor training, volunteer management. Rodgers organ, grand piano, two octaves of handbells. Competitive salary/benefits. Weddings/funerals extra. Send résumé/references to Ms Charlene Johnstone at the above address. HLP-4832.

INDIANA

Director of Music/Liturgy. St. Pius X Parish, 52553 Fir Road, Granger, IN 46530. Full-time position at 2,100-family parish responsible for choir direction/development, cantor training, weekend liturgies, weddings, and funerals. Wicks 32-rank organ and grand piano. Requires music M.A. or equivalent experience; facility with organ and piano a must. Send résumé/references to Search Committee at above address. HLP-4850.

LOUISIANA

Director of Music. St. Jean Vianney Catholic Church, 16166 S. Harrells Ferry Road, Lake Charles, LA 70605. Full-time position requires CMA (Reputation: 2,000-family parish). Send résumé/references to Search Committee at above address. HLP-4852.
Road, Baton Rough, LA 70816. (504) 753-7950. Full-time position in 2,200-family parish with K-8 school requires degree in music with organ/keyboard/vocal/direction/liturgical skills. Responsible for all parish and school music programs. Competitive salary. Send résumé to Rev. Donald V. Blanchard at above address. HLP-4864.

NEW JERSEY


NEW YORK

Director of Music/Organist. St. Raphael's Church, 600 Newbridge Road, East Meadow, NY 11554. Full-time position in 6,000-family parish. Responsibilities include planning music for 5 weekend Masses, special liturgies, weddings/funerals, directing adult/children's choirs, supervising 2 contemporary groups, cantors. Requires excellent keyboard abilities, liturgy experience, interpersonal skills. Competitive salary/benefits. Send résumé/three letters of recommendation to Fr. Tom Haggerty, Pastor, at above address. HLP-4866.

OHIO

Music Director. St. Saviour Parish, 4136 Myrtle Avenue, Cincinnati, OH 45236. Full-time position in 1,200-family parish with 3-manual Rodgers, Kawai Electric Grand Piano, Ensoniq SQ-1. Qualifications: knowledge of Catholic liturgy, keyboard/vocal skills, ability/desire to lead a program of quality congregational singing, cantors, vocal ensembles, children's liturgies, and parish theatrical revue. Send résumé to Search Committee at above address. HLP-4849.

Liturgy/Music Director. St. Clement Church, 3030 Tremainsville Road, Toledo, OH 43613. Phone: (419) 472-2111; fax: (419) 470-3215. Full-time position at 2,300-household parish requires knowledge/experience with contemporary Catholic worship, voice/choral directing/organ/keyboards skills. Responsible for liturgical planning, musical leadership, and coordination of liturgical ministries. Diocesan benefits, competitive salary. Send résumé to Rev. Gary Miller at above address. HLP-4857.

PENNSYLVANIA


TEXAS

Director of Music. St. John Catholic Church, 401 East Lampasas, Ennis, TX 75119. Full-time position available 1/1/98. Prefer B.A. in music performance and M.A. in organ performance. Salary commensurate with education and experience; also insurance and retirement. Send résumé to above address or call (972) 878-9256. HLP-4867.

Music Minister. St. Bernadette's Church, 15500 El Camino Real, Houston, TX 77062. Full-time position at 3,000-family parish requires familiarity with traditional/contemporary liturgical music, directing/organ/keyboards skills, and B.A. in music/equivalent. Responsible for 5 weekend Masses, three adult choirs, children's choir. Salary negotiable. Send résumé/references to Search Committee at above address. HLP-4861.

VIRGINIA

Minister of Music/Liturgy. Holy Trinity Catholic Church, 155 W. Government Avenue, Norfolk, VA 23503. Fax: (757) 480-8749. Full-time position at 840-family parish requires pipe organ/keyboard/choral skills, ability to organize/lead/develop music/liturgy resources and be team member. Degree and experience preferred. Send résumé/letter of introduction to Search Committee at above address. HLP-4852.

Miscellaneous

ORGAN LESSONS ON VIDEOCASSETTE. Part I: Manual and Pedal Technique, 32 minutes, $29.95. Part II: Registration, 56 minutes, $29.95. Part III: Hymn Accompaniment, 85 minutes, $29.95. Write: ALLEN ORGAN CO., PO Box 36, Macungie, PA 18062-0036. Check, money order, or Visa/Mastercard; or phone: (601) 966-2202. HLP-4152.


For Sale: Player Organ. 1932 Aeolian Skinner Duo-Art, opus 899 Player Organ. 11 stops, chimes, and harp. Two manuals with pedal. Ideal residential organ or church organ. Pipe work mint condition. Currently in storage. Buyer to move, $30,000. For specifications and dimensions, contact Patricia Schrock, Holy Trinity Church, Washington, DC (202) 337-2840, ext. 115. HLP-4851.

For Sale: Hymnals. 500 Worship III hymn books, good condition. $3.00 each. 500 Glory and Praise blue hardbound, make offer. Pay shipping. Call Wayne Cushner, St. Michael's Church, Cary, NC: (919) 467-6026. HLP-4860.

Software. www.wm-software.com is a new resource for church musicians—free music, publisher index, liturgy planning resources, discount music retail (often 20% off octavos and recordings). Finale notation software ($250); Music Minister's Assistant liturgy-planning software includes 13 hymnals ($50). Fax/voice: (616) 827-8958; write Nicholas Palmer, 1495 54th Street, Kentwood, MI 49508; e-mail: wmsmail@tiserv.net. HLP-4834.

Music Manuscript Makeover. We will take your handwritten music manuscript and turn it into a professional, laser-printed product. Imagine the difference when you present your music to your choir, instrumentalists, or publisher! A wide range of extras is available. Call (412) 873-1342 or write for details: 23 Sunnycrest Drive, Cecil, PA 15321; e-mail: gsmalin@lyrnx.com. HLP-4841.
Welcome Matt

Andrew Witches is the composer of the twelve original songs in Welcome Matt, a presentation of the Gospel according to Matthew designed for parish-based performance, with directions for "cuts" to create shorter performances or for classroom use. The director's manual includes suggestions for catechetical activities as well as staging notes and musical performance suggestions. Choral octaves and instrumental arrangements are available separately. Contact: Ave Maria Press, Notre Dame, IN 46556. Phone: (800) 282-1865, ext. 111; fax: (800) 282-5681.

Interactive Piano

The Van Koevering Company, a two-year-old company that is the collaborative effort of David Van Koevering and Dr. Robert A. Moog (of Moog synthesizer fame), has introduced a set of electronic instruments with "Interactive Music Technology." In addition to the multiple sound capabilities of other instruments and full MIDI capability, the software based Van Koevering instruments (with an embedded Windows 95 operating system) offer an LCD touchscreen interface, modem connection to the "Van Koevering Music Mall"—an online link for upgrades, sheet music, and new software—and various software programs available on CD-ROM. The "karaoke program," connected to the built-in video output, can project song lyrics for the entire congregation. Each instrument has a weighted, velocity-sensitive 88-note Fatar keyboard, and the cabinet styles range from ensemble to baby grand. For more information, phone (515) 888-TOUCH-VK. Web: www.vankoevering.com; e-mail: vankoevering.com.

Catholic Challenge: Name That Hymn

Divinity Religious Products has introduced a new video game called Catholic Challenge. Based on the four sections of the Catechism of the Catholic Church and the text of The New American Bible, the game offers three levels of difficulty (novices can compete with theologians), bold graphics, a timer, cheers and jeers from an electronic audience, and (literally) bells and whistles. Pastoral musicians should do well with the "name that hymn" category in the "pray" section, as well as other questions on the liturgy. Divinity, the company that produced Catholic Challenge, teamed with the William H. Sadlier Company last spring to sponsor a "Religion Bee" in the Diocese of Orange, CA, that used questions from Catholic Challenge and another Divinity product, the Catholic Quiz question-and-answer flip book. For additional information, contact: Divinity Religious Products, 5115 Avenida Encinas, Suite B, Carlsbad, CA 92008. Phone: (619) 929-1090; fax: (619) 929-0479.

Sermons on CD-ROM

Voicing Publications, publisher of the Sunday Sermons homily aid, has announced its release of the Sunday Sermons CD-ROM Collection, the largest collection of contemporary full-text lectionary-based sermons now available in this format. The collection includes more than 1,100 full-text sermons culled from the twenty-seven years of Sunday Sermons archives. Users, working with a customized navigation system and the Adobe Acrobat Reader search engine, can search the collection by lectionary date, topic, sub-topic, or Scripture reference. The disc also contains the full text of the New American Standard Bible, Scripture-linked to every sermon in the collection. Contact: James F. Colani, Jr., Voicing Publications, PO Box 3102, Margate, NJ 08402. Phone: (609) 822-9401; fax: (609) 822-1638; web: http://www.voicing.com; e-mail: info@voicing.com.

Catholic Ministry Network Online

Catholic Ministry Network, co-founded by Della Lawrence and her husband in 1995, now offers an online service for clergy, religious, and lay professionals that includes file libraries, discussion groups, and live chat. After filling out a brief form, potential members of the service are free to explore services under a variety of ministry headings, including liturgy. Connect at http://cmnonline.com, or request further information via e-mail: info@cmnonline.com.

"Music of Mary" from the "Mother Church"

A collection of traditional devotional Marian music, The Music of Mary, recorded at the first Roman Catholic cathedral in the United States, the Basilica of the National Shrine of the Assumption in Baltimore, MD, is being distributed on CD and audio cassette by Vantage Records. Organist Rudolph Lucente, playing the recently restored 180-year-old Basilica organ, is featured on this recording of fourteen hymns, as are the Basilica Choir and soloists. Contact: Vantage Media Corporation, PO Box 400, Glen Ellyn, IL 60136-0400. Phone: (888) 773-3342; fax: (630) 469-4884; web: http://www.vantagedmedia.com.

Musical Instrument Stands

Quik-Lok, the world's largest manufacturer of musical instrument stands, has introduced several new stands for the electronic instrument market. These include economical X-style keyboard stands (the T-Rex series), an adjustable rack stand, and tripod stands for PA cabinets and lighting. Contact: Quik-Lok Stands c/o Music Industries Corp., 99 Tulip Avenue, Floral Park, NY 11001. Phone: (516) 352-4110; fax: (516) 352-0754; web: http://www.musicindustries.com.

Visa-Visor CD Organizer

With CDs dominating the recording industry, and newer cars coming equipped with CD players instead of cassette players, Socoshe Industries has developed a CD storage unit that attaches December-January 1998 • Pastoral Music
taches to a car visor. In addition to the twelve sleeves for CDs, the unit also has a pocket for glasses, pens, or other necessities that you might need at eye level. Scosche Industries products include several sizes of CD folders and personal CD player carriers and a CD seatback organizer that attaches to the back of a passenger seat. Contact: Scosche Industries, 3160 Gabbert Road, Moorpark, CA 93020. www.scosche.com.

Total Singer Video

Lisa Popell, a vocal coach in Los Angeles, has developed an approach to teaching singing that she calls the Voiceworks Method. Convinced that “anyone can learn to sing if they just know what to do,” she has put together “The Total Singer” instruction program, which includes an 87-minute VHS video, a 45-page booklet, and a 60-minute audio cassette for use at home or in the car. The program includes tips on singing in eight different styles: pop, rock, jazz, soul, country, leg, belt, and classical. Contact: Voiceworks, 14431 Ventura Boulevard #402, Sherman Oaks, CA 91423. (800) BEL-VOCE.

“New Traditional Music” Catalogue

CanticaNOVA Publications is a new company that seeks to provide quality liturgical music for today’s Catholic Church based on the texts and rites of the liturgy. Their publications include a set of booklets containing common Gregorian chants in modern notation (Latin texts with English translation); a Book of Sung Gospels composed by Gary Penkala—who is the composer or arranger for much of the music in this collection—with simple chant tone settings of the Gospels (English text) for forty-two solemnities and feasts; choral anthems; processional; hymns and carols; chant-based psalms and gospel verses; and music for the Eucharistic Prayers for Use with Children. For a catalogue, contact: CanticaNOVA Publications, Calder Square, PO Box 10344, State College, PA 16805-0344. Phone: (814) 237-0463; web: www.canticanova.com.

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For pastoral musicians who absolutely, positively have to have the call go through from their limo, RV, or tour bus, CMI Technology Services offers the CMI WorldPhone, a five-pound phone with a built-in satellite antenna that connects to the Inmarsat global satellite service. Through this service you can send and receive faxes, data, scanned images, and e-mail, as well as call home to check on the kids. You can connect directly to a computer, external fax, or second handset, and the system can be recharged from a wide range of power sources. Contact: CMI Technology Services, Raritan Plaza III, Raritan Corporate Center, 101 Fieldcrest Avenue, Edison, NJ 08837. Phone: (908) 225-1234; fax: (908) 225-1230.

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- Scholarship funds may be applied only to registration, fees, or books
- Scholarship awarded for one year only; recipient may re-apply, but renewal is not automatic

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