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The Sick and Sinners
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We explore “Taking Care with Music: The Sick, the Dying, the Alienated, and Ourselves.” In short, this issue is about pastoral care with music.

In a wonderful essay on the pastoral care of the sick in the New Dictionary of Sacramental Worship (Collegeville, MN: The Liturgical Press) Sr. Jennifer Glen, C.C.V.I., states:

Death is the boundary of human hope. Sickness deprives us of the future we had imagined. The deprivation may be temporary, if the illness interferes only briefly with our plans... or it may be permanent, if the illness threatens to end in death. Hope may be understood as that act of imagination whereby we project the future as both possible and desirable. Sickness, then, may cast us into a crisis of hope.

She goes on to point out how sickness can also challenge faith and our ability to love. And these crises of hope, faith, and love can extend to the sick person’s friends and community as well.

The church’s interpretation of sickness is rooted in the mission of Jesus Christ. Biblical imagery captures the goal of Jesus’ mission as a creation or restoration of wholeness: Individuals are healed and forgiven; society becomes a city ruled by a law of love, justice, and mercy; and the cosmos is made one in Christ. Sickness disrupts harmony and stands in contradiction to the reign of God. The Bible interprets sickness as a manifestation of the chaotic reign of evil from which creation is to be redeemed. In the new Jerusalem, death and sickness will be no more (Rev 21). The work of healing is therefore an expression of the work of redemption.

Healing, in the Christian view, addresses all the dimensions of sickness, with both a medical and a pastoral component. As Jesus cured the sick, so the church has a long tradition of caring for and curing the sick in hospitals and hospices. Any physical cure that takes place is to be understood as a bodily taste of a deeper healing of the whole person. And any physical cure is always temporary. Jennifer Glen reminds us: “Cured of one ailment, we will eventually sicken from another until, inevitably, death claims us in the end.” True healing, then, consists less in cure than in conversion: “The Christian work of healing invokes the power of God made available in Jesus Christ to enable the sick and all who participate in their sickness to resolve whatever aspects of the crises of hope, faith, and love stand in the way of their wholehearted commitment to the life of the reign of God.”

“There is a risk,” she notes, “of interpreting the church’s rites primarily as a form of pastoral ‘medicine,’ administered by professionals with a eye to curing the sick,” in short, a risk of a preoccupation with identifying the effects of these rites. In fact, the sick are challenged and supported by the community to entrust themselves to God in hope, in faith, and in love: “It is in this rehearsal of the Christian act of death that [the sick] are healed, whether or not any physical cure takes place.”

In this issue, the roles of music in healing (Hunter), in the sacramental anointing of the sick (Henderson), and in the sacrament of reconciliation (Quinn) remind the pastoral musician of the power in our music. The use of “prescriptive music” with the dying (Schroeder-Sheker) reminds pastoral musicians of how important our music is. For singers, taking care of your own voice (Brockington) is vital to your own health. And, of course, for the health of your Association, you are invited to participate in the NPM National Standards in Repertoire survey (see pages 8 and 25).

With this issue we announce details of the four Regional Conventions and the 14 NPM summer educational programs. We encourage you to visit our web site at www.npm.org and check out the latest news from the Association. And we also encourage you to e-mail us (NPMSING @npm.org) with current news about pastoral music and musicians in your area. You might want to print out the almost daily ideas for your liturgical enrichment that you will find in the planning section of our web site.

This issue is about how we take care of one another, and it is also a reminder that we need to take care of ourselves. Take care.
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Remembering Joe

As I opened the November 14 edition of the Boston Pilot, I saw a photo of Joseph Dempsey. I was delighted, thinking that he had received an award of some kind . . . until I realized that this was the obituary page. Mr. Dempsey died November 1.

Last year [1996], at the Regional Convention in Stamford, Connecticut, I met Mr. Dempsey. His enthusiasm for music, for teaching, for his life as a pastoral musician was contagious. Of the many wonderful people I met at that Convention, he stood out in my mind as an inspiration.

If I’m not mistaken, his work as director of the Mission Grammar School Chorus was a living out of this year’s Convention theme: “Sing the God of Justice Who Knows No Favorites.” He was as proud of that chorus as if it were the Vienna Boys’ Choir or another prestigious group.

Perhaps a future issue of Pastoral Music could include a feature on this remarkable musician, so that all of us could share the inspiration of his life. I would like to know more about him, just from that one passing conversation I had with him in Stamford.

Sr. Kathryn Kelm, sss
Waterville, ME

We, too, regret Joe’s loss, but we hope that the obituary in the December-January issue (page 8) told you a bit more about this man whom you rightly call a “remarkable musician.”

Lose the Jargon

After reading the December-January issue of Pastoral Music, primarily the featured articles on “contemporary music,” I feel moved to ask [a] question: Is it time to consider dropping all of our current jargon with regard to “contemporary” and “traditional” choirs? It is true that much can be accomplished with a name change. However, there are still many negative, divisive, and often unfounded associations for both of these terms.

Imagine randomly selecting individuals off the street and asking what these words mean to them. Through the eyes of many, the word “traditional” actually means old, boring, out of touch, and on the way out. The word “contemporary,” to some, might be synonymous with a modern, disrespectful, and deviant culture.

Many individuals will have a preconceived idea of what a musical ensemble will sound like, based solely on the group’s name, whatever that name might be. These prejudices and misunderstandings will only continue to divide our different musical talents and ministries.

Is it really even necessary, anymore, to dwell on the differences between this group and that and, if so, are those differences really so immense that our music ministries must be sliced [apart]? If my “traditional” choir is accompanied by a guitar and a flute for several pieces during a given liturgy, is it miraculously transformed into a “contemporary” choir? Does the addition of keyboard accompaniment somehow suck the “contemporary ensemble” into a “traditional” dimension that many hoped we had escaped?

I believe we need to begin piecing it all together, as many already have. This is a difficult step, but one that is inevitable. Our publishers today have made it more possible than ever. Nearly everything is accessible to everyone. If, as music directors, we are approached by, say, several guitarists who wish to “start up another group,” why not invite them to be a part of the musical whole? It is true that not every instrument works for every piece of music, but surely there is a place for each often enough. Our “traditional” choirs of today, in many cases, sing just as much, if not more, “contemporary” music than many groups that call themselves contemporary.

What really is it, then, that divides us? Is it a lack of tolerance by those who prefer the traditional? Is it a sense of rebellion by those who want to be considered contemporary? Or is it the fears and prejudices of both sides of the imaginary dividing line? Worse yet, could the divisive force be . . . us?

As liturgical music directors, we need to educate and facilitate now more than ever. Our youth should not be taught that their place is with the “contemporary ensemble.” Our youth should be made to feel that their talent is needed and welcomed by the parish and by the whole musical ministry. We should not assume that our candidates and catechumens will fall more deeply into our arms because of the musical values of this or that group. What they are seeking is faith and union with the Catholic Church. It is the job of the entire music ministry to be a part of that process.

I submit that if our “different” musical groups truly strive to be more inclusive, then perhaps they will each have a better sense of musical and liturgical unity, consistency, and appreciation. The future of liturgical music is not the “contemporary ensemble,” nor is it the “traditional choir.” The future consists of something above and beyond these contrived and exclusive words. What will the terms “traditional choir” and “contemporary ensemble” mean twenty, fifty, or a hundred years from now? Hopefully, these terms will not even exist.

Gregory A. Fincham
Pittsburgh, PA

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@nmp.org. All communications are subject to editing for length.
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Conventions Update

June 30-July 3: Grand Rapids
And They Were All Together
in One Place

What does it mean to be a community of believers facing the dawning millennium? What should we bring with us as we cross this threshold, and what should we leave behind? Such questions about our journey into the future are at the heart of present struggles in the Church between papal authority and the authority of the local church, between progressive and conservative movements, between orthodoxy and orthopraxis.

As we look toward 1999 as the preparatory Year of the Holy Spirit, explore with our major presenters at the Region II Convention in Grand Rapids, Michigan, what we can learn from our present challenges about community, faith, and empowerment for ministry. Rev. Bernard Lee, sj, will use the results of a three-year study of small Christian communities, who are “scribbling in the margins of a text called Church,” to explore the way these communities are reshaping parish life. Sr. Mary Ann Barrett, op, and Rev. Phil Shangraw will reflect on the dying and rising of Jesus as the model that should keep us open to the transformations that the Spirit is still working in us. As we prepare to cross what Pope John Paul II has called the “threshold of hope,” Dr. Lizette Larson-Miller will show how the foundation of faith is the most important dimension of any ministry, and Rev. Richard Fragomeni will help us celebrate the gift that empowers us in word and sacrament.

In the past we have identified the Convention workshops and other breakout sessions by their target audiences; in Grand Rapids we have prepared a strong set of “tracks” and we invite participants to stick with a particular track through the four breakout sessions. There are carefully crafted sets of workshops for choirs, cantors, basic liturgy, advanced liturgy, clergy, organists, men,

JULY 14-17: Helena
Patterns on the Mountain

At the Region IV Convention, the setting may be as important as the content. John Ruskin, writing about art in the nineteenth century, noted that “mountains are the beginning and the end of all natural scenery.” Taking advantage of such “alpha-and-omega” vistas, participants will have opportunities at the end of the Convention for two breathtaking tours into the mountains. The first, on Friday afternoon, is a chartered boat tour that will go through the historic Gates of the Mountains, along the route taken by Lewis and Clark in 1805. The second, on Saturday, July 18, is an all-day trip to Yellowstone National Park, entering through the Gallatin Gateway and returning through Montana’s Paradise Valley.

Among the mountains of the Big Sky Country, we are inviting participants to experience the spirit of the people and the place as we examine the changes in the secular community which are affecting community in our parishes and in our prayer. Gabe Huck posed the challenge some years ago, when he wrote: “Community needs ritual needs community.” Dr. James Davidson, professor of sociology at Purdue University, will help us examine changes in the notion of obligation associated with community and the sort of personal autonomy that is linked to individualism in our society. Susan Woods, sct, will look at the vision of community that sustains us and at the forces that militate against community in the Church. Paul Covino will explore the “slippery” notion of ritual as the pattern for community life in the Church and in the wider society, and Bishop Kenneth Untener will share with us what he has learned about ritual and community in his work with presiders in the Diocese of Saginaw.

There is a lot in the breakout sessions for beginning musicians—skills sessions and basic training—but seasoned members of NPM should note the special advanced sessions for them. A special track at the Helena Convention is devoted to the growing problem of Sunday celebrations in communities without a resident priest and, therefore, without the eucharist.

Everyone will have an opportunity to explore the meaning and structure of the rites of weddings and funerals through ritual demonstrations, and there will be a special opportunity to learn about the work of the Chalice of Repose Project, which uses prescriptive music in the care of the dying (and see the article in this issue by Theresa Schroeder-Sheker).

July 29-August 1: Dallas
Called by Gift:
The Musician’s Ministry

What is it that makes someone a church musician, and what is it that makes us call this work a ministry? The bishops of the United States are currently engaged in a discussion of ecclesial lay ministry that is much more than theoretical, and we are exploring part of that issue in the Region III Convention.

If the source of all ministry is baptism, and if the source of music ministry is baptism plus a musical gift, what are the consequences for our life and work? Father Edward Foley, CAPUCHIN, challenges all pastoral musicians to rethink our identity and our method, to see ourselves not simply as musicians but as “sound” theologians. John Romeri examines the competencies that constitute the four elements of a pastoral musician’s
job description, and Elaine Rendler issues a prophetic call to understand and accept this task not simply as a job but as ministry. Rev. J-Glenn Murray, SJ, offers us reasons to hope rooted in a true ecclesiology, relationships, and accountability.

Major events in Dallas will take place in the Morton H. Meyerson Symphony Center, an extraordinary building designed by the world-renowned architect I. M. Pei. The heart of the Center is the Eugene McDermott Concert Hall, a wonderful performance space with outstanding acoustics designed by Russell Johnson of ARTEC Consultants. In this visually and acoustically stunning chamber sits the Lay Family Concert Organ as its focal and auditory focus. One of the largest mechanical action organs ever built for a concert hall, the instrument is Opus 100 of C. B. Fisk, Inc., of Gloucester, MA. The design of the instrument was a cooperative venture that involved the architect, the acoustician, and principals from the organ company. On Thursday evening, July 30, this organ will be played for our participants by Olivier Latry, the internationally famous organist of the Cathedral of Notre Dame, Paris, performing works by Dupré, Messiaen, Alain, and Durufle in a concert that will also feature the massed choirs of churches from the Diocese of Dallas—an opportunity to perform in this extraordinary building that these parish choirs normally would not have. But that’s not all! This is a Convention filled with musical performances by choirs of all ages and styles: Hamilton Park First Baptist Men’s Choir, the New Art Six, the Corpus Christi Cathedral Youth Choir, the Exalted Gospel Choir, and more!

August 11-14, Cherry Hill Were Not Our Hearts Burning within Us?

The Region I Convention offers an invitation to explore what drives us in our ministry: our desire for quality and our passion for our work, our ministry, our music, and excellence. This is both a challenge and a Convention. It is as much about motivation as it is about skill in our craft. The major speakers will lead us in our both-and exploration. Rev. Jan Michael Joncas will trace our passion back to God’s passion and the way it manifests itself in the church and its music. Rev. Scott Pilarz, SJ, will challenge us not to give in to mediocrity in either our passion or our drive for competency. Abbot Francis Kline, OCSO, will examine the roots of the demand for artistic excellence in the very nature of our ritual. And Mr. Grayson Warren Brown will ask, “Was Paul kidding in Corinth?”

We will not only study excellence in Cherry Hill, we will celebrate it in an opening-night choir festival, “A Tribute to Excellence.” Four outstanding Catholic choirs—the best available in the United States—will each sing a twenty-minute concert, and Jan Michael Joncas will serve as interlocutor, challenging everyone to a high technical level. Participants will be able to compare the choral sounds of the choirs and, in the process, learn the variegated beauty of that sound. This festival was originally designed as a performance in honor of Richard Proulx and as a project of the New Life Foundation, which is seeking to help him pay his staggering medical debt. With the untimely death of John-Michael Caprio, who was scheduled to be one of the choral conductors, this tribute will now have a second honoree.

Focus on choral sound will be a key part of this Convention. Two youth choirs will be performing, and there will be a special emphasis in the breakout sessions on training in choral music. Since so many fine choirs sing as part of cathedral liturgies, there will also be a special program for cathedral musicians.

Standards in Repertoire

All of the 1998 NPM Conventions will feature breakout sessions that highlight “standards in repertoire.” This is an effort by the National Association of Pastoral Musicians to demonstrate quality music from all publishers, recommended for its musical quality, its appropriateness for the liturgy, and its pastoral effectiveness. One representative from each of the four NPM Regions has been invited to serve on a committee to establish a preliminary list of repertoire.

Continued on page 10
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toire suggestions, independent of publishing interests, that will be useful to a pastoral musician with limited musical skills and resources. The aim is not to stagnate development, but to suggest music which has established its validity through use and which is, in the judgment of the committee members, good music with good texts, appropriate for liturgical use. This list is not intended to exclude other choices or to "correct" recommendations made by local diocesan or regional bodies; it is to offer with some assurance a repertoire that may be used with confidence by those responsible for preparing and leading sung worship as they prepare their own local choices.

In this initial effort, the committee has been looking at music for five ritual situations: weddings, funerals, music for liturgy with children, music for adults, and music for the Triduum. Each recommended composition has had to meet five criteria: quality of composition, strong theological language, acknowledged as meritorious (or with a potential for merit) through use; solid fusion of text and music; and liturgical appropriateness for the rite. Music for use with children also has to be suitable for the age group.

The regional representative to the Standards in Repertoire Committee will also serve as the clinician to present this music at the Regional Convention. The whole list of recommendations will be made available to all the participants at the Conventions, but not all the pieces will be demonstrated at each Convention.

**Group Discounts**

The following discounts on registration at the 1998 NPM Regional Conventions are offered to NPM members who register for the full conference. Only one discount per registrant may be used.

**Clergy-Musician Duo Discount.** NPM member clergy and musician registering for the Convention together receive the discounted rate of $125 each—a total savings of $30 off the cost of the NPM member advance registration fee. Both registrations must be received together; the deadline for use of this discount is the advance registration deadline for the particular Convention (Grand Rapids—May 30; Helena—June 15; Dallas—June 29; Cherry Hill—July 11).

**Parish Group Discount.** Parish groups of five or more registering at the same time receive a discount ranging from 5% of the members’ advance fee to 30% of the advance registration fee. See the box on this page for the rates and stipulations for using this discount.

**Chapter Group Discount.** NPM Chapters sending ten or more members to one of the 1998 Regional Conventions receive a discount ranging from 10% of the members’ advance fee (for 10-19 Chapter members) to 25% of the advance registration fee (for 40 or more members). Chapter directors will be receiving a special form to use for this Chapter discount. The discount is only available to Chapter members who are also members of NPM. Postmark deadlines for using this discount are the same as those listed for the Parish Group Discount, and the stipulations are similar.

**Schools & Institutes**

**Cantor and Lector Weekends**

Our most popular and longest-running summer schools, now in their sixteenth year, return for 1998 in a new format that reflects our members’ concerns about increasing costs for education and decreasing free time in which to pursue continuing formation. All of the 1998 NPM Schools for Cantors and Lectors will take place on weekends (Friday afternoon through Sunday morning) using an intense program to improve the dialogue between the cantor and the rest of the assembly. Each program offers hours of intensive and directed learning with one-on-one attention to every proclaimersinger.

**Cantor Express Weekends** feature the leadership of James Hansen, program director for all the NPM Cantor Schools, and Melanie Coddington Muller, principal cantor and liturgist at St. Michael Parish in suburban Richmond, VA. With a focus on Scripture—especially the psalms—as the heart of the cantor’s role and on liturgy as the prayer of Christ into which the cantor helps to invite the rest of the assembly, these weekends also explore the voice as the primary instrument of praise and thanksgiving and the repertoire that gives us the vocabulary of sung prayer. The four Cantor Express Weekends are scheduled for San Luis Obispo, CA (June 19-21); Buffalo, NY (July 24-26); Rapid City, SD (July 31-August 2); and Kansas City, MO (August 21-23).

These weekends will also be tailored to lectors and lector trainers, if interest in such programs is high. The special program Listening/Telling: Partners in Proc-
lamentation has been developed by Barbara Marian to form lectors in speech and in the ministry of lector. It provides intense preparation and training for those who serve as lectors and in a particular manner for those who prepare others for this ministry. The schedule will be the same as for the Cantor Express Weekend, with lectors working in a different space and following their own curriculum. Additional information is available from NPM. Phone: (202) 723-5808; fax: (202) 723-2262, or e-mail: NPSMSING@npm.org.

Weekend School for Cantors & Lectors. A full weekend program for cantors and lectors is schedule for the Penn State-Berks Campus in Reading, PA, June 26-28. In addition to James Hansen, the faculty for this program includes Tom Conry (Scripture and liturgy), Frances Brockington (vocal technique), and Barbara Marian (lector program coordinator). The Listening/Telling program for lectors is integrated into the schedule for this special weekend, which offers sessions in liturgy, Scripture, and repertoire for beginning and advanced cantors and lectors, practical classes in the use of the voice, a special focus on starting and maintaining programs in your parish for cantors and lectors, and time for discussion, networking, and socializing with your peers.

Choir Directors

There are three NPM programs for choir directors being offered this summer: the thirteenth annual Choir Director Institute, a special School for Organists and Choir Directors, and a weekend workshop for Children's Choir Directors.

Choir Director Institute. Rob Strusinski is coordinating the faculty for this Institute, scheduled for July 20-24 at Holy Family Retreat Center in West Hartford, CT. Other faculty members include Rob Glover, Sr. Carol Perry, Su, Rev. Ronald J. Naecker, and Paul French. The five-day program—Monday morning through Friday morning—features sessions on conducting (beginning, intermediate, and advanced choral conducting), ministry, repertoire, liturgy, and Scripture. Participants will bring a choral piece they know well and use it during the week, with other participants serving as their “choir.”

School for Organists and Choir Directors. Many musicians, especially in small parishes and parishes with limited resources, are called to serve as both organist and choir director, conducting the parish choir from the organ console. For these special and gifted musicians NPM offers this five-day program (Monday-Friday, June 15-19) at the National Shrine of Our Lady of the Snows in Belleville, IL. The program will cover conducting and score preparation skills, organ performance skills, choral skills, and the role of the choir in sung worship. The distinguished faculty is headed by Dr. James Kosnik, program coordinator and organ faculty member, and it includes Mr. Oliver Douberly, choral faculty; Rev. Thomas Boyer, liturgy and Scripture; and Ms Rebecca Caughan, vocal technique.

Children’s Choir Director Workshop. Veronica Fareri is coordinating this three-day program, July 16-18 (Thursday morning-Saturday morning), at Carlow College in Pittsburgh, PA. The faculty includes Michael Wustrow, associate director of music at St. Agnes Cathedral, Rockville Centre, NY, and

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Lee Gwozdz, director of music at Corpus Christi Cathedral, Corpus Christi, TX. The program celebrates the participation of children in worship now as it anticipates their leadership role in future years as well. The voice and repertoire sessions focus on proper vocal technique and appropriate repertoire for elementary through middle-school age children, and the liturgy sessions explore innovative ways to engage children in liturgy and worship through music.

Guitars & Handbells

The Twelfth Annual NPM School for Guitarists will be offered at two sites in 1998: Covington, KY, June 22-26, and Glenville, IL (near Chicago), July 27-31. The goals of this program are to expand participants' musical horizons, examine the breadth of repertoire, develop technical skills, gain a new sense of competency in the musical craft, explore new ensemble combinations, and discover the spirituality expressed in the music. Special focus sessions will treat amplification and sound systems, the care and maintenance of guitars, and the participants' own areas of concern. Faculty members at both sites include Bobby Fisher, the program coordinator and guitar instructor, and Jaime Rickert, guitar instructor. Joining them in Covington are Steve Petrunak, guitar; Mark Friedman, liturgy; and Janet Vogt, voice. In Glenville the additional faculty members include Tom Rasely, guitar; Rev. Steven Janco, liturgy; and Mary Prete, voice.

The 1998 Handbell School, at St. Mark Catholic Church in Arlington, VA, will run from Thursday morning through Saturday morning, June 11-13. Jean McLaughlin, director of music at St. Joan of Arc Church, Toledo, OH, is the program coordinator, and Dr. J. Michael McMahon, director of music ministries at St. Mark Parish, is the liturgy instructor. This school is for directors of music who are interested in starting a handbell choir, handbell choir directors who wish to improve basic skills or learn intermediate and advanced ringing techniques, and all church musicians interested in exploring the handbell repertoire and the possibilities for handbell choirs.

Pastoral Liturgy and Chant

The NPM Pastoral Liturgy Institute is a five-day program (Monday-Friday, June 22-26) taking place at Holy Name Monastery in St. Leo, FL, near Tampa. Led by Paul Covino, the faculty includes Rev. Juan Sosa and Dr. Elaine Rendler. Using adult learning models that invite participants to reflect critically on their experiences and assumptions in light of the vision presented in Church documents, the sessions of the Institute will develop pastoral skills, awaken creativity, expand participants' understanding, and enrich parish worship.

The 1998 Gregorian Chant School will invite participants to explore this most ancient of art forms as they prepare for the twenty-first century. Sessions will treat such practical skills as how to read and understand Gregorian neumes and modes, how to lead a congregation and choir in chant, and how to pronounce ecclesiastical Latin. Other topics include the controversial issues of accompanying chant on the organ and using chant with English texts. Participants will use chant in worship, singing Mass as well as evensong and eucharistic Benediction. With Dr. William Tortolano as program coordinator, the faculty includes Frs. Anthony Sorge and Bartholomew Sayles, OSB. The setting for this five-day program (Monday-Friday, June 22-26) is the Simpsonwood Retreat Center near Atlanta, GA.

New for 1998: Musicians' Retreat

Our newest program is a response to members' requests for opportunities to deepen their spirituality and enrich their prayer life. The NPM Musicians' Retreat will take place June 18-20 (Thursday-Saturday) at the Holy Spirit Retreat Center in Encino, CA. The retreat directors are Wilkie Au, adjunct professor of theological studies at Marymount University, Los Angeles, and co-director of Spiritual Development Services, and Frank Brownstead, Archdiocesan Director of Music and Liturgy for the Archdiocese of Los Angeles. Each session of the retreat begins with a short presentation followed by a musical reflection on the theme, time for quiet reflection, and an opportunity for sharing. All the sessions are geared to the immediate concerns of music ministers.

New Pricing Schedule

This year, for the first time, we have separated the total cost of NPM's summer programs into a program fee and a housing/accommodations fee. (We have also listed the cost of meals for commuters separately from the program fee.) This change should make it easier for participants to apply to their parishes for assistance with the cost of these programs. Some parishes are willing to pay for continuing education, but sometimes ask their ministers to pick up the cost of housing or meals. With this change in the pricing schedule, where possible, we have incorporated into the program fees the cost of educational items (such as music packets) that were formerly listed separately. This new schedule should make it clear just which part of the cost applies directly to the program. You can now register for NPM's summer programs (Conventions as well as Schools) on the Web: www.npm.org.

Brochures

The All-Schools brochure provides basic information and costs for all of NPM's summer Schools and Institutes. It will be sent to all NPM members as well as to all U.S. Catholic parishes along with copies of the brochures for the individual schools. Additional copies of the All-Schools brochures as well as the other brochures are available from NPM, 225 Sheridan Street, NW, Washington, DC 20011-1492. E-mail: NPM@nmp.org; Phone: (202) 723-5800; fax: (202) 723-2262.

Deputy Director of Operations for the National Association of Pastoral Musicians

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New E-Mail Addresses

Anyone wishing to contact the NPM National Office or the Western Office by e-mail should address the message to NPMSING@npm.org (National Office) or NPMWEST@npm.org (Western Office).

Additional Scholarship

When we announced the 1998 NPM Scholarships in the last issue (December-January Pastoral Music, page 67), we neglected to include the Rensselaer Challenge Grant Scholarship. This year, that NPM scholarship is worth $1,100 (full tuition for the Rensselaer summer program). Selection of the winner of this scholarship is made by the Rensselaer Program of Church Music and Liturgy; for additional information on this grant contact Rev. James Challancin, Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, PO Box 815, Rensselaer, IN 47978.

Organist Policy Statement

Recently the NPM Standing Committee for Organists, working with the American Guild of Organists, developed a joint certification program that would grant a Service Playing Certificate recognized by both NPM and AGO to successful applicants who are members of both professional associations (see December-January Pastoral Music, pages 17-19). As part of its continuing efforts to encourage organists in Catholic churches to improve performance, the NPM Standing Committee has prepared the following policy statement on certification, approved December 1997:

The National Association of Pastoral Musicians' Standing Committee for Organists fully recognizes the organ certification levels issued by the American Guild of Organists (AGO). These include:

Service Playing Certificate (SPC);
Colleague (CAGO);
Associate (AAGO);
Fellowship (FAGO).

(The Choir Master level, while fully recognized, is not a test of organ skills.)

NPM encourages church committees and pastors to acknowledge such earned levels of accomplishment as one indicator of organ skills. Such proficiency should be taken into account when a candidate is being considered for employment and for determination of salary compensation. Verification of all earned levels is only through the National Headquarters of The American Guild of Organists.

Keep in Mind

John-Michael Caprio, director of music ministries at St. Patrick Cathedral, New York, died on December 25, 1997. John-Michael had served as Archdiocesan Director of Music for the Archdiocese of New York for many years, and he was a strong proponent of quality music. His New York School for Liturgical Music provided education for the musicians of the Archdiocese, and he had been working assiduously to compile a diocesan hymnal.

John-Michael spoke at the NPM Regional Convention in Buffalo, NY, in 1988 on the topic, "Transformed through Excellent Education," and he also spoke at the 1996 Regional Convention in Stanford, CT, on the topic, "From Turf to Common Ground." He was scheduled to present the St. Patrick Choir in performance at the upcoming Regional Convention in Cherry Hill, NJ, but his untimely death will create a significant absence at that event. The photograph on this page, showing John-Michael Caprio with the other choir directors who will be participating in that event, was taken during a planning meeting just weeks before his death.

We pray that John-Michael went forth singing the hope that we all cherish: "I shall see my Redeemer face to face; and my own eyes shall behold my Savior. Within my heart this hope I cherish; that in my flesh I shall see God."

Help Shape the Future

Include NPM in your hopes and dreams for the church's future with a bequest for our programs in your will. A will describes how you want your possessions used to shape the future, but your intentions will be honored only if you have a properly executed will. For information about establishing scholarship funds or limited trusts for special programs, please contact the National Office at (202) 723-5800; fax: (202) 723-2262; e-mail: NPMSING@npm.org.

Meetings & Reports

Hymnody in American Protestantism

The Institute for the Study of American Evangelicals has begun a project that uses hymn texts to illuminate American Protestant history. It is collecting article-length papers that study some aspect of the 300 most frequently published hymns from approximately 200 major hymnals and tunebooks from 1737 to 1960, in the belief that the hymns that were sung, reprinted, and sung again...
through the generations reveal the center of lived Protestant spirituality, open a window into the deepest emotions of the laity, and provide a singular guide to the spirituality of women, since women wrote many of the most reprinted hymns and formed a majority of the people who sang them. For additional information on the project, contact: ISAE, Wheaton College, Wheaton, IL 60187. Phone: (630) 752-5437; e-mail: isae@wheaton.edu.

Grand Prix de Chartres

The Sixteenth International Organ Competition “Grand Prix de Chartres” will take place from August 19 to September 6, 1998. The competition, which is open to organists of all nationalities born after January 1, 1965, offers two prizes for interpretation (30,000 and 20,000 F) and one audience’s prize (10,000 F). Registrations close on April 15. For additional information, contact: Secrétariat du Grand Prix de Chartres, 73, rue de Grenelle, 75007 Paris, France. Phone: 00 33 45 48 31 74; fax: 00 33 1 45 49 14 34.

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We all recognize the symptoms: the hypnotic downbeat, the relentlessly repetitive rhythms, the predictable melodic goals. Parishioners who sing their hymns and chants, even though they may be miles away from the ocean, may yet become seasick. Not yet being properly immunized, their eyes glaze over when they see the dreaded titles: “Sing a New Song,” “Seek Ye First,” “Let There Be Peace on Earth,” not to mention those infantile psalm responses carried by missalettes. Yes, it is unfortunate that so much liturgical music making today suffers from sing-song syndrome, because it is a syndrome that, if detected early, can be easily prevented. Here is a brief course in the causes of this disorder, along with some simple preventive measures that can be used by composers, arrangers, and music ministers.

Articulations Are the Lifeblood, But...

Technically speaking, sing-song syndrome strikes when there is too much emphasis on the articulations in a piece of music. “Articulation” is a general term for the perception of the “events” that we hear in the continuous flow of musical art: On the microscopic level there are individual notes and their durations, beats, and changes of harmony. More central to a listener’s perception are melodic phrases, harmonic progressions, and metric groups. All these, and more, are articulations and they are the lifeblood of music.

Some articulations seem to have a natural emphasis or accent in comparis-

Dr. Joseph P. Swain is an associate professor of music at Colgate University in Hamilton, NY, and he has served as the choir director at St. Mary Church, Hamilton.

By Joseph P. Swain

Finding a Cure for Sing-Song Syndrome

But when accented articulations regularly gang up on the same precise moment, the risk of sing-song syndrome rises dramatically. Here is a much simplified model of what can happen.

The nursery rhyme character of the poem “Little Jack Horner”—a less malignant form of sing-song syndrome—comes from a regular coincidence of accents large and small. Note how the accented words and syllables often align with longer durations, multiplying the accented effect. This helps to establish the strong, sing-song meter of the poem. Once established, this meter is reinforced by accented words throughout. Next, notice how regular, or periodic, are the four phrases. Each one has four metric feet, or measures. (The fewer words of the second phrase do not demand so many, but children, in classic sing-song fashion, wait an extra moment there to balance the phrases.) Four phrases, four feet: how easily they subdivide into equally periodic lengths of two, marked by internal rhymes, and one, articulated by the metric foot. Complete symmetry and balance, and all as easy as Jack Horner’s pie.

A musical composition has even more kinds of articulation than poetry, but when they coincide with the relentless regularity of a nursery rhyme, we have a terminal case of sing-song in what should be an adult offering to God in sacred liturgy. Fortunately, remedies and preventions are available over-the-counter, so to speak.

Ready Remedies

First, when composing, avoid hardening of the melodies by varying the diet of pitch and duration (agogic) accents so that they don’t always make their articulations at the same time. One problem with “Sing a New Song,” for instance, is that the highest note and lowest note of every melodic curve coincide with the metric accent and, moreover, these notes are almost always twice as long as the surrounding notes: much too much weight. I fear that this song is not long for this world.

Second, don’t become addicted to periodic phrasing. The love of a balanced phrase is natural, and many musical languages depend on it, but as with anything else natural, there can be too much of a good thing. Even a worthy tune such as the “Celtic Alleluia” fits dangerously with sing-song syndrome with its too-perfect balance and constant downbeat accents. Periodic phrasing is responsible for those terribly awkward long notes, often extending to two measures, that conclude the second phrase of “Seek Ye First.” The sole reason for such inordinate length is to balance the phrase. Congregations always expire prematurely in such places, and when the accompaniment succumbs with them, there is no telling when the next...
phrase should begin.

Indeed, the aesthetic of symmetry now excuses a goodly number of departures from traditional liturgical practice. “Alleluia” has always been sung three times, with obvious and deep-rooted symbolism but, since three is not a number subject to symmetrical division, in a periodic setting such as the “Celtic” one must sing Alleluia four times. Memorial acclamations and the “great” Amen are often doubled to make them periodic. Other troped texts appear in liturgy with regularity now, usually for the sake of adding syllables to fill out a musical phrase. That is one of the dangers of sing-song syndrome: It causes ritual amnesia, and we forget that in liturgical composition, music is at the service of ancient texts, not vice versa.

Third, when a melody at high risk of sing-song syndrome is unavoidable, arrangers can try the ancient medicinal herb *contrapunctus bussen*. Even the most periodic melody can be relieved by an imaginative countermelody in the bass. If the added melody goes beyond plucking the root pitches of the chords, it can articulate the music at moments when the main melody does not, thus distributing the accents through the musical flow. This distribution is the tried-and-true cure for sing-song syndrome.

Last, and perhaps most important, exercise the harmonic imagination regularly. Paradoxically, the single most deadly cause and one of the most effective cures for sing-song syndrome is harmonic rhythm, the pattern of chord changes. If a melody, already periodic

preventions distribute articulations all over the music, so that despite plain rhythm and often periodic phrasing, sing-song syndrome has no chance.

Let us be clear about the principles of this diagnosis. Periodic phrasing, strong meter, directed harmony, and other traditional articulations have nothing inherently unhealthy about them, any more than do sugar, salt, or fat. It is only when used in excess or in overweighted combinations that they lead to sing-song syndrome.

A Change in Attitude

The control of these elements will go a long way to prevent the syndrome but, like all disciplines be they of health or of music, this control entails a certain change of attitude. Adding counterpoint to a melody and intelligently controlling the harmonic rhythm of the arrangement require more than good will; to this must be added a mature musicianship. In fact, these precautions really require a rather high-tech piece of equipment along with a highly trained technician to run it. This piece of equipment is the organ, which by its very nature is designed to provide the sustained and independent voice-leading that counterpoint requires and with it a flexible harmonic rhythm.

The sacrifice is probably greater than a recommitment to professionalism in liturgical music, for there is a reason why sing-song syndrome is epidemic. Such songs often have an immediately likable quality that, like any narcotic, only reveals its destructive effects when repeatedly used over time. After all, they are so easy to learn. All these coincidental articulations and repetitions break the music up into easily processed cognitive chunks, whose patent predictability is exactly what causes us to get sick of them so quickly. So, in order to build a more stable and rewarding repertory of liturgical music, we will have to put up with a somewhat steeper learning curve. No pain, no gain.

Is it worth the trouble? In all liturgical music, we praise our professed Lord, who deserves something more than nursery rhymes, namely, the best we can offer.

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Taking Care with Music
The Sick and Sinners

Yad Vashem Holocaust Memorial, Jerusalem
Harnessing Music’s Power to Heal

BY BRYAN C. HUNTER

 Cultures throughout the world have often linked religious beliefs and rituals with music and the need for healing as related parts of the human experience. In some societies, those links are so strong that all three aspects of the experience are implemented by one person who fills the roles of religious leader, musician, and healer. In other societies, such as our own, those roles are highly defined and separated into the professions of priest or pastor, music minister or music therapist, and physician or counselor. Regardless of the cultural context, human beings have generally found much therapeutic value in music, both as music for worship and as music apart from worship.

It Worked for Saul

There is an ancient by clearly articulated example of the triadic relationship among ritual, music, and healing in 1 Samuel 16:14-23. David’s skillful harp playing is described as relieving the warrior-king Saul of a form of suffering that would be recognized today as depression. The historical record does show that the strength of the bond between music and medicine has waxed and waned from one era to the next, but America’s participation in the two world wars of the twentieth century created an environment which gave birth to music therapy as a profession. Apart from the initial response to veterans of the Vietnam conflict, community support for veterans of this century’s other wars has been strong, usually at the level of the support shown most recently to the troops who fought in Desert Storm.

Particularly after the two world wars, U.S. veterans’ hospitals and other care facilities strained to meet the needs of thousands of soldiers who returned to their communities wounded mentally and physically. Part of the support that communities manifested came in the form of volunteer community musicians who went to play and sing for the veterans. Ranging in skill and professionalism from church choirs to town bands and from soloists to symphonic orchestras, musicians played and sang for our citizen-soldiers. The results of these performances were extraordinary. Where depression had set in, patients started to show a change in affect. Where physical injury had impaired mobility, patients were somehow motivated to move again. Musicians, physicians, nurses, and the patients themselves all noticed the effects of music. Although no one at the time fully understood the phenomenon, the link between music and medicine was clearly so strong that hospitals began to hire musicians to play for the patients. The story told in 1 Samuel took on twentieth-century attire.

Before long, the need to train musicians for hospital work became evident, and it gave rise in the late 1940s to the first college-level music therapy curricula, offered at Michigan State University and the University of Kansas. The National Association for Music Therapy was founded in 1950 with the primary mission to promote the use of music therapy and to set the educational and clinical training standards for the profession.1 Throughout the United States today there are approximately 5,000 credentialed music therapists working in an allied health profession that is still growing in the scope of its practice as well as in its national recognition.

Rigorous Training, Expanding Scope

Music therapists are talented musicians who are committed to serving others, so it is not unusual to find music therapists who are committed Christians, responding to their occupation as a type of the music ministry exemplified by David’s care of Saul, though music therapists are not exclusively Christian, of course.

Regardless of their religious background, music therapists study rigorous curricula in one of seventy approved college or university programs approved by the American Music Therapy Association and, in most cases, ac-
credited by the National Association of Schools of Music. Every curriculum requires training in musicianship with an applied focus on one primary instrument. Basic accompaniment skills on the keyboard and guitar are also required, along with an introductory teaching knowledge of other orchestral instruments. Studies in psychology, the psychology of music, developmental theories,

The most rapidly growing area for this therapy, however, is in the service of older persons.

the dynamics of personality, and general liberal arts comprise the rest of most of these college curricula. In addition, students are offered the opportunity to complete hands-on clinical practica, often working with music therapists active in the community. An intensive internship, which may take 1,040 hours or longer, under a certified music therapist trainer completes the formal education of a music therapist. In addition to these educational and clinical training components, a student seeking entry-level credentials in music therapy (Music

Therapist-Board Certified) must pass a national music therapy certification examination administered by independent Certification Board for Music Therapy. While the majority of music therapy curricula are currently offered at the bachelor's level, master and doctoral programs do exist, and they are expanding. In addition, persons with a bachelor's degree in music or in education can become certified by completing a music therapy equivalency at any approved academic site.

It should be no surprise that, several years ago, Sh Field rated music therapy as one of the top one hundred careers for the twenty-first century, given the expanding scope of music therapy practice and its growing recognition by the healing professions. Music therapists use music prescriptively to help children, adolescents and adults struggling with psychological, physiological, and social problems. Private and public hospitals; community agencies serving persons of all ages with mental health needs continue to employ the high percentage of music therapists, though therapists are also being employed, under the Individuals with Disabilities Education Act, as related service providers in school settings to help children with disabilities strengthen adaptive behavior skills.

The most rapidly growing area for this therapy, however, is in the service of older persons. A 1991 Congressional hearing, conducted in the U.S. Senate before the Special Committee on Aging, demonstrated and documented the benefits of music and music therapy for older Americans. Subsequent revisions to the Older Americans Act led to the release of nearly one million dollars for research and demonstration projects involving music, art, and dance therapy. Additional state-of-the-art research has demonstrated music therapy's effectiveness in facilitating communication with patients with Alzheimer's Disease and in re-establishing normal gait or walking pattern for patients suffering from strokes or Parkinson's Disease. In addition, the Congressional hearing has launched a wave of national print and television media attention that continues to the present, with two national network news stories on music therapy broadcast in the fall of 1997.

The scope of music therapy practice in the general hospital setting has expanded more slowly but definitively, for it has proved effective in helping medical and surgical patients cope with their illnesses and with the isolation that can accompany hospitalization. A recent national conference hosted by Beth Israel Hospital, New York documented the importance of music therapy in managing pediatric pain, which is often undertreated. Music therapists are also finding success in using music extensively with cancer patients and with mothers during labor and delivery. In the hospital setting, music therapy can facilitate stress reduction and relaxation, pain distraction and inhibition, and verbalization of feelings. For many patients, particularly those with terminal illnesses, music drawn from their religious faiths can be crucial in facilitating important spiritual issues.

The Old Couple, San Diego

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February-March 1998 • Pastoral Music
Applications for Churches

Regardless of the illness, the setting, or the patient, music therapists rely on the potent nonverbal characteristics of music, including the powerful element of rhythm, to elicit desired responses from their clients and to effect therapeutic goals. The principles of music therapy hold real potential for application in church music programs, both in the worship context and in the outreach of music ministry. Some churches might conceivably hire a music therapist on staff, though exploration of the possible scope of such programs must await a future article.

The principles of music therapy hold real potential for application in church music programs, both in the worship context and in the outreach of music ministry.

The practice of music therapy has been implemented under a national code of ethics and standards of clinical practice. The effectiveness of music therapy has been documented through the results of clinical research published throughout psychological and medical literature, but most notably for the past thirty years in the Journal of Music Therapy, Music Therapy Perspectives, and Music Therapy. Although it has not yet reached uniform practice, the application of music therapy has been reimbursed in many cases by some health care insurers. One of the primary goals of the newly formed American Music Therapy Association1 is to facilitate access to music therapy services for those people who can benefit from it.

Music therapists are often asked if music therapy has been accepted by physicians. They usually respond, not surprisingly, that such acceptance depends on which physician you ask. Doctors who have worked with music therapists are usually very supportive. One of those who is very supportive is Oliver Sacks, M.D., author of the book Awakenings (source of the popular film with the same name), who stated in his acknowledgments that “I have to single out our music therapists . . . with whom I have had the closest relation, for music has been the profoundest non-chemical medication for our patients.” After all, it’s been working as therapy since the days of King Saul.

Notes

4. As of January 1, 1998, the original National Association for Music Therapy united with the American Association for Music Therapy to form the American Music Therapy Association.

Readers seeking more information on music therapy should contact the American Music Therapy Association, 8455 Colesville Road, Suite 1000, Silver Spring, MD 20910. Phone: (301) 589-3300; fax: (301) 589-5175; e-mail: career@amta.com; web: www.musictherapy.org
Communal Anointing of the Sick: Is That All There Is?

BY DONALD S. HENDERSON

It has been nearly thirty-five years since the Constitution on the Sacred Liturgy observed that the sacrament then known as “extreme unction” (that is, final anointing) might also “and more properly be called ‘anointing of the sick’” because it is “not a sacrament for those who are at the point of death.” The pastoral practice since that re-orientation of the rite has fixed this change firmly in the minds and hearts of the faithful, so that only a minority of Catholics still harbor the feelings of fear and dread once widely associated with this sacrament. No longer, when a person is about to be anointed, does a family or the priest hear, as they often heard in years past, “If I need this sacrament, I must be about to die!”

In many parishes, an annual Mass of Anointing is now a standard part of the liturgical calendar. Though such Masses may have been introduced carefully in the mid-1970s, with preparatory catechesis and elaborate liturgical preparation—including, in some places, arrangements for doctors and nurses to be present to assist the sick or to be honored for their ministries—because of then-prevailing attitudes that associated “extreme unction” and “last rites” with “call the undertaker,” subsequent repetition and familiarity have too often made these important celebrations routine. Now, in some places, with little fanfare or parish preparation, the annual communal rite of anointing is celebrated at one of the regularly scheduled weekend Masses, typically in the last “slot” on a Sunday morning, since it might take some additional time, and the staff doesn’t want it to interfere with the next Mass. A few frail elderly parishioners, in the company of some family members and, perhaps, assisted by a professional caregiver, come to share in the anointing, and that’s that for another year.

But is that all there is to this sacrament in its public, communal form? This article briefly examines the sacrament of the anointing of the sick with three specific questions in mind: How does our parish treat and present a Christian understanding of illness, suffering, and the pastoral care of the sick? How should we celebrate the anointing of the sick in a parish context? What music do we use for the liturgical celebration of this rite?

Mr. Donald S. Henderson is the director of music ministries at the Church of the Resurrection, Ellicott City, Maryland.

Confronting Illness and Suffering

Before we treat our public celebrations of the anointing of the sick, we have to ask how we understand and deal with illness and suffering as a parish in this society. In contemporary American society, on the one hand, though probably not any more differently than in some other cultures and in other times, we tend to push illness and suffering and death out of sight as much as possible. On the other hand, we glorify in very public ways good health and physical fitness. We dichotomize these experiences, forgetting that illness and suffering will eventually be part of even the healthiest and fittest life.

Because of such attitudes, when people become ill they may also become anxious and even depressed.

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feeling alienated from the people with whom they live and work because they are physically separated from them. Sick people feel alienated as well from their careers because they are unable to pursue them. Depending on the cause, severity, and duration of the illness, suffering can become so intense that people may consider (assisted) suicide and find justification for euthanasia.

The deeper realities of suffering are rarely examined or celebrated in regular Sunday liturgies or even in the annual anointing Mass in many parishes. While the Scriptures, especially the gospels, speak frequently of Christ’s compassion toward the sick and his many acts of healing every kind of infirmity, the focus of the homily when such readings are scheduled—if it deals with the reality of sickness and suffering at all—most often emphasizes the necessity of faith for healing, rather than celebrating the healing itself as a sign of God’s mercy, or examining what may have prompted the healing in terms of Jesus’ total mission. Even Christ’s suffering, passion, and death are usually preached about in terms of the
subsequent victory over sin and death in his resurrection. At best, the meaning of suffering for us and our participation in the saving work of Jesus are topics relegated to the homily at the Good Friday Liturgy.

Christians have another problem to confront when it comes to understanding suffering, and that is the notion that God causes or wills illness, suffering, and death for us. It is imperative that we correct such notions, which may be expressed in the belief that a particular illness or affliction is “God’s will” or a punishment for some recognized or unrecognized sin. On the contrary, the very beginning of Genesis affirms that all that God has created is “good.” The story of the Fall does place the cause of illness, suffering, and death in the sin of our first parents, but the rest of the Hebrew Bible affirms God’s promise, made first to Noah and then to Abraham, Moses, and David, never again to destroy the creatures God has made. Rather, God promises to raise up a great nation out of Abraham and his offspring, who would be God’s people as he would be their god, and to send a messiah to save this faithful people forever.

The sacrament of anointing proclaims the good news that this promise has been fulfilled in Jesus the Christ. Expanding on the declaration of the Council of Trent that the sacrament was instituted by the Lord as “intimated in Mark . . . and through James” and the General Introduction
to Pastoral Care of the Sick roots the church’s sacramental practice in Jesus’ care for the sick and its ecclesial meaning in his suffering and death:

The Lord himself showed great concern for the bodily and spiritual welfare of the sick and commanded his followers to do likewise. This is clear from the Gospels, and above all from the existence of the sacrament of anointing, which he instituted and which is made known in the Letter of James. Since then the Church has never ceased to celebrate this sacrament for its members by the anointing and the prayer of its priests, commending those who are ill to the suffering and glorified Lord, that he may raise them up and save them (see Jas 5:14-16). Moreover, the Church exhorts them to associate themselves willingly with the passion and death of Christ (see Rom 8:17), and thus contribute to the welfare of the people of God . . .

This sacrament gives the grace of the Holy Spirit to those who are sick: by this grace the whole person is helped and saved, sustained by trust in God, and strengthened against the temptations of the Evil One and against anxiety in death. Thus the sick person is able not only to bear suffering bravely, but also to fight against it. A return to physical health may follow the reception of this sacrament and appropriate opportunities to celebrate its grace. When people are deprived of such opportunities, we have neglected our pastoral responsibility to share this ministry of comfort. This ministry, the rite reminds us, is not limited to the clergy or professional caregivers; it is the responsibility of the whole community:

If one member suffers in the Body of Christ, which is the Church, all the members suffer with that member (1 Cor 12:26). . . .

It is thus especially fitting that all baptized Christians share in this ministry of mutual charity within the Body of Christ by doing all that they can to help the sick return to health, by showing love for the sick, and by celebrating the sacraments with them. Like the other sacraments, these too have a community aspect, which should be brought out as much as possible when they are celebrated.³

As more and more older people move out of their family homes and into managed care facilities and nursing homes, where the sacrament of anointing is celebrated regularly, but out of view of the parish community, and as people suffering from traumatic accidents or sudden catastrophic illness are more often anointed in emergency rooms, using a shortened form of the rite, it becomes less and less likely that the baptized Christians assembled as a parish community will have an opportunity to share liturgically in this “ministry of mutual charity” by “celebrating the sacraments” with those who are sick.

While the movement of public celebrations of anointing to homes, hospitals, and other care facilities would seem to be a natural development when the recipients of the sacrament are seriously impaired by sickness or old age, are there other people who are apt recipients of this sacrament who do not feel welcomed into our parish’s ministry to the sick, perhaps because of the casual way in which we have approached the public celebrations of anointing? What about a young, active working person, perhaps someone who is raising a family, who has just been diagnosed with cancer after a routine test or a single episode of illness? What about the victim of an accident, who may have been anointed in the emergency room, who appears to have recovered and seems to be capable of resuming an active life, but who is plagued by pain, anxiety, and depression? What about the person who lives with a daily death threat because of a congenital or birth anomaly, though seeming to follow a reasonably normal routine? How welcome are these people to approach our parish staff for pastoral care? How have we reached out to them, inviting them to share publicly in the church’s liturgy for the sick?

Again and again the Introduction to Pastoral Care of the Sick calls for catechesis so that all the faithful—those who become sick, all for care for the sick, and the whole community at its eucharistic celebrations—know what the sacrament is about, when to ask for it, and how to be ready to receive it with full faith and devotion.⁶

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Our Parish Celebrates the Sacrament

Not only do we miss the opportunity to preach and celebrate a balanced Christian understanding of sickness, suffering, and God’s grace, we rarely take the time to preach an appropriate understanding of the anointing of the sick and other aspects of the Church’s pastoral care of the sick or to celebrate the anointing communally in ways that reflect the deep meaning of these rites. Consequently, people lack a sufficient understanding of this sacrament if it will be beneficial to the sick person’s salvation. If necessary, the sacrament also provides the sick person with the forgiveness of sins and the completion of Christian penance.

In the anointing of the sick, which includes the prayer of faith (see Jas 5:15), faith itself is manifested. Above all this faith must be made actual both in the minister of the sacrament and, even more importantly, in the recipient. The sick person will be saved by personal faith and the faith of the Church, which looks back to the death and resurrection of Christ, the source of the sacrament’s power (see Jas 5:15), and looks ahead to the future kingdom that is pledged in the sacraments.⁴
Music for the Anointing

Most of the major Catholic hymnals offer in their liturgical indexes a fairly extensive list of hymns and songs for use during the communal anointing of the sick. The suggestions range from the familiar and expected—"Amazing Grace," "Balm in Gilead," "Lord of All Hopefulness," "There's a Wideness in God's Mercy"—to texts composed especially for this rite and to some surprising entries that might require their own catechesis. Interestingly enough, in more recent hymnals (Gather, second edition; Glory & Praise, second edition) there are lengthy lists of psalm settings for use with this rite.

Rather than list what is already available, however, we are interested in the repertoire that NPM members in parishes have found appropriate to communal celebrations of anointing. We would also like to know about the other aspects of parish practice with this sacrament. If you have sample programs from recent celebrations with the sick, please send them to me at one of the addresses given at the end of this article. If you don't have programs, please tell us when and where you celebrate this sacrament communally. Do you celebrate during Mass or apart from Mass? Once a month, quarterly, annually? In addition to parish celebrations, do you celebrate in hospitals, nursing homes, and other care facilities within the parish boundaries? What music resources do you use and recommend for such services?

We plan to collate your responses and publish them in a future issue of Pastoral Music. We will also pass on the music suggestions to the NPM National Committee on Repertoire Standards.

Send your responses before March 31, 1998, to me at one of the following addresses. By postal service: Mr. Don Henderson, Church of the Resurrection, 3175 Paulskirk Drive, Ellicott City, MD 21042. By fax: (410) 203-9419. By e-mail: dhenders@archball.org. Voice mail: (410) 461-9111, ext. 205.

Notes

1. Vatican II, Constitution on the Sacred Liturgy, #73. The provisional English text of the revised Rite of Anointing and Pastoral Care of the Sick was published in 1973, and, ten years later, Pastoral Care of the Sick: Rites of Anointing and Viaticum appeared as the exclusive English-language version of the Latin editio typica.

2. The Catechism of the Catholic Church (1994) observes:

1500. Illness and suffering have always been among the gravest problems confronted in human life. In illness, man experiences his powerlessness, his limitations, and his finitude. Every illness can make us glimpse death.

1501. Illness can lead to anguish, self-absorption, sometimes even despair and revolt against God. It can also make a person more mature, helping him discern in his life what is not essential so that he can turn toward that which is. Very often illness provokes a search for God and a return to him.

3. Quoted in Pope Paul VI’s apostolic constitution Sacram Uctionem infirmorum, November 30, 1972, promulgating the revised rites.

4. General Introduction to Pastoral Care of the Sick: Rites of Anointing and Viaticum (December 7, 1972), #5-7. The frequent footnote references in this section of the Introduction to the fourteenth session of the Council of Trent and its statement De extrema unctione show the intent to comment on and expand what Trent had to say about the sacrament and its New Testament roots.

5. Ibid. #32-33; see also #34, 43.

6. See ibid. #13, 17, 36, 44, and 73.

7. There will be presentations by representatives of this committee at each of the 1998 Regional Conventions. See page 8 and the individual Convention brochures for further details.
Shaping a Sanctuary with Sound: Music-Thanatology and the Care of the Dying

BY THERESSE SCHROEDER-SHEKER

The Chalice of Repose Project is a multi-institutional clinical practice and a graduate level educational program. Though the two practical expressions differ, the focus of each of these dimensions is the same: the delivery of prescriptive music in the care of the dying. This pioneering program offers unique end-of-life patient care in which contemplative musician-clinicians, as music-thanatologists, work clinical rotations 365 days of the year, providing palliative care to dying people in every medical and psycho-social setting. Because of the spiritual commitment required of music-thanatologists, it is understood from the onset that the call is one of vocation, but it is additionally a subspecialty of palliative medicine: Its expert practitioners are paid professionals.

The first nineteen years in which this vision developed were spent in institutes, academic settings (university and seminary), geriatric homes, and hospitals in Denver, Colorado. Since 1992, this initiative has been affiliated with St. Patrick Hospital in Missoula, Montana, where it has successfully created and integrated a comprehensive model for providing meaningful, effective, and holistic end-of-life care.1 The program based at St. Patrick has assumed a national leadership by supporting this endeavor wholeheartedly, at both administrative and clinical levels, with emotional, intellectual, financial, spiritual, pedagogical, and medical expertise support. In this way, St. Pat’s serves as the national model for music-thanatology—it is the pilot program for the country, demonstrating several new forms of collaboration and facilitating multi-institutional cooperation among hospitals, geriatric homes, hospice, and home health care agencies.

In this article, I will introduce readers to the clinical work of music-thanatology, its history, intellectual and scientific basis, and spirituality, as well as its curriculum, textual tradition, practitioners, and the patients whom we serve. I will explore the role of contemplative musicians in clinical practice, our place in medical systems, and our possibly secular but nonetheless apostolic role in providing practical, spiritual, viable options to the complex euthanasia and physician-assisted suicide debates. By extension, then, this article will also touch on our informal role of demonstrating a lay spirituality that is daily tested and challenged. The curriculum and clinical practice also present substantive opportunity to foster interfaith and ecumenical dialogue among Christians, Jews, and Buddhists. Briefly, I will address some of the most basic principles of prescriptive music theory as practiced in music-thanatology, aware that readers of Pastoral Music may have different educational backgrounds than those of us who work in a medical setting. Along the way, I would like to compare, contrast, and identify important distinctions between music-for-the-living and music-for-the-dying, palliative music and pastoral musicianship, and explore a few of the places of mutual intersection and concern for pastoral musicians and composers and music-thanatologists. These points of intersection include service, sung prayer, interiority, and above all, the possibilities of a musical-sacramental life that is renewed, as Bonhoeffer would say, amidst the abundance of life’s duties, experiences, and perplexities.

To Serve the Needs of the Dying

From its inception, the Chalice of Repose vision has been to find a way to offer loving service to the physical and spiritual needs of the dying through the delivery of prescriptive music, performed live at the bedside of the dying person. Patients are not hooked up to more technology or electrodes and probes; no additional mechanical apparatus is involved in order for them to receive music. Rather, in teams of two, professionals trained as musician-clinicians come to the bedside of each dying patient and attend them with completely unique melodic and harmonic sequencing and content. This music is analogous to compound medicines, and no two patients, even with similar diagnoses and prognoses, receive the same deliveries. The prescriptive music reflects the constantly changing, dynamic physiological condition of the patient as evidenced by continually monitored vital signs.

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The music also addresses the interior condition of the patient, as evidenced in perceived and reported levels of anxiety, fear, sleeplessness, and similar symptoms. Prescriptive music meets the real situation of each patient, in measurable and perceptible needs and symptoms, which often change radically during the course of a day. We do however, underscore the distinctions between live music and pre-recorded music. Music-thanatologists have seamlessly mainstreamed music as palliative medicine: During the last five years alone, we have attended close to nine hundred deathbed vigils locally, and our graduates across the country have attended many more as well.

The music-thanatology educational process is also significant. It is based on metanoia, and it provides medical, musical, interior, clinical, and academic depth during an intensive 24-month curriculum. Using a medical model, the clinical internship culminates in the practitioner’s certificate, and a number of graduates elect to continue in an extended residency program. The curriculum reflects a fourfold synthesis of American and European educational forms: It represents the best of the liberal arts tradition, conservatoire methodology, the seminary model, and the rigor of medical school. All of the studies, didactic or clinical, are developed within the framework of contemplative scholarship, wherein the gradual transformation of the inner life, psychological and spiritual, is cultivated with keen awareness, deep respect, epistemological humility, and a constantly challenging commitment that needs to be renewed on a daily basis.

Our students bring with them diverse profiles, including backgrounds in nursing, architecture, business, engineering, and computer programming on Wall Street. In spite of some formerly high-profile careers, though, they

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all come to us in response to a deep inner call, seeking to understand their longing as a desire for contemplative musicianship.

Combining its vision with the practicalities of work, the program provides an innovative and ground-breaking alternative to the current American response to issues of death and dying. It is true that in our work we seem to have met a few real saints among the dying, people who transform each and every challenge in such a way that their suffering serves the spirit, but such encounters are
rare and very special. Most people need options to a current treatment that seems not to be working; it is not enough to encourage people who are frightened to find some new inner resource to meet an agonizing condition. In our experience, we have to give people the ways and means to meet those fears, pains, and suffering. Music-thanatology is an especially important and available patient option in place of the possibilities of physician-assisted suicide and various forms of euthanasia. Music-thanatology is a vocation whose practitioners seek to understand not only the physiological complexities of disease processes, but also the spiritual significance of caring for the dying. They understand the significance of their own interiority, and of the role of presence at the bedside. The core of the work of the Chalice of Repose Project, music-thanatology, is a work that I developed over many years in response to witnessing elderly people dying in geriatric homes. Later, I attended people of all ages in Denver hospitals and hospices. We are now in our twenty-fifth year of work, trying to put into practice a vision expressed by Dietrich Bonhoeffer, shortly before his execution, in a letter to Eberhard Bethge:

I thought I could acquire faith by endeavoring to lead what might be termed a holy life . . . Later I discovered, and am still discovering to this day, that one can acquire faith only by leading an entirely worldly life . . . and by worldliness I mean living amidst the world’s abundance of duties and problems, successes and failures, experiences and perplexities—if we do that, we cast ourselves completely into the arms of God; we take seriously, not our own sufferings, but those of God in the world; and we share in Christ’s vigil in Gethsemane. That, I believe, is faith, is metanoia, and that is how one becomes a human being and a Christian . . .

Inspired by Monastic Medicine

The intellectual and scientific basis for the work of music-thanatology includes the fruit of twenty-four years of clinical work with the dying, from my first days as a naive orderly, to today, as clinical supervisor for the seven participating agencies. This body of personal experience includes learning moments, successes, and failures with thousands of patients of every age, from infant to elderly, in several areas: cancers, respiratory/pulmonary complications, infectious diseases, cardiac/coronary care, and slowly moving neurological and degenerative diseases such as Alzheimer’s, dementias, and multiple sclerosis.

The historical, scholarly, and spiritual inspiration for the work is monastic medicine, with its twofold regime of “care of the body, cure of the soul.” Specifically, music-thanatology is deeply indebted to the developments in monastic medicine at the eleventh-century monastery of Cluny in France, and equally indebted to the groundbreaking research of medievalist and historian Fred Paxton of Connecticut College. Combining my own clinical and archival research with what has become a lifelong collaboration with Paxton, I began to read and study the texts of monastic medicine while plowing my way through tomes on internal and palliative medicine. Eventually, I reached a point at which this discursive study had to become serious, and I began a course of study that most artists or musicians imagine they can never do. I did this concurrent with my academic appointments at Regis University and, later, St. Thomas Seminary, while continuing my concert and recording career as a harpist and singer. It was the music that moved and strengthened me, physically and spiritually. Each area of commitment and growth seemed to feed the other, and I had a lot of energy and idealism.

That we find ourselves today as part of palliative medicine is as much a result of patience and dogged persistence as it is a felicitous confluence of cultural necessities. We were in the right place at the right time. Palliative medicine is a specialty that has evolved only recently, primarily as a combination of challenges faced by primary caregivers in internal medicine and oncology. Those physicians and nurses had to face dire symptoms, terrible physical pain, and spiritual suffering in their patients. Palliative medicine, as a response to those experiences, came into being during the past twenty-five years, growing up with the increasing prevalence of cancer in first-world countries. This same specialty matured simultaneously with the renewal of the international hospice movement, and so there remains a great natural alliance between those two movements today.

At its best, palliative care is usually integrated as a standard component of end-of-life care in many but, sadly, not all hospitals and medical settings. It becomes an essential component of care when a patient experiences terrible physiological pain and receives a terminal diagnosis. Palliative care usually begins when it becomes clear that technological and invasive measures and surgical procedures have been exhausted. This care is concerned with the alleviation of pain, with the quality of life at the end of life, and with assisting all involved, whenever possible, in finding meaning in the inevitable experience of mortality.

In music-thanatology we speak about the possibility of a blessed or good or conscious death. By this we do not advocate a sentimental view of death or burden people with a spiritual agenda. Rather, we give them options—bodily options—and with great delicacy we help them set up physical conditions in which they enter into the depths of the entire process of dying. When we are at our
best, we can help to transform the intensive care unit in the hospital into a sanctuary for life’s completion.

Excellent palliative care is not about “prettyfying” death; it takes a great deal of courage for a music-thanatologist to walk with a patient during the liminal phase of dying and during that final mile home. There is nothing new (or New Age!) about spiritual courage, clinical excellence, and musical commitment. The dying patient and family members need a lot of support and education in order to make conscious choices that work for them. Like monastic medicine, palliative medicine accepts death into the fullness of the life cycle, and for music-thanatology this is a core value. That the patient’s, survivors’, and physicians’ experience of prescriptive music is one of intimacy, reverence, and beauty has a great deal to do with the fact that the patient is cared for as a unique person, not as a disease process. We all understand that the world will be a different place when their transitus occurs.

Using data and experience gleaned from twenty-four years of clinical work, my colleagues and I have been able to integrate art and medicine, the sciences and the humanities in a truly holistic manner for both patient and clinician. Through the school and the clinical practice, this pioneering work is offered as a standard component of supportive care at the end of life in every care-provider agency in town. Each agency contracts with our office for musician-clinicians, and we, in turn, bill them internally. In this way, no dying person or surviving loved one has ever received a bill for our services. The cost is absorbed by each participating agency in the overall budget, and the service is available to all dying patients—as are nutrition, hydration, a clean bed, linens, and a warm room. This could never have happened unless the medical community had been repeatedly impressed with the benefits they saw their patients receiving.

Deeply spiritual in intention and impact, this palliative method of care is very practical. It offers patients and their loved ones something meaningful and specific when invasive forms of medical technology are no longer beneficial. It invites the primary caregivers, including physicians, nurses, chaplains, and interdisciplinary team members, a way to participate in the final goodbye, and to do so in a deeply committed and emotionally available manner. Music-thanatology is non-invasive and particularly potent when individuals are most susceptible to being overwhelmed by various fears: fear of death itself, as well as fears of abandonment, disfigurement, and the fear of becoming a burden.

The First Vigil

During the course of my work in the early 1970s I saw the elderly frequently in one of two extremes—sedated into a stupor or left in unmitigated pain—and almost always, in either situation, their deaths were further characterized by the spiritual suffering that accompanies abandonment, isolation, disfigurement, and overall loss.

These deaths were acknowledged in the records as mere statistics or as events charged, at most, with economic significance. We were taught that an empty bed was a loss of revenue, and the issue was to repair the gap in generated income with the admission of a new resident. It had nothing to do with the death of someone who had been somebody’s son or daughter. We were taught procedures and protocols. When a resident died, we were taught to ring the buzzer, get the gurney, call the morgue, get them into a body bag, and sanitize the room. A half-day turn around was the maximum acceptable margin of lost time and lost revenue.

Even these conditions, of themselves, did not set me on the path to “found” a new field in medicine, nor has the work of music-thanatology been the brainchild of an abstract and untested intellectual inquiry or a hook onto a fashionable trend! Prior to the development of palliative medicine, lay nurses like Florence Nightingale and nuns in numerous religious orders met the spiritual needs of the dying with endless amounts of attentive care. Music-thanatology renews one of the earliest commitments of the Benedictine Holy Rule, and it is delivered through lives of commitment by substantive lay professionals who are called to a new and meaningful vocation.

The work began for me twenty-five years ago in experiences with two dissimilar but essential figures: a priest and a patient. The priest lived in a nearby town. I had been deeply troubled by routine practices at the geriatric home in which I worked, where the bodies of recently deceased residents were treated in a less than dignified manner. Because of my own youth at the time, I didn’t know what to do with my growing unease. I consulted the priest, wondering if I should quit my job.
He took me for a long walk, listening and playing back the scenario to me as I had presented it, as an arena for participation in institutionalized blindness. After all, I had come from a culture in which the body was understood as the temple of the Holy Spirit. Then the priest represented the scenario to me as he saw it: as a spiritual opportunity. He said with rather burning focus and solemnity, “Don’t leave them. Protect them.” I told him that my understanding of the words “religious” and “spiritual” were narrow and undifferentiated, that I should deepen my own spirituality and expand its dimensions in order to serve more freely and cleanly. He even suggested that I familiarize myself with the worlds’ sacred scriptures, not only the New Testament, and learn to love these sources, to be able to pray them silently from memory, to be open to the endless religious and spiritual differences and needs in human beings. His assignment was a tall order. He never reduced the critical distinctions between religions, rather, he asked me to broaden my own dimensions and deepen them in a sacramental life.

When I responded to his challenge by murmuring something limp about being worried that I could be fired, he reminded me of my own Irish Catholic heritage. He was German, with the timing of a master strategist, daredevil twinkling eyes, and an incorrigible appeal. “Don’t you know anything about the Irish?” he asked, comically. “Don’t you know about the hedgerow liturgies?” He was referring to a time when many aspects of Irish culture were suppressed, including religious expression, and when, during the destruction of Irish libraries in the 1600s, in acts of spiritual defiance, musicians and poets committed their culture to memory. Like the Irish priests who would meet their parishioners secretly, under the shelter of the hedgerows, to celebrate Mass, the poets and singers of Irish culture would recite in the woods and under the shade of those same hedgerows.

While I was meditating on his questions, I met the second person in this story: an elderly man in the geriatric home who was dying of emphysema. He was a combative resident, often verbally and physically abusive, so it was hard to love him. Whoever was assigned to his room to bathe and feed him or pass the meds used to take a deep breath and grit their teeth. When I came on duty, I was informed that he was expected to die very soon, perhaps on our shift or the next. Every medical intervention had, in fact, been exhausted; his lungs were simply disintegrating. When I entered his room, the death rattle was very loud, and he was thrashing. In retrospect, I understand now that it was frightening for both of us.

Without any theory, but perhaps because of the way my priest friend had fortified me, I responded to his dying as one human being to another.

I closed the door and tried to hold his hand, calling his name. To my surprise, he held on, and met my eyes with a pleading look. Before I knew it, I had simply gotten into bed and propped myself up behind him in a midwife position, the way a Lamaze partner will help a woman achieve the gravity position in an unmedicated labor. With my head and heart lined up behind his, and my legs folded near his waist, it was possible to bolster his diminished body. Before I had time to think, I found myself singing quietly to him, holding him. I made my way through the entire Missa de angelis, the Adoro te devote of Thomas Aquinas, Ubi caritas, Salve, Regina, and the Mass of the Blessed Virgin Mary. I never learned the details of his life or his religious identity, if he had one; I only knew that someone was dying and the death involved his lungs filling up and his being unable to breathe.

Although no cure was possible, a death-bed healing occurred, interiorly. He shifted. This man who pushed everyone away actually trusted me, rested into me, and we began to breathe together. Although I knew nothing then about chronobiology or systems of entrainment, there is no doubt in my mind that he must have experienced the bone conduction from the singing even if it was new to him. In singing flesh-to-flesh, in a life-and-death situation where everything is amplified and time stops, some of the fear—his as well as mine—dissolved. Long after his heart had ceased to beat, I was allowed to hold him.

The silence that replaced his struggle as a palpable presence in that room penetrated the core of my life, and it continues to reside there even now. This pulsating silence might be described as a numinous expectancy, not a void. It created a spiritual reservoir that began the initial teaching for me about the importance of alternating sound with periods of silence. I came to experience this repeatedly in the years following this first deathbed vigil: alternation between contraction (meditative silence) and expansion (sung prayer) is critical. When I walked home that night, I remember thinking that what had happened was musical-sacramental-midwifery.

Contemplative Practice with Clinical Applications

Today, I say unabashedly that music-thanatology is a contemplative activity with clinical applications. As contemplatives, we look deeply, with intent and purpose, into the nature of music and into the nature of health, illness, disease, life, and death. In a week-long retreat at the beginning of each semester, we ask ourselves in various ways, “What does it mean to become human?” We look at the process of metanoia very deeply, and witness its appearance in all that we do, especially in vocal pitch! Although we are lay people with ordinary full lives, we experience the challenge and value of the
older western Christian monastic spiritual practice of conscious death preparation. We also begin each day with an hour and fifteen minutes of schola cantorum. As mentioned earlier, the historical and textual inspiration for music-thanatology is monastic medicine as it was practiced in eleventh-century Cluny. We do not recreate monastic rituals, neither do we as music-thanatologists enact or appropriate liturgical rites; these are the domain of chaplains, priests, ministers, and rabbis. I am the only liturgist on the full-time resident faculty. We do read deeply religious texts, and study in depth specific aspects of historical liturgies, especially the rites of monastic death and dying. We are greatly aided by an anthropological methodology, and we have learned many nuanced and sophisticated details about infirmary practices from Bernard and Odo, our Cluniac scribes. What they model in detail is psychologically astute and realistic. By contrast, some contemporary routines in late-twentieth-century biomedicine appear infantilizing, shortsighted, and even barbaric.

With a penetrating genius that anticipated palliative care by more than eight hundred years, the monastic twofold regime of care of the body and cure of the soul has even given us an entirely different direction for the ways we make clinical decisions. Unlike the monks of Cluny, we do not practice in an homogeneous, enclosed, intentional community. We work amid diversity and pluralism, love our distinctions, articulate them, and are consequently, like all medical professionals, fully inclusive. We exclude no patient from our work. If they request our presence, we come. Normally, staff physicians, nurses, social workers, chaplains, and family members make the referrals. Occasionally, we have been mightily humbled because a patient with a dignified and acute degree of self-knowledge will self-refer, and will be completely accurate about the timing of his or her own transitus. No matter who makes the referral, we go to the place where the people are dying.

There are times when we are bleary-eyed with the challenge of responding to the ways in which we are being asked to grow, and with the need to respond to the repeated question coming from resident faculty and staff members: "Is this post-modern monasticism?" It may be, and it may be that we are preparing fertile ground for such a development, but that is not the driving force behind our work. It is fair to say that the Gospel of St. Matthew is the spiritual underpinning of the whole work:

"I was hungry and you gave me food, I was thirsty and you gave me drink, I was a stranger and you welcomed me, I was naked and you clothed me, I was sick and you visited me, I was in prison and you came to me... Truly, I say to you: as you did it to the least of my brethren, so also did it to me." Additionally, we base ourselves on the moral foundation of medicine as understood and articulated by medical ethicists as "the inestimable value of each and every person." That we can "do unto them"
by being with music remains the great mystery and gift.

Music-for-the-Living and Music-for-the-Dying

Music-thanatologists understand that music-for-the-living and music-for-the-dying serve different purposes. The former seeks to engage, awaken, and stimulate participants into the fullness of life, expressing a full spectrum of experiences, from glory to agony. The latter must assist a person at the end of life with an essential unbinding process. We must help people plumb the depths of their humanity, incarnate themselves fully and deeply, and then unbind. The dying person, whether aware of it or not, is unbinding from biological rhythms, from layers of identity and cultural conditioning, consciously and unconsciously, by choice and by default. They are unbinding from other dimensions as well, the very ones that at an earlier time formed the basis of their health. Enigma and paradox are always present. If that unbinding process is hampered or occluded, physiologically or spiritually, the degree of resistance intensifies the struggle, just as in childbirth. If the unbinding process is supported, a person can often die quietly without struggle, at their own time, in their own way, as they feel finished. Sometimes they die with their eyes open, gazing out a window at the open fields, or, in the most poignant of circumstances, with their gaze anchored on the eyes of the one whom they love the most.

The term prescriptive music is not a term from music therapy; it originated in music-thanatology as a description of the ways we have worked with the vulnerable needs of the dying over many years. Music-thanatologists work instrumentally and vocally, on voice and harp. A polyphonic instrument is required to deliver prescriptive music; no matter how worthy and beautiful its tonal color, a monophonic instrument is insufficient. Since it is not possible to bring pianos and organs into any intensive care unit that I have ever seen, we use harps which are easily transportable. The strings are long, creating the needed depth and warmth in the sound. Secondarily, the way in which tonal substance is produced on reverberating strings is non-invasive.

We say that music is far more than repertoire; we understand that artistry and fine-tuning are spiritual as well as technical metaphors, and that they reflect bodily, moral, emotional, and spiritual awareness and conditions. We do not isolate these observations from the need for technical musical development and skill, nor from good musicology. However, we understand music in the Boethian sense, as an all-pervading transformative current that bridges and communicates, reorganizes and transforms, binds and loosens.

Music understood in this light is individualized to meet the patient’s needs and is delivered live, at the bedside, by teams of two practitioners. By the time we meet them, the patients are liminal people. They often hover in a sacred condition, inside and outside of time, betwixt and between, where bonds between people ignore, reverse, cut across, or occur outside of structural relationships. This liminal realm has few or none of the attributes of the past or the future. Liminal personae — people on the threshold—are necessarily ambiguous. In the liminal state, one is neither here nor there, is betwixt and between the positions assigned by law, custom, convention, and ceremony. Liminal symbols are rich and diverse, including dimensions described as womb, cave, cavern, invisibility, and darkness. “Liminality” said Victor Turner, “is unsettled and unsettling.” This liminal condition explains why every valuable theory people have about cultural conditioning and ethnicity becomes so much smoke during the final threshold unbinding process. By the time we attend our patients, many important distinctions have already been given away. What seems to remain is human heartbeat and human breath; we are describing essentials, though we have all become used to a world with so many non-essentials that we are almost blind and deaf to such basic elements of human existence.

There are two kinds of calls that we respond to: processing calls and imminency calls. The processing call is a response to a patient’s or a family’s internal indicators meaning that they need emotional, mental, and/or spiritual support in processing the upcoming and inevitable death—either the patient is having great difficulty or the loved ones are. The processing call often points to spiritual suffering, but it can include physiological pain as well. The imminency call conveys immediacy: They are dying right now; come. The members of the clinical team wear beepers and can respond to an in-house emergency on campus within minutes. It is our highest goal to be there at the moment of death. When death occurs, we continue playing for as long or short a time as is appropriate. Some survivors ask us to stay for the washing of the body. At other times, we must go quietly, and soon, because the patient is also an organ donor, and the harvesting will occur shortly.

The Goal Is Relief and Release

A music-thanatology vigil often lasts about an hour. The goal of our work is relief from either physiological pain or spiritual suffering. In palliative care, physical pain is defined and assessed quite differently from spiritual Continued on page 39
1998

I  Cherry Hill, NJ  August 11-14
II  Grand Rapids, MI  June 30-July 3
III  Dallas, TX  July 29-August 1
IV  Helena, MT  July 14-17
We are not our hearts burning within us?

There exists somewhere within us a passion, born of faith, our vocation, and our love of serving the Body of Christ. We want to re-awaken that passion, letting its fire burn brightly for all to see. We want to bring that passion to bear on our commitment to excellence, and to settle for nothing less than true competence, as musicians, liturgists, and pastoral ministers. We name both passion and competency as necessary, and believe the tension between them to be an ultimate source of energy for the work we are called to do!

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A Time of Re-Commitment and Inspiration

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Dr. Lizette Larson Miller, Rev. Richard Fragomeni

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A Celtic Encounter
Spirituality and Song of Ireland with Liam Lawton
The Challenge and the Promise
of Youth, Church, and Liturgy
with The Newman Singers
Been So Busy
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Master Class for Young Organists

A Convention to renew your spirit!

GRAND RAPIDS, MICHIGAN

Amway Grand Plaza Hotel June 30–July 3

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CALLED BY GIFT THE MUSICIANS MINISTRY

Musicians are called to ministry by our gift of music making and our baptismal call. Throughout history and theology, the musicians’ ministry has dialogued with all the ministries in the Church. Today, relationships and accountability measure our competency. Staying true to the heritage and being open to the new winds that are blowing become prophetic challenges. Come, discover reasons to hope from why we do what we do.

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Dr. Elaine Rendler, Rev. J-Glenn Murray, Sj

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Region III
PATTERNS on the MOUNTAIN

A time of contemplation amid the Montana mountains, to explore how the changes in today's society and the changes in the Church and its prayer are confronting and affecting one another. Come discover how the ministry to which you are called is being formed and reformed by all the changes. Come hear the challenge that Moses heard to learn from the patterns on the mountain!

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Changeless and Yet Changing—
Singing and Praying the Iona Way, with John Bell
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1998 NPM CALENDAR

Region IV
Helena, MT

... Patterns on the Mountain
July 14-17

Region II
Grand Rapids, MI
And They Were All Gathered in One Place
June 30-July 3

Region III
Dallas, TX
Called by Gift: The Musician’s Ministry
July 29-August 1

Schools & Institutes

Cantor Express
San Luis Obispo, CA
June 19-21
Buffalo, NY
July 24-26
Rapid City, SD
July 31-Aug 2
Kansas City, MO
August 21-23

Cantor Weekend
Reading, PA
June 26-28

Choir Director Institute
West Hartford, CT
July 20-24

Organ & Choir School
Belleville, IL
June 15-19

Guitar School
Covington, KY
June 22-26
Chicago, IL
July 27-31

Handbell Institute
Arlington, VA
June 11-13

Gregorian Chant School
Atlanta, GA
June 22-26

Pastoral Liturgy Institute
Tampa, FL
June 22-26

Children’s Choir Director School
Pittsburgh, PA
July 16-18

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August 11-14

February-March 1998 • Pastoral Music
Shaping a Sanctuary

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suffering. Any physical pain, of course, has a physiological, bodily origin, but spiritual suffering can occur to an agonizing degree even under the best of physiological conditions. One of the leaders in palliative care, Michael Kearney of St. Mary’s Hospice in Dublin, has said that spiritual suffering is the experience that results when we are cut off from our deepest sources of meaning. Another master, Eric Cassell at Cornell, says that suffering results whenever personal integrity is threatened.

Physiological pain is often assessed on a numerical one-to-ten pain scale, with one being the indicator of the least discomfort, and ten describing a simply unbearable condition. It is possible to work with a patient who lives physiologically at a six or seven yet can look you in the eye and tell you that she does not suffer. (We trust out patient’s ability to self-assess, no matter how strange their comments may seem.) Likewise, another person may be physiologically at a one or two, but interior sorrow or fear or anger is so comprehensive that they feel as if they have been ravaged, as indeed they have. These are genuine experiences that patients live, and we respond to them. There are experiences that no opioid derivative or analgesic can touch, though pharmaceuticals have done and can do worlds of good. Even so, not everyone is morphine tolerant, not everyone sleeps, and many are so full of anxiety that they are approaching psychosis. That’s where we come in.

The meaning and efficacy of prescriptive music are often misunderstood. A brief article like this can’t begin to replace the medical curriculum or the year-long internship, but it can convey the rudiments and at least indicate

Prescriptive music is not a bedside concert, nor is it entertainment, ambient music, atmosphere music, auditory affection, favorite music, intuitive music, jazz improvisation, or distraction therapy.

the kinds of decision-making processes which musician-clinicians make many times a day. Hearing about our work, some people have imagined that prescriptive music means playing a harp in a medical setting, but this is not the case. Sometimes, they also imagine that prescriptive music is a freely dispensed, ambient, goodwill solution that is expected to blanket and waft over the hard truth of human vulnerability, making things soft and “acceptable.” Prescriptive music is not a bedside concert, nor is it entertainment, ambient music, atmosphere music, auditory affection, favorite music, intuitive music, jazz improvisation, or distraction therapy.

At its basic level, prescriptive music is a service carefully correlated to match the patient’s vital signs, first, through echo and synchronization, later, through entrainment. During the course of a vigil, the patient’s pulse, respiration, respiratory patterns and qualities, heartbeat, heart rate variability, temperature, and skin secretions may fluctuate wildly. Often, but not always, patients are still connected to monitors, and it is possible to read the screens as we play and get direct, measurable, quantitative feedback to the work as it progresses. Respiratory patterns may be apneic, or they may be fast and shallow. We can help that. Although we begin every vigil in silence, we must phrase with the patients, beginning and ending phrases in alignment with their own cycles of inhalation and exhalation. Student interns must learn how to deliver a single musical theme in many different ways, emphasizing wide-open fifths, or thirds, or seconds, or sevenths. They must learn how to use texture, consonance, and dissonance clinically, how to use major and minor scales, chromaticism, harmony, and rhythm clinically, because it is possible to stimulate or suppress body temperature, metabolism, or any of the vital signs.

At the next level, even as we are working with a patient’s vital signs, we work with a body-systems phenomenology. Here is a brief outline of the principles of this level: There is a relationship between the melodic content of any prescriptive music delivery and the nervous system. There is a relationship between the harmonic content and the circulatory-respiratory systems; and, finally, there is a relationship between metabolism and all uses of rhythm. Student interns must learn how to recognize and assess the signatures of the different body systems; they must learn in their apprenticeship year how to reach the mentation or interior condition of the one who suffers. Some deliveries support cooling and clarifying tendencies; others liberate warmth and softening processes. Sometimes our clinical goals are compensatory, sometimes they aim at restoring equilibrium and homeostasis. Sometimes they are homeopathic, but sometimes they are quite simply allopathic, geared toward symptom management. At other times, we must live deeply and creatively into the combined layers of information that we are given—reports from nurses, physicians, social workers, family members, and even the patients themselves. Sometimes the reports are contradictory, so we rely on the condition of the patient as we attend them, and their conditions change by the hour.

It may come as a surprise that the efficacy of the music is not dependent on the capacity of the dying person to hear. About half of our patients are comatose, but, in our experience, some come out of a coma and speak about the music. Also, the reception of music and tonal substance and intentionality are no longer dependent on the ear at
the time of death. The human sensoria, even in a diffused awareness, are often magnified and intensified. The entire surface of the skin serves as an extension of the ear. We have also learned that the way we hear and receive when we are vertical and strong is quite different from the way we hear and receive when we are vulnerable and horizontal. In addition, many patients have already lost other senses, such as sight, in which case the experience of sound is significantly altered while one feels oneself encompassed in darkness. Last, it can be startling to learn

that for most patients who are actively dying, “favorite” music, replete with layers of unknown and profound associations, memories, and experiences, is most often binding, not liberating. Of course, there are always exceptions to the norm.

Endless variables must be taken into account, and there are, in any given moment, a variety of possible effective musical solutions to problems that develop. All music-thanatologists learn to work phenomenologically, but they must also be astutely informed about the nature of the illness and the typical course of many disease processes. By the time they complete their internship, they have had a great deal of experience, although they all say they have only begun to learn the rudiments. Perhaps that is another thing we have in common with medical school—we understand that the education process is the mere beginning.

Anointing with Sound

Working in teams of two, we position ourselves at either side of the patient, to the left and right, and essentially, from the patient’s perspective, we anoint them with sound. The music either stimulates or soothes physical processes, which in turn, affect emotional, mental, and spiritual dimensions of the individual at the bodily level.

As evidenced by decreased pain, reduced physical and emotional anxiety, and deep slumber, the work has proven effective with patients in many hospital departments and many settings. The music often, but not always, results in deep sleep and significantly less frequent use of morphine. The most skilled resident music-thanatologists can usually reduce the pulse by about 30% in the first twenty minutes of a vigil. Especially in difficult cases of suicide attempts, burns, organ donation, and extubation, the prescriptive music vigil facilitates the beauty, intimacy, and reverence that active participants

Funeral memorial, Turku, Finland
so often need to face adversity; to reconcile themselves to loss, and to begin to find peace.

A word about our practitioners is in order here. We are people of great spiritual diversity. We choose to work together and learn from each other and our patients by virtue of our differences: the crowning, creative tension of so many mind-boggling, heart-opening opposites. The image of the open and transformed heart is central to our vision.

Making Love Audible

The work of the pastoral musician might be seen from my perspective as music-for-the-living. Even when you prepare your *schola* or instrumentalists for Passiontide and/or a solemn requiem, you are still providing the music for the faithful who are very much alive and participating as members of the mystical body. Surely, pastoral musicians and music-thanatologists must meet each other spiritually in the mutual intention to serve, in the intention to amplify for the presider and all the faithful the conditions that make beauty and depth and reverence audible and palpable. Does not this level of music-making also amplify the capacity to make love audible in the world—God’s light and Word and warmth as love audible to the human soul in prayer? Both pastoral musicians and music-thanatologists have to cultivate the spiritual sense of hearing-listening anew, and demonstrate interior gestures of readiness to learn from each other.

I suspect strongly that the composers among pastoral musicians have spent a lifetime in consideration of the same or similar issues that we do: What are the raw materials of music? How can we braid them in such a way that they support a sacramental experience, a practical mysticism? By practical mysticism, I do not mean a subjective quietism that inflates the ever-resilient ego, but rather, the simultaneous experience of knowing, loving, and sensing the active presence of God in our lives, whether in liturgies for the living or palliative care for the dying.

Personally, I don’t know how to believe that I stand for anything without being tested, and the faithful in all the churches surely test pastoral musicians and other ministers as much as the patients and their families and the medical systems test us! It isn’t possible to sustain the work of music-thanatology without a daily spiritual practice, a reflective practice of some sort, be it prayer, meditation, or contemplation. As the tuning metaphor is the bane of string players everywhere, it is also the carrier of the hidden alchemical gold. Music-thanatologists, as harpists, must bring “interior fine-tuning” to their patients. Although fine tuning is a quiet and disciplined commitment, the fruits of it are unmistakably palpable in the world. And all of creation is made audible in the human voice! Perhaps interior fine tuning is an inward, lyric quietude that allows us to listen deeply, hear what is being asked of the moment, and then give freely.

Pastoral musicians and music-thanatologists both serve in ways that are not necessarily glamorized in concert reviews or publicized in print. I think pastoral musicians and music-thanatologists are close relatives, and the heart of prayer, sung prayer, and prayerful attitudes are reasons for our existence.

The truly contemplative musicians in both ranks are called gradually, with the passage of time, to maintain the tension of opposites, completely reorganizing ourselves, body and soul. While stretching for all we are worth to be balanced, to be in tune with a larger picture and connected to self, God, others, community, environment, we are transforming ourselves physically and spiritually. We do this in order to be able to give something substantive to the world, as Bonhoeffer said, in the midst of chaos and confusion. The medical arena, clinically and pedagogically, is full of human conflict and challenge. So is the rest of life.

Each time we sing, or go to place the harp on our shoulders, it is possible to realize that every note brings the musician closer to that sacramental possibility made so vivid in the Gospels: “By their fruits ye shall know them.” It’s humbling that Providence asks musicians to serve and to “do to them” by *being* with music. This means that each note and the entire sacred, intentional repertoire is a holy medicine. Not all my colleagues would articulate the same meaning I do, but neither would they resent my interiority. For me, the level of music-making that I attempt to describe speaks of healing substances, vocal and instrumental, wrung from the depths of the human body and soul. These sounds are the ones that can bind us to the mystical body of Christ.

Notes

1. These adjectives have become “buzz words” used by marketing strategists so frequently as to border on meaninglessness, but it is my hope to substantiate these descriptors applied to this program.
2. It should be obvious, therefore, that it is a contradiction in terms to speak about pre-recorded prescriptive music, which cannot be changed to meet fluctuating respiratory patterns or the spike of a sudden inflammatory condition. Recorded music has an important role to play in most musicians’ lives, and we would never negate or reduce its power.
4. The position of clinical supervisor in music-thanatology is equivalent to the physician’s post of chief-of-staff.
5. The writings of anthropologist Victor Turner have influenced us greatly. In his classic *Dramas, Fields and Metaphors*, he identified how liminal conditions elude or slip through a network of classifications that normally locate states and positions in cultural space.

Readers interested in the School of Music-Thanatology or the clinical practice are encouraged to call the main office, which can provide you with a listing of many publications and resources, including two critically acclaimed videos. Please address all inquiries to: The Chalice of Repose Project, 554 West Broadus, Missoula, MT 59802. Telephone: (406) 329-2810; fax: (406) 329-5614.
Communal Reconciliation: A Rite Filled with Tension

BY MARY JO QUINN, SCL

One of the gifts of the Second Vatican Council has been—and will remain, despite continuing criticism and occasional misuse—the reformed sacrament of penance. By this time, there should be few Catholics who have not experienced the Rite for Reconciliation of Several Penitents, though even now, more than thirty years after the Council, with all of our experience, we must admit that our understanding of the communal nature of penance and reconciliation continues to grow as our awareness of our collective sin continues to mature.

For many of us, the stories of dark cubicles in churches where one went to whisper one's sins and repentance in the dark to a shadow beyond a screen are not so far in the past. Some of us still remember those days; others have heard about them from parents and grandparents. For awhile, it will probably be necessary for all of us to live with the tension that such memories and stories of individual confrontation with sin create as we try to move forward toward an effective grasp of the cosmic reality of our human sinfulness and sinning.

That tension will probably fade with time, but one tension that should remain with us is the legitimate pull between our sinful and our redeemed selves. The Introduction to the Rite of Penance reminds us that the "Church is holy but always in need of purification." It explains what this means (#3):

Christ "loved the Church and gave himself up for her to make her holy" (Ephesians 5:25-26), and he united the Church to himself as his bride. He filled her with his divine gifts, because she is his body and fullness, and through her he spreads truth and grace to all.

The members of the Church, however, are exposed to temptation and unfortunately fall into sin. As a result, "while Christ, holy, innocent, and unstained" (Hebrews 7:26), did not know sin (2 Corinthians 5:21) but came only to atone for the sins of the people (see Hebrews 2:17), the Church, which includes within itself sinners and is at the same time holy and always in need of purification, constantly pursues repentance and renewal.

This struggle between redemption and sin presents many challenges for us as we work with the shape of the rite and the music that expresses and supports the rite. But pastoral experience tells us that the choices of musical text and the singing tradition of the gathered assembly have much to do with the "success" of a given liturgical experience.

Situating the Rite

The first important step in preparing an appropriate celebration of communal reconciliation is situating the rite appropriately in the season of the church year. In most parishes these communal experiences take place during the Lenten and Advent seasons. But simply to schedule this ritual celebration on, say, a Wednesday close to the Easter Triduum or to Christmas without attending to the community's memory of its celebration on the Sunday just past would do a great disservice to the sacrament of penance and to our worshiping commu-
nity. The truth that we should be expressing as clearly as we can is that we need this sacrament of reconciliation so that we might more fully live the mission to which the eucharist calls us each week.

A glance at the outline of the rite will show how closely this celebration is tied to the Sunday experience. The initial pattern is similar in both cases: Introductory rites that include a song, a greeting, and an opening prayer prepare us to hear the Word of God proclaimed in the Scriptures and reflected on in the homily. A practical application of this connection would include questions like these: How does the way we celebrate the Lenten (or Advent) Sunday gather the community? Do we sing a *Kyrie* as part of the penitential rite each week? If so, why not sing the same litany as we gather for reconciliation? If we use a seasonal psalm during these seasons, which one has our community been using this year? Can we use...

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**God, like the smell of the incense in places we least expect, will always surprise us.**

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it again in our penitential liturgy? During Lent, the seasonal psalms that are suggested in the Lectionary are all individual laments, which may be a problem in any communal celebration (eucharist as well as reconciliation), though the refrain of Psalm 51 does lend itself more suitably to the communal nature of the penance celebration: “Be merciful, O Lord, for we have sinned.”

During Lent, choose as a gospel reading one of the stories of reconciliation. While we might, in our pride, be inclined to compare our temptations to those of Jesus in the desert, a more apt choice for our communal celebration might be the story of the Prodigal Son (Luke 15: 1-3; 11-32). In a parish that is preparing the elect for initiation during Lent, using the A Cycle of readings each year in mid-Lent, with the three great gospel stories of purification and enlightenment, a communal reconciliation service might provide a wonderful opportunity to hear once more the challenge of the loving father, who welcomes his son home despite his sins. In fact, if we plan far enough ahead to consider using this text each year for several years, we could take the opportunity to examine the actions and reactions of various characters in this carefully crafted parable.

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**Communal Reconciliation: Suggested Repertoire**

**Gathering**
*Kyrie, eleison* or Lord, have mercy
A variety of good settings is available. Note especially those that are written as part of the particular Mass setting that is currently being used by the parish.

**Responsorial Psalm**
Psalm 25 (Advent)
Psalm 51 (Lent)

**Service of Incense**
Psalm 141: See settings in *Praise God in Song* (GIA);
*Light and Peace* (David Haas, GIA); *O Joyful Light* (J. Michael Joncas, OCP); *God of Light Be Praised* (several composers, WLP); also see the current issue of *Breaking Bread* (OCP), *Gather*, first and second editions, and *Gather Comprehensive* (GIA); and *We Celebrate* (WLP).

**Music during Individual Confession or Imposition of Hands**
*My Soul in Stillness Waits* (Haugen, GIA)
*Let Your Mercy Be on Us* (Haugen, GIA)
*Return to God* (Haugen, GIA)
*Turn to Me* (J. Foley, OCP)
*Be Merciful, O Lord/Create a Clean Heart* Psalm 51
*Willcock, OCP*
*Have Mercy on Us, Lord—Attend, Domine* (publishers have various translations)
*Hold Us in Your Mercy* (Conry, OCP)
or other seasonal music with assembly refrains.

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incense in places we least expect, will always surprise us.

The general confession of sins follows the examination of conscience. It may take the form of an extended litany, not unlike the litanies that are part of the scrutinies. We sing of our sin, we acknowledge it, and we ask pardon. And because we sing, the momentum of the music drives the litany to take on a life of its own. This is an important part of the service: Use a strong cantor to lead this litany, or the presider, if he sings well. The music should help us together feel our sin, its consequences, and Christ’s conquest of it. Examples of invocations for this litany are provided in the rite, though, in most cases, they will have to be expanded and adapted to suit local need. The intercessions conclude with the praying—singing—of the Our Father.

During the time for individual confession and absolution, it is important to support the penitent community with music. Choices should be governed by the need for appropriate communal texts, at this time when the rite tends to become individualistic, and worthy tunes. Selections might be drawn from psalms and hymns used during the season, but it is paramount that whatever is chosen be primarily assembly music. One must hope that...

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those participating in individual confession—penitents and confessors both—have previously been catechized to understand that any individual needs for a very lengthy session of spiritual direction ought to be addressed at another time.

If the option for reconciliation of several penitents with general confession and absolution (often referred to as the “third form” of the sacrament) is used, the rite asks for a sign from the penitents that they desire absolution. This may be a gesture as simple as kneeling and bowing one’s head, though it is also possible to ask for a more involving and appropriate gesture, such as inviting the

When we leave singing, it is often true that we are “singing a new song,” no matter how familiar the words and tune, because we are singing true peace and reconciliation, hope and joy, acceptance and love.

penitents to come forward for an imposition of hands. Once more, this gesture must be supported by music of a communal nature, sung for and with the assembly, perhaps something in a verse-refrain format. In this third form of reconciliation, the Our Father concludes the time of general confession. It seems that never is the Lord’s Prayer sung so wholeheartedly as it is during a communal reconciliation liturgy, no matter which form of the rite is used.

Song and Sign

It is appropriate to conclude this part of the liturgy with a song or acclamation of praise. Selections might include a hymn being used during the particular season in which the sacrament is celebrated or the gospel acclamation that the parish is currently using. The choice of the gospel acclamation is guided by the sense that the words and tune used to proclaim the presence of the gospel among us also proclaim our forgiveness, which has been made possible because the Word is active in each of us and in all of us as the assembly of believers.

Although the rite does not suggest doing so, we have found it fitting to conclude reconciliation services with the kiss of peace. We share the peace with a different feeling in such services than we do at the eucharist, for our experience in reconciliation is often one of a newborn peace, so the sign becomes not simply a gesture but a fervently felt encounter with God and with one another. And, as it happens, when we leave singing, it is often true that we are “singing a new song,” no matter how familiar the words and tune, because we are singing true peace and reconciliation, hope and joy, acceptance and love.

“Father, you have shown us your mercy and made us a new creation in the likeness of your Son,” we pray in gratitude. So we ask in confidence, “Make us living signs of your love for the whole world to see.”

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The Care and Feeding of Singing Voices

BY FRANCES N. BROCKINGTON

We often speak of “the voice” as a mysterious being apart from but resident, somehow, inside us. But “the voice” is a very real and tangible object, the result of identifiable muscles working with other muscles, with forces of nature (gravity is the chief among these), and with vibrations resounding off of hard surfaces. As a tangible reality, the voice requires tangible care. Healthful habits, good vocal practice, and common sense are all essential elements for healthy vocal production: It is much better to practice preventive care than wearing care. Still, once damage has been done, nothing can take the place of consulting a competent vocal specialist or health care professional.

Good preventive care begins with proper attention to what I refer to as the “four food groups” necessary to nourish the voice and maintain its longevity, vibrancy, and clarity. Those four vocal food groups are warmth, water, breath, and rest. Although it’s difficult to place these in the same kind of pyramid that is now popular for forms of nourishment, we might think of rest as the broadest part of the vocal pyramid, followed in ascending and narrowing order by water, breath, and warmth—the narrowest part of the pyramid, and the starting point for these reflections.

Proper Vocal Nourishment

Warmth. The muscles that produce the voice need to be fully stretched and toned and allowed to remain that way. There are chiefly two ways to prepare these muscles for singing: vocalization (warming up) and insulation (wrapping your instrument). Careful vocalizing allows the muscles’ fuel—the blood—to be disseminated in an efficient and easy way that allows for optimum return. Insulation of the instrument, as one might expect, allows the voice to remain warm and in optimum “running” condition. So don’t laugh when you see a cantor wearing a tightly wrapped scarf or a turtleneck shirt: These are appropriate insulation.

Breath. It is commonly accepted that breath is the sustainer, projector, and protector of the voice. Sound should be initiated, propelled, and stopped with air. Proper breathing, then, is necessary to sustain the vibrancy of the voice and to cushion the muscles as they work to maintain sound. The frequently uncommon gift of common sense should prevail in determining how much air should be taken in and at what temperature—a topic we will explore at greater length below. It has always fascinated me that people have been breathing since before they saw the light of day, yet some of them can spend a lifetime learning how to breathe properly in order to sing! Singing, like living, is an action verb that you must use deeply and gently, but not violently or too high around the chest area.

Water. Water is not only the best moisturizer for the voice, it is the body’s lifeblood. While drinking eight glasses of water a day will give you a sufficient supply to

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remain alive, this amount of water is not sufficient to hydrate the vocal muscles! Here’s how to figure out just how much water those muscles need: Multiply your body weight by .066. The result is the number of glasses of water you need to hydrate your instrument well, to remain healthy, and to fend off infectious diseases. Depending on your weight, of course, that number could be formidable, but all your singing need not take place in the loo, if you space your drinking of that water appropriately throughout the day. One glass of water per hour is sufficient, if you are not singing. The water will evaporate naturally through your pores as you attend to your daily routines. But if you are singing, it is appropriate to drink about eight ounces of water for every twenty minutes of continuous singing.

Rest. It is a simple fact and a true one, and you hear it from every corner: It is important to get sufficient rest. And, truly, if we set our minds to it, getting enough rest is easy to manage. Many people who come to me for help with vocal maladies that have begun to damage—or have already done damage to—their instruments are guilty of not attending to this broadest part of the vocal food pyramid. The first question I ask people with vocal problems is: How much sleep and/or quiet time do you get? The responses are often astounding, ranging from three to five hours rest per night, with none during the day, to a casual “I don’t need much sleep.” You may not need much sleep, but your voice certainly does! It also needs quiet time during the day to rejuvenate itself.

Apart from the eyes, our vocal apparatus is the fastest healing muscle in the body, if we give it the time it needs. If we provide sufficient time, the vocal bands can begin to restore and heal themselves. One of my first prescriptions, when a client comes with complaints of hoarseness and difficulty in singing is complete rest. By that I mean three days of complete silence. That prescription can be difficult to take for people who talk often on the telephone, sing with sopranos, altos, tenors, and basses, and lead assemblies in song. But only sufficient rest will provide the needed restoration, and the result of not getting that rest can be dire. My second prescription, when a client is hoarse, is: No whispering. Whispering is often more debilitating than talking or singing, and it has the same effect on your instrument as full-throated screaming.

No whispering. Whispering is often more debilitating than talking or singing, and it has the same effect on your instrument as full-throated screaming.
Vocal Breakdown

Just as there are four major “food groups” to nourish the voice, so there are four major causes of vocal problems. Starting at the bottom and widest part of the problem pyramid, they are stress, unstable temperature, lack of or improper vocalization, and lack of preparation.

Stress. Stress is the number one debilitator of vocal production. Although people sometimes think that bad breath management, out-of-tune singing, poor tone placement, and incorrect projection do more damage, they are usually the result of poor vocal production rather than its initiators. What can one do to relieve stress? One of the first ways to relieve the result of stress on the voice is to release all of the muscles that you can consciously control. Release them, rather than relax them: Release is weightless; relaxation is weighted and heavy.

If you are not sure just which muscles are tensed, begin at the top of your body, releasing muscles in order from there. This means making sure, first, that the muscles of the forehead are released. When these muscles are tensed and raised or tensed and furrowed, they can tense the muscles around the larynx, causing vocal distress. The next area for release is the lips: Allow them to be at rest. If you can’t unpress them, open your mouth slightly, and they will release gently. Next work on the jaw area (the mandible): Close your lips gently and, with your lips still closed, open your teeth. Your mouth position should feel like that for a closed-mouth hum. The next muscle that you should release is the tongue. Just thinking about releasing this muscle often gives it enough impetus to release itself, but if it doesn’t release immediately then put the tip of your tongue gently between your teeth with your mouth closed.

Once you have released the muscles in your head, move on to your upper torso. Lower your shoulders and release your elbows by moving them away from your body. Allow the fingers of each hand to be loose. If you are standing, release the tension in your legs by allowing a little bend in your knees. Finally, wiggle your toes! Lift them high and then press them against the floor. Allow yourself to remain in this released state for at least thirty seconds—count out those seconds. Releasing the muscles this way allows a better flow of adrenaline, better blood flow, and greater ease in respiration.

A second step in relieving tension is to be aware of what can be controlled and what can’t, not only in your musculature, but in your life. If a particular situation can be easily resolved, then resolve it; if it can’t be, then accept

H-E-A-L-I-N-G Exercises

After your annual vocal rest, use these exercises that follow the acronym H-E-A-L-I-N-G in order to bounce back into vocal shape for the coming year. H Sing exercises that use the syllables “ha-ha-ha.” Sing them on one pitch; sing them in ascending and descending triads. Sing them in ascending and descending arpeggios. Speak them in excited and soft tones. Breathe them in and out.

E Sing the syllable “ee-yah” on one pitch four times, starting in the middle of the voice. Sing it on a descending five-tone major scale. Sing it in ascending octaves. Enjoy the primal feel of controlled loud sound.

A Sing “ah, ah, ah” on a descending triad in the mid-range of the voice. Sing it in an ascending triad in the mid-range of the voice. Sing it on one pitch with a breath between each sound of the “ah” without consciously expelling air.

I Sing “loo” on every pitch in this exercise: 1 3 5 3 1 4 6 4 1 3 5 3 1. This exercise should be done in a moderate tempo in the middle of the voice. It can be carried as high as is comfortable.

L Sing “zip” in ascending and descending octaves. Sing it in ascending and descending five-tone major scales. Begin at the lower end of the range and ascend as high as is comfortable. These exercises are fairly quick. Next attach a “zip” on every other note of the five-tone scale. Enjoy the vibration and the ease of support.

N Sing the syllables “nn-ah, nn-oh, nn-ee” successively on one pitch in the middle upper range of the voice. Three or four half-steps is sufficient. Then sing a descending arpeggio beginning on high DO. Each descending pitch gets a syllable with nn-ah repeated at low DO.

G Sing “good, good, good, good” on a descending then on an ascending major triad. Sing it at a moderately quick tempo. Then sing this word starting on low DO; go immediately to high DO; then sing sol and mi using the same word. Begin in the lower range of the voice and ascend as high as is comfortable.

NG Sing five-tone descending major scales using the “ng” sound as the vehicle.

it and do what you can to release the tension. The third step in this process is to sing—and to sing a lot. Sing your favorite hymn, song, or psalm. Sing it as many times as it takes to make you feel good again. Then sing some more. Sing this month’s entire repertoire. You’ll feel better.

Temperature. It is important that the vocal apparatus remain at a stable temperature, but if the temperature of the environment in which you are singing can’t be controlled, then control what you can. Wear a scarf around your throat. Insulate your instrument. Cover your head. You’ll be amazed at how much warmer you’ll feel! Drink warm liquids or liquids at body temperature (it doesn’t
make a great deal of sense to drink cold liquids and still expect to remain in optimal condition for singing. Be careful about drinking caffeinated liquids—they tend to cool and dehydrate your vocal apparatus. Breathe easily and gently; if one breathes too quickly, the air is cooled on inhalation. The slower and more gently the air is inhaled, the warmer it is. Smoke can tighten and cool muscles; if you must be around smoke, be sure that you have adequate hydration. Holding air in your mouth will also help to keep your singing apparatus warm.

**Vocalization.** Warm up the muscles that help you sing. Singing can be thought of as a sport: Just as other athletes stretch their muscles and warm up before any activity, so should the vocal “athlete.” Be sure that you give adequate attention to stretching the muscles around the neck area, the upper body, and the lower torso before you make a sound. Then give some attention to the respiration process. Remind yourself how to manage breath efficiently and how to use the muscles that coordinate with breath management. (So far, not a sound has been emitted!) Next, continue with exercises that remind you of how to sing, where to sing, and what to sing. These may seem like simple reminders, but the singing process will be so much easier if you adhere to these principles.

**Preparation.** After you have completed all of these exercises, it would seem that you are prepared to sing. But preparation for optimum singing requires more than knowledge of the notes and the words, and even more than the preparation of your vocal apparatus. Return again to the image of singing as a physical exercise. Just as in an exercise such as gymnastics, where the gymnast should check out the apparatus she will be using before she begins her routine, you have to pay attention to all the physical elements that may affect your singing. Is the light adequate? Is the music stand or ambo at an appropriate height for the singer? If the singer will be holding a music folder, is it too heavy? Are the words and music large enough to read? Has the singer practiced walking to the singing space? If the space is elevated, has the singer determined how to negotiate a comfortable way of walking up to the space?

**The Third Law**

Sir Isaac Newton’s third law of motion is true for singers: For every action there is an equal and opposite reaction. Every muscle that is used inefficiently will lead to the production of a sound that is less than pleasant. Attention to the elements described in this article can help offset vocal deterioration. Certainly there are other elements we must attend to that can cause vocal discomfort; among them are gastric distress, acid reflux, and other physical problems. But, in the main, most of the problem elements are covered by one or another of the categories described here.

What should you do when you realize that your voice may be unhealthy? Go down your “checklist” to determine if you’ve neglected any of the major “food groups” for vocal health or if you’ve allowed one of the problem areas to develop. For example, have you had adequate rest? If the answer is no, then go to sleep at once! Begin a vocal rest that will last at least three days. No talking, singing, and especially no whispering. Write notes, and let your answering machine do your talking. Begin a regimen of eight glasses of water per day for two days, then ten glasses of water per day for two days, nine glasses per day for two days, then return to eight glasses of water for two days. You will notice an immediate difference in your voice. Keep yourself warm and full of good food. Move your body around (this is commonly known as exercise). If you are still uncomfortable, however, then consult a health care professional or voice specialist.

Every singer should take a vocal rest once a year. After this rest use the exercises described in the box on the previous page to bounce back into vocal shape. Then you will be ready to sing healthfully once more. Sing a lot, pray a lot singing, and emote a lot as you sing. Then you will vibrate, radiate, and resiprate well.
Assembly

Songs of the Notre Dame Folk Choir

World Library Publications. Series; individual octaves.

Many parishes are still struggling to meet the challenge of finding ways to bridge the musical gaps between choirs and folk groups, between choral music and assembly music, and between "contemporary" and "traditional" styles of liturgical music. This series, Songs of the Notre Dame Folk Choir, offers many practical ways of expanding the liturgical music vocabulary for music ministers as well as for the whole assembly.

Most of the titles discussed here include various options for combining voices and instruments and for including the assembly. The musical arrangements are written in such a way that each piece could be beautifully sung with the accompaniment of a single instrument and a cantor, or they could be enriched with the addition of well-written harmonies and instrumental lines. These octavos are excellent examples of ways to provide an assembly with rich and varied liturgical music fare. Unless otherwise noted, all the compositions are by Steven C. Warner.

Here I Am, O God ($1.25, #7204) is a setting of Psalm 40 arranged for SATB choir, cantor, assembly, two violins, guitar, and keyboard. The refrain is both lyrical and strong in a comfortable midrange for the assembly. The verses, meant to be sung by a cantor, continue the beautiful lyricism of the refrain. This accessible setting is for a psalm that is used several times in the Sunday and festal lectionary cycle: the Second Sunday in Ordinary Time in years A and B; the Twentieth Sunday in Ordinary Time (year C); and the Feast of the Annunciation.

I Rejoiced When I Heard Them Say ($1.50, #7208) is a setting of Psalm 122 for SATB choir, cantor, assembly, oboe, two violins, guitar, and keyboard. The melody, in E minor, is inviting and memorable. This piece is marked "hushed" and "marcato"—a challenge to accomplish with the vibrancy of the music, as is the challenge of keeping the tempo steady. This is an effective processional piece, with some surprising but effective harmonization in the verses.

Christ Our Light ($1.00, #7213) is an ostinato adaptation of Psalm 24. The choral harmony, so essential to this piece, serves as a beautiful and lush support for the simple and meditative verses. This serene and introspective setting demands long, sustained singing and the use of long breaths to make the phrasing effective. There are three options given for a C instrument to join in on the refrain. As in many of the Taizé gems, this short piece easily becomes mantra-like and can be sung for long periods with deepening satisfaction. Set for SATB choir, cantor, assembly, optional C instrument, guitar, and keyboard, the text lends itself to a variety of uses through the course of the year, including the Lenten Season (the Scrutinies) and the Sundays in Advent.

All Will Be Well ($1.50, #7206), based on the writings of Julian of Norwich, is set in a style similar to that of Christ Our Light (arranged for SATB choir, assembly, optional C instruments, string trio, guitar, and keyboard). The melody of the refrain is the same as that of the verses, making it possible for an assembly or choir to hum the SATB harmonization of the refrain under the verses. The refrain, in both text and tune, provides a wonderful mantra that could be used alone to set a reflective mood or to invite the assembly into deeper prayer. The text lends itself to rituals of transition as well as to rituals of healing and reconciliation.

Christ Be Near at Either Hand ($1.00, #7200) is an Irish tune arranged by Gerard Gillen and Steven C. Warner for SATB choir, assembly, C instrument, guitar, and keyboard. The text, the Lorica attributed to St. Patrick, speaks of Christ's presence everywhere, making this song

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suitable for many seasons and occasions. The bright melody uses a dance rhythm, and the instrument lines for the C instrument(s) add great spirit and festivity to the verses and especially to the interlude.

_O Poor Little Jesus_ (80c, #7209), set a cappella for SATB choir, is an arrangement by Chrysogonus Waddell, OCSO, of a traditional African American spiritual. It includes a challenging opening vocal solo line that requires a flexible voice capable of capturing this emotional yet introspective opening. The first verse is harmonized SSA, and it keeps the mood rather understated, until the men join the women with a strong entrance on the second verse. Satisfying and effective.

_Unio Us a Child Is Born_ (80c, #7210) is an adaptation of the chant _Quem vidistis_ from the _Liber Usualis_. This simple yet solemn chant, with a text translated into English, could be used effectively on Christmas Eve and throughout the Christmas Season. The setting combines both chant and homophonic textures and divides the singing of the verses between men and women. The chant as well as the homophonic refrain could be learned by the assembly as well as the choir.

_Set Your Heart on the Higher Gifts_ ($1.50, #7211) provides a setting for SATB choir, cantor, assembly, C instruments, string trio, guitar, and keyboard of the popular text of 1 Corinthians 13, used often at weddings. There is a nice harmonization on the refrain, and the verses for the cantor are quite accessible.

_May You Cling to Wisdom_ ($1.25, #7205) sets a powerful, provocative, and consoling text from Proverbs 4 in a simple arrangement for SATB choir, cantor, assembly, guitar, and keyboard. The beauty and universality of this text make it useful in many situations, especially in celebrations of commitment, reconciliation, and blessing.

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_Sandra Derby_

**Choral Recitative**

The following octavos are published by _Concordia_.

**Come, Let Us Join Our Cheerful Songs.** 98-3291. $1.10. Frederick Frahm has set Isaac Watts’s text and Johan Cruger’s _Nun danket alle_ for SATB choir, handbells (3 octaves), and organ. The bright, joyful feeling throughout the piece will make it a hit with choirs; it will sound great and sing easily with few rehearsals!

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**Our Soul Waits for the Lord.** 98-3252. $1.20. Scored by Carl Schalk for unaccompanied SATB voices, the warm choral writing, harmonies, and overall sound echo back to the vocal music of Samuel Barber. Choirs will definitely enjoy singing this piece of medium difficulty.

**How Many Are Your Works, O Lord.** 98-3258. $1.20. If you are looking for a choral piece with a solo flute part that will carry over and cut through the vocal parts, this composition by Charles Callahan for SATB choir, flute, and organ is the piece for you. Commissioned by St. Patrick’s Cathedral, New York, Callahan has carefully crafted a beautiful solo flute part, choral parts that sing themselves, and an organ accompaniment that actually fits the organ! With adequate rehearsal time, choirs and assemblies will benefit from this work of medium difficulty.

**When in Our Music God Is Glorified.** 98-3268. $1.30. Donald Busarow has set this classic Fred Pratt Green text and Charles R. Anders’s tune FREDERICK TOWN for SATB choir (optional unison), optional congregation, trumpet, and organ (an optional organ setting for stanza four is also provided). Busarow uses the wonderful vocal part writing and a splendid accompaniment to produce another big, joyful anthem. Choirs will enjoy singing this, and they will sound grand with just a few rehearsals!

**Resucito, Resucito!** 98-3278. $1.20. Lorraine Floríndez has arranged Kiko Argüello’s tune and text for SA choir, keyboard, two optional trumpets, and optional guitar. It is scored for women’s or children’s choir, but I plan to use this piece with a men’s choir. In fact, any choir will enjoy singing this lively Spanish text and tune. Easy and recommended.

**The Lord Is Risen Indeed.** 98-3273. $1.20. This lively music, composed by William Billings and edited by Leonard Van Camp, will dance! Scored for SATB choir, SATB solo, and optional keyboard, the rhythmic drive and four-part choral writing are pure Billings. Choirs will love singing this piece which not only tells the singers where to breathe but also give them time to catch their breath! Highly recommended.

**Saw Ye My Savior.** 98-3247. 90c. This arrangement for unaccompanied SATB
choir of an anonymous text and a tune by Lee Dengler is a gem! Each of the four stanzas adds an additional voice: To the soprano voice of the first stanza, the second stanza adds the alto, then tenor, and finally bass. This is the right piece to use when working on unaccompanied choral singing, and choirs will greatly enjoy this easy piece.

The following octavos are published by Art Masters Studio, Inc. (AMSI).

Hark! A Thrilling Voice Is Sounding, #731. $1.25. This hymn concertato for Advent is written by Robert Wetzler for SATB choir, organ, optional handbells (3 octaves), and an optional congregational part. Wetzler’s music will be easy for a choir to sing with just a few rehearsals.

See, Amid the Winter’s Snow. #721. $1.30. Raymond H. Haan has arranged the familiar tune by John Goss and text by Edward Caswall for SATB choir with organ accompaniment and optional violin. Choirs will enjoy the winning melody and warm vocal writing. There are times when the organ accompaniment becomes very inventive and adds greatly to the work. Of medium difficulty, but recommended.

The Angel Gabriel. #736. $1.05. Ronald A. Nelson has arranged this Basque carol for SATB choir with keyboard accompaniment; he has also provided the text. If you are looking for a dancelike Christmas piece that will sparkle after only limited rehearsal time, this octavo is for you! Easy and recommended.

Once in Royal David’s City. #514. $1.20. In this Robert LeFevre arrangement of the Henry J. Gauntlett and Cecil F. Alexander carol (SATB choir with piano or organ accompaniment), the first stanza is scored for women only; the second stanza for men only; and the third stanza for SATB with exquisite four-part choral writing. The accompaniment seems to work better on the piano. Choirs will enjoy this moderately difficult piece.  

Patrick Carlin

Books

Called to Preside: A Handbook for Laypeople


Theresa Cotter has written quite a book. The introduction makes clear its intent and program: “We shall learn about liturgy, about symbols, rituals, and rites. We need to learn about presiding and practice its skills. We need to evaluate our own giftedness and remain open to the workings of the Holy Spirit. Above all we need to pray.”

Ms Cotter is a lay presider, liturgist, musician, and more. She comes from Minnesota, with degrees from St. Thomas College in the Twin Cities. What she has attempted is a course in the elementary constructs of liturgy, liturgical style, and presiding. She has done this in a work more complicated and extensive than it first appears to be. Almost all of the ten chapters have eight to ten subheads, and some of these subheads are two or more pages long.

The first five chapters explore the theory and some of the theology of presiding, then they examine the meaning of symbols, and finally they move into a simple explanation of liturgy. The last five chapters are about the actual practice of presiding, much of it presented in very specific detail. Interspersed throughout the text are anonymous quotations from people who are involved in presiding, and the sidebars contain questions for discussion or personal thought.

The book concludes with a section called “Resources” which includes a bibliography, but which is much more than such a description would indicate. It provides the names and addresses of organizations and publishers involved with liturgy.

The strength of the book lies in its presentation of the details of presiding and the clarity with which the art of leading prayer is explained. Cotter’s writing is marked by two contrasting styles: Most of the text is a type of rambling narrative, but within this narrative are mixed detailed and specific lists of sometimes more than twenty items. For my taste I find the narrative a bit too loosely constructed, but I’m not sure that most, or even many, people would agree with me.

There is only limited value for the individual in purchasing and reading the book, for much of what is said and presented calls out for discussion, dialogue, and experimentation. It would be an excellent textbook, not only for lay presiders, but also for seminarians and for deacon candidates. Many priests and deacons could benefit from such a discussion as well.

A critical point that I would like to make is that the difference between what a lay person does when he or she presides and what a priest does when he presides is not explained. The entire sacred element is missing, as indeed it should be in a text about lay presiding. But I think that somehow what it is and an explanation of why it is missing should have been included.

An additional point of criticism, perhaps of the publisher, is that in an otherwise well-laid-out book, the basic size of the text is a little too small. There is a lot of attractive white space on each page, but the text will be difficult for some people to read easily. On my scale of seven, I rate this work a strong five.

Primo Dios: Hispanic Liturgical Resource


In this new and valuable resource in the area of Hispanic ministry, the authors present a work that is part essay, part novel, part ritual, mixed with numerous other approaches. Done poorly this could have been a disaster, but here it works and it works very well. Francis and Perez-Rodriguez begin with a long essay on the relationship between “Hispanic Popular Religion and Liturgy.” While most people who are involved with Hispanic ministry would find little new here, it is well done and puts together some aspects of liturgy and Hispanic popular religion that are not usually discussed together.

Flowing from this essay the authors say: “The rituals presented in this book are not meant to be prepackaged liturgies, nor are they replacements for the official ritual books. Rather, they are meant to serve as models for liturgical celebrations with the Hispanic community in the United States.” These models are divided into four main areas, each with a number of individual rituals described. These areas are “Rites of Early Childhood,” “Rites of Later Childhood,” “Rites of Betrothal and Marriage,” and “Rites Associated with Sickness and Death.” The individual rituals under these headings include many of the popular devotional practices of Hispanic culture.

These are presented in the format of February-March 1998 • Pastoral Music
the ongoing story of Manuel and Carmen and their extended family, together with Father Kevin and Deacon Carlos. Good-hearted Father Kevin does not always understand what is being asked of him, nor does he understand why some of these requests seem so important. Manuel and Carmen find this frustrating, and Carlos bridges the gap between pastor and parishioner. This format is a good tool to teach pastoral sensitivity.

The rituals themselves are printed in both Spanish and English. They are rituals, but they contain additional elements that could be added to what is in the approved liturgical text. The book concludes with an extensive bibliography.

The overall effect is good. This is a valuable book. Compliments should be extended to LTP for an excellent format, good print, and good artwork. This is a strong five on my list of seven.

Liturgical Training Publications has also published a number of other works in Spanish. These include Los Documentos Litúrgicos: Un Recurso Pastoral ($15.00) which is a translation of their popular work The Liturgy Documents: A Parish Resource, but with new and for the most part excellent introductions and the addition of all or part of six documents that deal with la inculcación de la liturgia en un ambiente Hispano.

There is also Manual Para Proclamadores de La Palabra. Ano C ($12.00). This is the Spanish edition of the popular manual for lectors. This edition has commentaries by Juan Alfaro, parish priest at Saint Rose of Lima Church in San Antonio, that accompany the lectionary texts.

Guide for the Assembly

Cardinal Joseph Bernardin. Liturgy Training Publications, 1997. $15.00

LTP has reissued the 1984 pastoral letter on the liturgy of the late Cardinal Joseph Bernardin, originally entitled Our Communion, Our Peace, Our Promise, under this new title, in a new format, with some updated material. This noted work, presented in both in English and Spanish, has been added to LTP’s “Basics of Ministry” series.

Cardinal Bernardin originally intended to publish a new liturgical pastoral in 1997, a plan that was cut short by his death. The planned new work was intended to be a continuation of this 1984 letter. Now that original letter must stand alone, leaving to others the responsibility and honor of extending his work. Nevertheless, Guide for the Assembly is well able to stand on its own.

Thanks to LTP for the well-done work of this new and renamed document.

W. Thomas Faucher

The Mozart Effect


In this intriguing and challenging work Don Campbell has brought together much of the work that has been done in recent years on the healing and creative power of music and the restorative power of other sounds. The impetus for the work was Campbell’s own experience of healing through toning, chanting, and instrumental music. That experience, combined with reports of similar healings coming from other sources, led him to explore the research undertaken by Dr. Alfred Tomatis on the ear and hearing and on the ability of music, particularly Gregorian chant, to heal through what Tomatis has called “sonic rebirth.” That research, in turn, led Campbell to Howard Gardner’s theory of multiple intelligences (see Chapter 7, “Sound Intellect”) and to the recent research undertaken by Drs. Frances Rauscher and Gordon Shaw on what has come to be called the “Mozart effect,” which they conducted at the Center for the Neurobiology of Learning and Memory at the University of California at Irvine.

Inspired by such research, Campbell began his own Institute for Music, Health and Education at Boulder, CO, in 1988, where he has applied and confirmed much of what Tomatis has discovered. His experiments in Boulder have added to the body of research his own insights into the healing and restorative properties of toning, chanting, and musically evoked and “guided” imagery. Much of this work is summarized in the section “How Music Affects Us: A Medley” and in Chapter 6, “Sound Images.”

Subsequent insights incorporated into this book include reports on the move toward cooperative healing, especially the use of music therapy in programs where physicians and their patients “share responsibility for ... health and well-being.” Campbell notes how doctors and hospitals have also begun to pay attention to the music that is piped
Happy are the hymnal users...
into their offices or into other parts of a hospital complex. They are discovering that, if chosen carefully, such music can calm patients and even promote healing. (Dentists may have been among the first health care specialists to discover such calming and healing properties in music. Some dentists have been using carefully chosen music instead of gas or Novocain during dental surgery for years!) Campbell also reports (Chapter 8) on the use of music in care for the dying and in the grieving process. This chapter highlights especially the work of Therese Schroeder-Sheker and the Chalice of Repose Project headquartered in Missoula, MT.

Some sections of the work may seem “New Age,” such as the reports on what appears to be confirmation of Western scientific research by Eastern philosophy and experience (e.g., the Tao and Tibetan Buddhist chanting), and some of the “Miracle Stories of Treatment and Cure” in the postlude, where Campbell lists in alphabetical order, from the rapid healing of abrasions to the cure of writer’s block, healings involving music. As autobiographical and episodic accounts, these stories can only offer us hints at music’s power that require further scientific study, but they do seem to suggest, by their frequency, that there is a power in music that we are only beginning to understand and apply in creative ways.

Musicians in general will be interested in this summary of current research and in the explanations of why Gregorian chant and Mozart are better at healing and at turning on the brain than other composers of the Baroque or other eras, from the Renaissance to rap. Pastoral musicians in particular are likely to be fascinated by many aspects of the work, for here are the beginnings of the scientific grounding for the theological/liturgical claim in the Constitution on the Sacred Liturgy that the combination of “sacred music and words . . . forms a necessary or integral part of the solemn liturgy” (#112). Chapter 7 (“Sound Intelect”) will be of special interest to music educators, especially to those drawing on the educational theories of Orff, Kodaly, Dalcroze, and Suzuki. Besides giving educators an improved understanding of how music functions in the mind, this part of the text will also give them ammunition to defend their programs, especially those in early childhood education! The same material will be useful to children’s choir directors.

The book concludes with a listing of centers, institutes, and associations involved in music and healing or other forms of musical therapy, periodicals that treat these subjects, and an extensive bibliography for recommended reading. Don Campbell has also prepared two sets of recordings of Mozart’s music, guided by the research on the Mozart effect and available separately. Each set is on both compact disk and cassette. The first set, Music for the Mozart Effect (three volumes) is available from Spring Hill Music: (800) 427-7660. The second set, The Mozart Effect—Music for Children (three volumes) is available from the Children’s Group: (800) 668-0242.

Gordon E. Truitt

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Publishers

Art Masters Studio, Inc. (AMSI), 1599 8th Street, Minneapolis, MN 55414-1510. (800) 365-AMSI.


Concordia Publishing House, 3558 S. Jefferson, St. Louis, MO 63118-3968. (800) 825-3040.

Liturgy Training Publications (LTP), 1800 N. Hermitage Avenue, Chicago, IL 60622-1101. (800) 933-7094.


World Library Publications, 3815 N. Willow Road, PO Box 2703, Schiller Park, IL 60176-0703. (800) 621-5197.
Psalms of Easter:
Songs of Survival and of Celebration

BY PATRICIA DATCHUCK SÁNCHEZ

Veteran soldiers, who have recently returned from the battlefields, often share their war stories; their retelling of their harrowing experiences and narrow escapes seems to enhance their sense of celebration that all has ended well. Those who have escaped with their lives from natural disasters or from freak accidents are also inclined to recount the details of their misadventures. Patients who have recovered from life-threatening illnesses or near-death experiences are eager to chronicle their journey back to health with those who will listen. Common to all these survivors is an overwhelming gratitude for a new lease on life, so overwhelming that it somehow seems necessary to keep remembering and restating the struggle so as to better celebrate the fact that it is no more.

For the believing community of Christians, who have journeyed through the struggle of another Lenten season and, who, during the six weeks of that season have told and retold the story of Jesus’ battle with sin and death, the weeks after Easter offer an annual opportunity for remembering the great “war story” of our salvation and for delighting in appropriating, yet again, Jesus’ victory. Psalm 30, assigned to the Third Sunday of Easter, provides the community with both the words and the ambiance that such a celebration requires.

Numbered among the psalms of thanksgiving, Psalm 30 is a song sung on the other side of a difficult situation; it is a clear example of what Claus Westermann has described as a “declarative narrative.” It does not express the perspective of a “Monday morning quarter-back” full of ideas and suggestions as to how things should have gone, but rather the truthful recollection of a veteran “quarterback” who has survived several “sacks” but has emerged from the game, not unscathed but, nevertheless, a winner. In its tempo and between its lines one can almost hear the sighs of relief that an ordeal which could have ended tragically has been happily and peacefully resolved. Relieved and grateful, the psalmist is eager to give credit where credit is due, namely, to God.

In its opening verses (vv. 1-3), Psalm 30 praises God for attending to the needs of the afflicted. After crying out, the psalmist was drawn clear, healed, brought up from a hellish place, and preserved from a fatal end. The references to Sheol and the Pit in verse three have been variously interpreted. Most commentators regard this as an individual psalm of thanksgiving and suggest that the author had just survived a very serious illness which would have resulted in death and an eternity in the nebulos nether world. But God reversed that fortune and the psalmist was alive...
A "flashback." By remembering and retelling the struggle, the psalmist shows by contrast how the present blessings of freedom and restoration seem all the more wonderful.

Notice the psalmist's reference to his past sense of false security in which he boasted, "I shall never be moved!" (v. 7). Carroll Stuhlmiller suggests that this statement reflects the typical problem of "religious" people who claim special privileges from God; they especially must learn that God's gifts reach beyond what they deserve. Once cleansed from such an attitude, the psalmist could cry out more truthfully, declaring utter dependence on God.

Having put aside mourning for dancing, the psalm concludes with a fitting doxology (vv. 12-13). Just as death required a eulogy, a new lease on life requires a doxology.

By singing this psalm, Easter believers praise and thank God and recommit themselves to the new life God has given us in Christ. Although the Third Sunday of Easter is celebrated, as is all our worship, "on the other side of the crucifixion," this fact does not preclude our remembering and retelling the events whereby our salvation has been accomplished.

A hymn of praise composed to accompany the community in procession to the Temple. Psalm 100 gives voice to Israel's joy at being in the presence of its covenantal partner. A short but vibrant doxology, this psalm may form the conclusion for Psalms 96-99 which honor God as king, or for the larger collection of hymns of praise and filled with praise for the redeemer. A consensus of scholars agrees that this individual psalm was adapted for communal use and sung at the rededication of the Temple after a period of great suffering, e.g., either after the return from exile in Babylonia, or, more probably, during the period of the Maccabean revolt.

In verses 4-5, the psalmist extends an invitation to the community to join in praising and thanking God, giving the impression that one voice alone does not do justice to God; that voice must be supported by a communal crescendo of voices. As Walter Brueggemann has noted, the Hebrew verb hoda, to "give thanks" or, more properly, "to praise," is to be understood as a confessional statement, acknowledging that it is God who has given this new chance at life. More than simply expressing a feeling of gratitude, giving thanks or praising God implies a commitment made to the divine benefactor.

Within the body of Psalm 30 (vv. 6-10), the author confirms the experience of liberation from death and celebrates the opportunity for a new chance at life by retelling his story. Roland Murphy refers to this part of the psalm as a

Fourth Sunday of Easter
Psalm 100:1-2. 3. 5

Response (based on verse 3):
We are his people: the sheep of his flock.

Sing joyfully to the LORD, all you lands;
serve the LORD with gladness;
come before him with joyful song.

Know that the LORD is God;
he made us, his we are;
his people, the flock he tends.

The LORD is good:
his kindness endures forever,
and his faithfulness, to all generations.
which comprise Psalms 91-99. In either case, the hymn of praise probably accompanied a thanksgiving sacrifice or offering (see the title of this psalm: "A Psalm For the Thank Offering").

Liturgetically, the toda or thank offering required that an animal be sacrificed and a part of it burned on the altar along with part of an assortment of unleavened and leavened baked goods known as the minha. Then the rest of the animal would be cooked and, with the remaining baked goods, would become a meal to be shared by the offerer and his/her family in the presence of God. In the final verse of Psalm 100, the psalmist cites the motivation for joy and the reason for the thank offering: God's goodness and kindness are forever; God's faithfulness to the covenantal relationship with Israel is extended to all generations.

For keepers of the New Covenant made not just with Israel but with all of humanity in Jesus, Psalm 100 also serves as an invitation to praise and thank God. An appropriate gathering song for the community assembling for the eucharist, this psalm also gives voice to every believer's grateful joy at sharing once again in the sacred meal which remembers Jesus' saving sacrifice on the cross.

Frank H. Ballard has suggested that Psalm 100, with its emphasis on gladness and joyous singing, is one among many of the psalter's contributions to the great ministry of gladness. Although such cheerfulness is not altogether absent in Christian liturgies, it is not always dominant. In this season of new life and resurrected glory, Psalm 100 is both a summons to and a means of allowing our communal cup of joy to overflow with praise and thanks, because we "know that the Lord is God; God made us, we are God's." By sharing in the thank offering of Jesus which is the eucharist, we are continually being renewed in the new and everlasting covenant of God's love.

Above the portal of a mosque in Damascus, Syria, the following inscription has greeted the followers of Mohammed for more than twelve centuries: "Your kingdom is a kingdom of all ages." Written in Greek and remarkably well preserved, these words drawn from verse 13 of Psalm 145 attest to the fact that the mosque was once a Christian church and to the prominent place that this psalm has enjoyed in the worship of the church from its earli-est centuries. Prayed at the midday meal by the nascent Christian community, Psalm 145 was also sung regularly in the morning, noon, and evening services in Jewish synagogues. According to the Babylonian Talmud (Berakoth, 4b), those who prayed Psalm 145 three times daily were assured a place in the world to come. Easily dated to the post-exilic period because of its acrostic or alphabetic structure, Psalm 145 was a favorite among the Essenes of Qumran who added the refrain "Blessed be God and blessed be his name for ever and ever" after each verse.

A hymn of praise honoring God as the author of all things living, Psalm 145 is included among the psalter's songs of creation. Walter Brueggemann has defined this hymn of praise as a liturgical and unrestrained yielding of self and community to God in which the singers voice the song of all creation, acknowledging the daily experience of life's regularities which, because of God, are experienced as reliable, equitable, and generous. The only proper response to such sustained blessing is gratitude. Therefore Psalm 145 exudes a grateful joy which begins in the heart of one individual (v. 1: I will extol you, I will bless, I will praise) and reaches out to welcome and include all humankind and all creation in the celebration.

Cognizant of the fact that the entire created universe functions in a harmonious, orderly complementarity because "God is faithful in all his words and holy in all his works" (v. 13), the psalmist is content to entrust present and future existence unreservedly to God. The cause for such trust is further strengthened by the fact that God's provident power is particularly directed toward those who are "falling" or "bowed down" (v. 14). Because of God's generous love, the fortunes of the needy and downtrodden are reversed and transformed.

As the responsorial psalm for the Fifth Sunday of Easter, Psalm 145 reminds the gathered assembly of the great reversal of fortunes which we call salvation. By virtue of his redeeming death on the cross, Jesus has extended to every needy and undeserving sinner the transforming power of God's forgiving love. In grateful joy, we acknowledge both the gift and the Giver.

Notes

Hotline

Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; we encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs. Ads will be published in the next available issue, and they will be posted on the NPM Web Page—www.npm.org—monthly. Information will be available by phone as soon as it is received.

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

Position Available

DISTRICT OF COLUMBIA


FLORIDA


ILLINOIS

Director of Worship. St. Elizabeth Ann Seton Parish, 800 McHenry Avenue, Crystal Lake, IL 60014. Full-time position at 2,600+ family parish in Chicago suburb available 7/1. Organizational/interpersonal skills necessary to direct comprehensive music/liturgy programs. Yamaha Grand piano and General Music keyboard. Salary commensurate with experience. Full benefit package. Send résumé/application letter to Worship Search Committee at above address. HLP-4881.

Director of Music. St. Mary of Gostyn Church, 444 Wilson Avenue, Downers Grove, IL 60515. Full-time position available 7/1/98 responsible for overseeing music ministers. Prefer degree in music, experience with Catholic ritual/liturgical music, directing choir/cantors/handbells, proficiency in organ/piano/voice. Full benefit package. Salary commensurate with experience. Send résumé to Liturgical Search Committee at above address. HLP-4873.

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.

KENTUCKY

Director of Music. St. James Church, 307 W. Dixie Avenue, Elizabethtown, KY 42701. (502) 765-6268. Full-time po-
position in 1,450-household parish available immediately. Responsible for coordinating cantors, instrumentalists, children and adult choirs. Team ministry; requires organ/piano proficiency and music degree. Excellent working conditions; salary follows diocesan guidelines. Send resume and tape (if possible) to Rev. Richard Sullivan at above address. HLP-4884.

LOUISIANA

Organist/Pianist. St. Francis Xavier Catholic Church, 444 Metairie Road, Metairie, LA 70005. Full-time position to accompany adult and children’s choirs and direct children’s handbell choir. Requires excellent keyboard/reading skills. Salary $18,000 plus $5K-$7K in weddings, plus benefits. B.A. preferred, or equivalent experience. Send resume to Louis Hackett at above address. HLP-4883.

MARYLAND

Director of Music/Liturgy. Shrine of the Sacred Heart, 1701 Regent Road, Baltimore, MD 21209. (410) 466-6884, ext. 16. Full-time position serves as principal organist, choral director, and liturgist for parish. New 37 rank, 3 Manual Wicks organ, paid section leaders and cantors, supportive pastor, staff, and assembly. Generous salary/benefits, weddings extra. Contact Jim Kelly at above address/phone. HLP-4877.

MICHIGAN


NEW YORK

Director of Music/Organist. Our Lady of the Assumption Church, 1634 Mahan Avenue, Bronx, NY 10461. Full-time position in 3,000-family parish responsible for planning music for 6 weekend Masses, special liturgies, weddings, funerals/directing adult/children’s choirs; and supervising cantor(s). New Rodgers 950 organ. Requires knowledge of Catholic liturgy, excellent keyboard/organ/vocal/directing skills. Salary commensurate with education/experience. Send resume/2 letters of recommendation to above address. HLP-4882.

PARISH MUSIC DIRECTOR, St. Joseph’s Church, 178 West Second Street, Oswego, NY 13126. (315) 343-2160. Full-time position to provide leadership in music program at parish 45 minutes north of Syracuse in Oswego, a port city on beautiful Lake Ontario. Requires excellent organ and keyboard skills, knowledge of Catholic liturgy and music, ability to blend the best of classic sacred with a thoroughly Vatican II contemporary approach to liturgical celebration. Great condition eighteen rank Casavant pipe organ, new Clavinova, complete bell choir, children’s choir. Salary $20,000 in addition to weddings and funerals. Complete music director position description upon request to Rev. James Cesta, Pastor, at the above address. HLP-4874.

OREGON

Director of Liturgy/Music. St. Joseph Catholic Church, 800 W. Stanton Street, Roseburg, OR 97470. (541) 673-5157; fax (541) 672-3022. Full-time position in 1,300-family parish responsible for directing choirs, recruiting/training/scheduling liturgical ministers, working with grade school/Hispanic ministry/RCIA, four weekend liturgies. Requires keyboard/vocal skills. Competitive salary and benefits. Send resume to Search Committee at above address. HLP-4870.

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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.

Pennsylvania


South Dakota

Liturgy Director. Presentation Convent, 1500 North Second Street, Aberdeen, SD 57401. (605) 229-8458. Part-time position available June 1998. Requires knowledge of Catholic liturgy and liturgical music, keyboard skills, excellent communications and organizational skills, committee leadership skills. Send résumé with three references to Carmen Morrison at the above address. HLP-4875.

Virginia

Minister of Music. Holy Cross Catholic Church, 710 Clay Street, Lynchburg, VA 24504. (804) 846-5245; fax (804) 846-7022. Full-time position for minister of music/pastoral musician/organist. Must be competent in organ/keyboard, familiar with pre/post Vatican II music and liturgical styles. Degree in music and/or liturgy a plus. Salary/benefits commensurate with experience and training. Reply to Search Committee at the above address. HLP-4878.


West Virginia


Miscellaneous

For Sale: Gregorian Chant Books, Liber Usualis, Graduale Romanum, other important music, books. Originals, no reprints. Valuable, difficult to find collectibles. Write or call Dr. William Tortolano, St. Michael’s College, Colchester, VT 05439. (802) 654-2508. Going fast! HLP-4865.

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) 827-9888; write Nicholas Palmer, 1495 54th Street, Kentwood, MI 49508; e-mail wmsmail@iserv.net. HLP-4834.

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Oh, no! It finally happened: I've been recruited! As you glance through the Chapter activity listings in this issue, you'll find my name listed for director for the Arlington, Virginia, Chapter. I am proud to say, though, that our Chapter is celebrating its tenth anniversary this season. With just a few dedicated musicians in our small diocese, we've struggled together to keep things alive and well, despite many obstacles along the way. Unfortunately, some of our most active members have had to relocate or retire, and among them is Patty Pulju, who has faithfully served as our director for the past few years.

Because of my work as National Chapter Coordinator and my own belief in our Chapters, I have served over the years as our Chapter's newsletter editor, a member of the executive board, and as liaison to our diocese and to the NPM National Office; I have presented programs, hosted many events at St. Thomas More Cathedral, where I serve as director of music ministries, and ... yes . . . baked many cakes and cookies for Chapter dinners and events.

For reasons that should be obvious, I've never wanted to be the local Chapter director. But our executive board has managed to "encourage" me to assume the post on a temporary basis, until some other—more willing—subject comes along.

While I have been taking on this position in addition to my other responsibilities, I have had to remind myself of a basic truth. It came to me that my life was becoming a lot like traffic in the metropolitan Washington area, especially on the Capital Beltway, where the volume of cars, trucks, buses, and minivans often turns this multi-lane highway into a parking lot . . . almost a certainty during one of my infrequent trips "across the river" to the NPM National Office. But, I reflected as I sat inhaling traffic fumes, no matter how busy pastoral musicians get, many of us still make Chapter events a top priority, because we know that there's always time to do the things that we really want to do.

On Saturday, November 22, the Feast of St. Cecilia, more than one hundred people from the Arlington and the Washington, DC, Chapters found the time to gather in the parish hall at St. Thomas More Cathedral to experience a choral

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workshop conducted by Richard Proulx. It was indeed a miracle to see him alive and well, to share in his brilliant sense of humor, and to experience his mastery of choral development and repertoire.

As I stood in the back of the hall that day, listening to the voices unison in song, I got a lump in my throat. This, I thought, is what NPM Chapters are all about. Thanks to all of you who make Chapter work a priority for your local church.

Rosalie Beatty
Chapter Director

P.S. Don’t forget about the Chapter discount for the 1998 Regional Conventions! There’s a brief note about it in this issue—page 10—and the Chapter Directors will be getting their discount forms soon.

Altoona-Johnstown,
Pennsylvania

Christopher Walker conducted a li-
turgical music workshop on September 12-13, 1997, at St. John the Evangelist Church. A town hall meeting was held in October to discuss musicians’ salaries. In November, Paul Turnbull and Robert Long presented “One Person, Two Benches”—illustrating how to transfer techniques from piano to organ.

Rosalie Beatty
Chapter Director

Arlington, Virginia

We opened the fall season with a celebration of the eucharist hosted by St. Charles Parish in Arlington, with Rev. James Verrecchia as presider and Natalie Le and Mark Ohnmacht as coordinators; a banquet followed in a local restaurant. On the Feast of St. Cecilia, musicians from the Arlington and Washington Chapters gathered at the Cathedral of St. Thomas More for a choral workshop conducted by Richard Proulx.

Richard Gibala
Chapter Director

Boston, Massachusetts

On October 28 we held a session, titled “Leading Your Assembly’s Song with Your Musical Instrument,” at Trinity Chapel.

Meyer Chambers
Chapter Director

Buffalo, New York

Our annual “Eat, Meet, and Sing” took place on August 20 at St. Joseph Cathedral. On September 17, Msgr. Robert Mack presented “Spiritual Medicine for the Church Musician.” Sr. Judith Kubicki gave a presentation on the liturgical role of the cantor at our meeting on November 11.

Alan D. Lukas
Chapter President

Camden, New Jersey

“How to Teach Your Parish to Sing” was Ken Doran’s topic at our meeting on September 10 at St. Mary Church. On November 12, Sr. Marie Goretti, sj, gave a presentation at St. Isidore Church on singing the psalms. Fr. Glen Robertson conducted a special event on the Feast of St. Cecilia (November 22).

Nancy Deacon
Chapter Director

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Pastoral Music • February-March 1998
Cincinnati, Ohio

Our Chapter was awarded permanent status at the Awards Breakfast in Indianapolis last July. This award followed our meeting in June at St. William Church, where we celebrated the eucharist and planned our direction as a Chapter.

Dave Allen
Chapter Director

Gary, Indiana

Our Chapter was awarded permanent status at the Awards Breakfast in Indianapolis. On September 5 we met at St. Matthias Parish for a potluck supper followed by an evening of prayer and reflection. Our Lady of Grace Parish, Highland, was the setting for our second annual choral festival, November 15-16. Bishop Melczek was the principal presider, and Marie Gnamer, sssf, was the guest conductor.

Sr. Evelyn Brokish, OSF
Chapter Director

Hartford, Connecticut

Our opening Chapter meeting, on October 27 at St. Mary Church, New Haven, featured the program “Lessons and Carols of Mary.”

John R. Polletta
Chapter Director

Indianapolis, Indiana

Our Chapter members were very proud to host the National Convention in July 1997. On November 7, our annual B.Y.O.G. (Bring Your Own Group) took place at St. Matthew Parish. Nineteen groups sang for each other, and the combined groups sang a selection together as part of our prayer for the evening.

Cleavine Sampson and Charlie Gardner
Acting Co-Directors

Memphis, Tennessee

Rev. Dr. Linda Jo McKim, a nationally known hymnologist, spoke at our meeting on June 1 on the topic of hymnody in Catholic worship. On August 24, Carolyn Malish gave a presentation on recruiting, training, and directing choirs.

Jane Scharding Smedley
Chapter Director

Metuchen, New Jersey

Approximately two hundred musicians and clergy gathered on October 3 for the annual Mass for Musicians and Clergy. Most Rev. Vincent dePaul Breen was the principal celebrant.

Dan Mahoney
Chapter Director

Pittsburgh, Pennsylvania

Sister Jose Hobday was our guest speaker on September 22 at St. Ferdinand Church, Cranberry. Sister Marguerite Kropiak facilitated our October “Town Hall Meeting: Pastoral Musician Salaries.” And, in November, Jim Hess presented “Using Your Hymnal As a Choral Treasure.”

Rev. James Chepponis
Chapter Director

Providence, Rhode Island


Bill O’Neill
Chapter Director

Rapid City, South Dakota

On July 26, Mary Lou Torrye and Diana Ketel gave a presentation on the organ as the primary instrument of the church. At the fall meeting (October 18) at St. Mary Church, Angela Weber presented “Songs of Hope and Consolation.”

Sr. Eleanor Solon, OSF
Chapter Director

Scranton, Pennsylvania

At Holy Rosary Church on September 23, Fr. Robert Simon’s presentation was titled “The New Lectionary: Inclusive Language: Readings, Psalm Settings.” On October 13, Joan Turel examined the roles of the cantor, choir, and congregation when worshipping. Tom Fallon gave a presentation on November 18 on the care of the voice for cantors and choirs.

Mark Ignatovich
Chapter Director

St. Petersburg, Florida

Chapter members met at the Cathedral of St. Jude the Apostle on August 31 for Dr. William Picher’s demonstration of the new organ. Chapter members worked with Scott Soper in a two-day workshop, October 10-11.

Joanne Johnson
Chapter Director

Washington, DC

A potluck and prayer supper on September 14 at Holy Redeemer Church, College Park, opened the new season. David Nastal was the guest clinician on October 18, when musicians from the Arlington and Washington Chapters met at Our Lady of Mercy Parish, Potomac, MD. David, who conducts a program involving 200 youth in his parish, brought members of his youth choir from Newport News, VA, to demonstrate rehearsal techniques.

Joyce Kister
Chapter Director

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A R I Z O N A

CHANDLER
February 27-28
Concert and workshop featuring David Haas at St. Mary Catholic Church. Contact Miriam Tardibuo at (602) 963-3207.

C A L I F O R N I A

ANAHEIM
February 19-21
Los Angeles Religious Education Congress. Workshops focus on musical worship and on worship with children. Contact Adrian Whitaker at (213) 637-7352.

F L O R I D A

ORLANDO
March 22-25

I L L I N O I S

ROSEMONT
March 6-8
The 22nd Annual Great Lakes Pastoral Ministry Gathering. Theme: Bring Forth the Treasure New and Old. Conference aims to explore the dynamic relationships between the established and the innovative, the old and the new. Keynote: Richard Rohr, OFM. Other main speakers include John Shea and Carole Eipers. Break-out sessions feature a variety of subjects by about 20 presenters. Place: Holiday Inn O'Hare, Chicago (Rosemont), IL. Contact: Terry Wessels at Conference Services by Loretta Reif, PO Box 5226, Rockford, IL 61125. Phone: (815) 399-2150; fax: (815) 332-3476. E-mail: confserv@wwa.com.

I N D I A N A

VALPARAISO
April 21-23

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

CAMBRIDGE
February 16

M I C H I G A N

DETROIT
February 12-14
Central Division Convention. American Choral Directors Association. Contact: ACDA, PO Box 6310, Lawton, OK 73506-0310. Phone: (405) 355-8161; fax: (405) 248-1465; e-mail: acda@sirinet.net.

GRAND RAPIDS
February 27
St. Cecilia Music Society in concert. Theme: “Sing My Children” An event in the Basilica Series. Place: Basilica of
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BLOOMINGTON
May 28-31

National Association for Lay Ministry Conference. Theme: Ministering in the Spirit: From Communion to Mission. Place: Radisson South Hotel, Bloomington, MN. Contact: National Association for Lay Ministry, 5420 South Cornell Avenue, Chicago, IL 60615-5604. Phone: (773) 241-6050; fax: (773) 241-6061.

MINNEAPOLIS
March 12-14

North Central Division Convention, American Choral Directors Association. Contact: ACDA, PO Box 6310, Lawton, OK 73506-0310. Phone: (405) 355-8161; fax: (405) 248-1465; e-mail: acda@sirenet.net.

NEVADA

RENO
February 19-21

Western Division Convention, American Choral Directors Association. Contact: ACDA, PO Box 6310, Lawton, OK 73506-0310. Phone: (405) 355-8161; fax: (405) 248-1465; e-mail: acda@sirenet.net.

NORTH CAROLINA

FAYETTEVILLE
March 4

Concert by the American Boychoir. Place: St. Patrick Catholic Church, Fayetteville. Contact: Darren Dailer, St. Patrick’s Music Series, 2840 Village Drive, Fayetteville, NC 28304. (910) 323-2410, ext. 117; fax: (910) 323-3006.

OREGON

PORTLAND
March 5-7

Northwestern Division Convention, American Choral Directors Association. Contact: ACDA, PO Box 6310, Lawton, OK 73506-0310. Phone: (405) 355-8161; fax: (405) 248-1465; e-mail: acda@sirenet.net.

PENNSYLVANIA

ERIE
February 15-16

Anglican Association of Musicians Pastoral Music • February-March 1998

Region III Midwinter Conference. Theme: Remember the Future? Conference leaders: The Rev. Leonel Mitchell, Dr. Patrick Allen. Place: Holiday Inn Downtown. Contact Sharon Harrington at (814) 452-1607; e-mail: sharharr@aol.com.

PITTSBURGH
February 22


RHODE ISLAND

PROVIDENCE
February 5-7

Eastern Division Convention, American Choral Directors Association. Contact: ACDA, PO Box 6310, Lawton, OK 73506-0310. Phone: (405) 355-8161; fax: (405) 248-1465; e-mail: acda@sirenet.net.

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SOUTH CAROLINA

CHARLESTON

February 26-28

Southern Division Convention, American Choral Directors Association. Contact: ACDA, PO Box 6310, Lawton, OK 73506-0310. Phone: (405) 355-8161; fax: (405) 248-1465; e-mail: acda@sirinet.net.

TEXAS

CORPUS CHRISTI

March 26-28

Southwestern Division Convention, American Choral Directors Association. Contact: ACDA, PO Box 6310, Lawton, OK 73506-0310. Phone: (405) 355-8161; fax: (405) 248-1465; e-mail: acda@sirinet.net.

HOUSTON

March 20-21


ENGLAND

LONDON ET AL.

March 12-19


FRANCE

PARIS ET AL.

February 16-23


Please send information for CALENDAR to: Rev. Lawrence Heiman, C.P.F.S., Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272; fax: (219) 866-6100. E-mail: LHHEIMAN@SAINTJOE.edu.

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