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We explore Leading Worship with Adolescents. In 1997, the National Federation for Catholic Youth Ministry published a document, From Age to Age: The Challenge of Worship with Adolescents, providing directives and suggestions about liturgy for those in youth ministry. The third chapter—and longest section—of the document, “Principles for Vibrant Worship with Adolescents” (#48-75), deals specifically with areas of concern to every reader of Pastoral Music. While members of the NPM Standing Committee on Youth were part of the admirable process used to develop From Age To Age, we have chosen to present the heart of the statement to all of our members, using our standard procedure for addressing such documents.

We have reprinted “Principles for Vibrant Worship with Adolescents” in this issue, and we have invited representatives from our field to comment on those specific sections that deal with the role of music in worship—“Vibrant Worship Has a Youthful Spirit in Music and Song” (#64-67)—reflecting from their experience on what should be reinforced in these paragraphs, what should be challenged, and what is missing. I believe that in the future, based on the approach to such reflection proposed by James and Evelyn Whitehead in their book Method in Ministry as it was presented at the NPM Colloquium in February, that we will ask our writers to comment on a document not only from their experience, but from their tradition and their cultural perspective as well.

All of our authors are enthusiastic about the whole document, not simply about the section that deals with music, because this statement surfaces key issues for all in ministry. In regard to musical liturgy, repertoire issues emerge, but in a variety of ways. Ricky Manalo, for example, considers the “entertainment” issue from a theological perspective. Elaine Rendler raises the “ritual function” versus “sacred music” issue. David Brinker observes that the document speaks about music but it omits a real discussion of “texts.” And David Haas invites a reconsideration of several “hot” topics: “entertainment” in music, “liturgical concerts,” contemporary Catholic Christian Music composers, and, once more, the question of using music from the pop culture in worship.

Highlighting this issue is a wonderfully clear article by Leisa Anslinger, chairperson of the NPM Standing Committee for Youth. Her article, “Young People Respond . . . to Good Liturgy,” is worth reading and re-reading. Here are some teasers from several of the articles for further reflection.

“Novelty is not always a requisite in worship with adolescents.” David Brinker

“Unless we travel some distance into the world of youth and live in their village, we can never hope to evangelize and speak to them.” David Haas

As NPM prepares for another summer of four Regional Conventions and fourteen summer programs, I come to the membership to invite their participation in each of these programs. Your active participation is vital; it is the lifeblood of our membership organization. And I call upon each and every one of our members who is reading this column now to invite someone to participate with you in one of these programs. We need you to reach the cantors, the handbell ringers, the choir directors who may not be members of NPM and who, therefore, do not receive our announcements. And be sure to invite someone young, too!

VCF
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Association News

Conventions Update
Registration Deadlines Approaching

Don't miss your opportunity to register for this year's Regional Conventions at the NPM members' discount price. Here are the deadlines for advance registration:

- **May 30:** Region II—Grand Rapids, MI (June 30-July 3)
- **June 15:** Region IV—Helena, MT (July 14-17)
- **June 29:** Region III—Dallas, TX (July 29-August 1)
- **July 11:** Region I—Cherry Hill, NJ (August 11-14)

Schools & Institutes Deadlines Coming Fast

The advance registration deadlines for the earliest of this summer's NPM Schools and Institutes are approaching even faster than those for the Regional Conventions. Here are the deadlines coming up in May:

- **May 12:** Handbell School, Arlington, VA (June 11-13)
- **May 18:** School for Organists & Choir Directors, Belleville, IL (June 15-19) and Pastoral Liturgy Institute, Tampa, FL (June 22-26) and Gregorian Chant School, Atlanta, GA (June 22-26)
- **May 19:** NPM Retreat, Encino, CA (June 18-20) and Cantor-Lector Express, San Luis Obispo, CA (June 19-21)
- **May 27:** Cantor-Lector Weekend, Reading, PA (June 26-28)

Advance registration deadlines for all but one of the other NPM Schools and Institutes are in June; the earliest of these is June 16 for the Children's Choir Director School in Pittsburgh, PA (July 16-18).

Members Update
Catholic Music Educator Goes On-Line

The Board of Directors for NPM's Music Educator Division decided at its February meeting to cease publication of the Division's journal, Catholic Music Educator, which has appeared five times each year for six years, and replace it with an electronic version that will be posted six times each year to the Music Educator section of NPM's web page, plus a quarterly newsletter that will retain the Catholic Music Educator name. Access to the on-line articles will require that members' names be included in the MusEd list, and members must use a special code word to access that part of NPM's on-line service. The list will also be used by the MusEd Board to communicate directly with members of the Division. The Board made this change in order to improve communication with members of the Division and, at the same time, to cut the growing costs of publication, with the goal of maintaining a strong organization to serve the needs of music educators on national, regional, and diocesan levels. This change was announced to members of the Music Educators Division in the March 1998 issue of Catholic Music Educator, the final issue of volume six of that journal.

Invitation to Members: Share International Liturgical-Musical Interests

Father Virgil Funk, NPM President and a member of Universa Laus, an independent international study group founded in 1965 for research into and reflection on liturgical music, is forming an ad hoc committee of NPM members with an interest in the liturgical-musical concerns, problems, and research of nations beyond North America, such as those in Europe, Asia, the Middle East, and Central and South America. This invitation goes especially to members who have traveled in these countries and who have the requisite language skills to share on a regular basis with liturgists/musicians from outside North America. Please send your name, address, the country or area of your interest, and a description of your language skills to: Rev. Virgil C. Funk, NPM-UL Ad Hoc International Committee, 225 Sheridan Street, NW, Washington, DC 20011-1492. Fax: (202) 723-2262; e-mail: NPMSING@npm.org.

Keep in Mind
Joseph Shinichi Suzuki, a Catholic musician who brought Japan interna-
tion fame by developing his own method of training very young students in violin, died of heart failure on January 26 at his home in Matsumoto City, northwest of Tokyo. Suzuki, originator of the Suzuki Method of training talented child violinists, died at the age of 99. Born in Nagoya, Japan, where his father was a violin maker, Suzuki graduated in 1916 from a commercial high school before going in 1921 to study under Karl Klingler in Berlin, Germany, where he later converted to Catholicism.

**Meetings & Reports**

**AGO/ECS Composition Competition**

The American Guild of Organists and ECS Publishing have announced the composition topic for the Seventh Biennial AGO/ECS Publishing Award in Choral Composition. It is to be a work for SATB chorus, harp, and organ, approximately four to eight minutes in length, in which the organ plays a distinctive and significant role. The text of the work must be suitable for religious services of various kinds. Compositions and entry forms must be postmarked by September 30, 1998, and the winning entry will be performed at the 1999 AGO Regional Conventions and at the National Convention in 2000. For additional information and an entry form, contact: 1998-99 AGO/ECS Publishing Award in Choral Composition, American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, NY 10115. Phone: (212) 870-2310; fax: (212) 870-2163; e-mail: info@agohq.org.

**National Dance Registry**

The Sacred Dance Guild is forming a national registry of sacred dance companies, groups, choirs, and soloists as a basis for a national sharing of ideas, performances, and fund raisers. For additional information on the registry or the work of the Sacred Dance Guild, contact: Carla Kramer, SDG Membership Director, 2558 Delaware Street, Wickliffe, OH 44092. Phone: (216) 585-1676; e-mail: Rkram@aol.com.

**Composer-in-Residence for Spirituals Foundation**

Jacqueline Butler Hairston was the composer-in-residence for this year's Mastery of Music program at the "Negro Spiritual" Scholarship Foundation, February 14, in Orlando, FL. Eight finalists competed for the Grady-Rayam Prize, a $2,500 scholarship awarded to male and female winners of the vocal competition, named for Most Rev. Thomas J. Grady, retired bishop of Orlando, and Curtis Rayam, a world-renowned opera singer from central Florida. Ms. Hairston, who has arranged music for Kathleen Battle, Christopher Parkening, Leontyne Price, and others, is currently a faculty member at the University of Creation Spirituality in Oakland, CA. As composer-in-residence, she worked with eight finalists in the scholarship competition, preparing them to sing her arrangement of the spiritual "You (and I) Can Tell the World." For additional information on the scholarship program, contact: Raymond T. Grant, "Negro Spiritual" Scholarship Foundation, 339 Broadway Avenue, Orlando, FL 32803.
A New Composers' Forum

BY JOHN FOLEY, SJ, WITH TONY BARR

Five generations of published liturgical composers gathered at St. Louis University from January 26 to 28 to reflect on their more than thirty years of experience in music and liturgy, and to share common hopes and concerns. The three-day meeting, called the Liturgical Music Composers' Forum, was sponsored by the Center for Liturgy at Saint Louis University.

Forty-eight participants ranging in age from twenty-five to seventy-five responded to an invitation from the Center for Liturgy to come together for this historic meeting of published liturgical composers. Meeting each other, in some instances for the first time, were such people as Lucien Deiss, c.s.s.p., an influential member of Vatican II's Consilium on the Liturgy, Bob Hurd, Grayson Warren Brown, James Chepponis, Carey Landry. The generations of composers who came after Deiss greeted one another as companions. Bob Dufford, John Foley, Roc O'Connor, and Dan Schutte (four of the former "St. Louis Jesuits") shook hands with David Haas, Marty Haugen, and Jan Michael Joncas (the "Minnesota composers") who in turn said hello to "the three Brits," Christopher Walker, Paul Inwood, and Tony Barr. Established writers such as Steve Warner (Notre Dame Folk Choir), Marty Willett, Steve Janco, and Leon Roberts encouraged those from a new generation of composers, including Jaime Cortez, Ricky Manalo, Timothy R. Smith, Tom Lawler, and Ray Guiao.

Little Musical Sharing, Paradoxically

Paradoxically, there was little musical sharing. Those in attendance reported that they were happy this year just to have time for talk, networking, and learning about one another. Only once did the group sing together, at evening prayer, a rich and powerful moment. Chants for this service were drawn from the Benedictine Camaldolese tradition and led by Bro. Cyprian (Daniel) Consiglio, with Sr. Suzanne Toolan providing a graceful offering of incense.

Agendas for the conference were prepared in advance by the Center for Liturgy staff in response to an advance polling of participants. Format for the various sessions differed, but one particularly noteworthy session was built around a participative panel, which placed the composers in four concentric circles of chairs around the three panel members, Marty Haugen, Dan Schutte, and Ricky Manalo, who began the discussion. Any member of the circled composers could join the discussion simply by occupying one of two empty chairs in the center.

There were also plenary sessions in which topics were brought up by participants, as well as full papers that were presented, discussions, and small group sessions. A festive banquet, held at the University's historic Cupples House, featured a welcoming talk by University president Fr. Laurence Biondi, sj, and an explanation of Cupples House history by Fr. Maurice MacNamee, sj, the man who directed the building's reclamation project. Carol Marie Hemish, ssnd, associate director of the Center for Liturgy, was in charge of the practical flow of the conference.

At the opening session each composer shared a part of his or her story. Participants were familiar with each other's work to varying degrees, but most had never had an opportunity to get to know the others personally. They told of their aspirations, dreams, frustrations, and their understanding of their ministry as composers. Gradually a commonality emerged from the disparate yet similar stories.

Then prepared presentations and discussions began. John Foley and Jan Michael Joncas gave papers on the past and future of liturgical music in the United States; Fr. Frank Quinn described matters relating to the official Church,
and Bob Hurd spoke of the identity of the assembly.

From the “Hymn Sandwich” to Composing for Particular Needs

Fr. Joncas’s talk, entitled “Where We Have Been,” reviewed the past thirty-five years’ development of music and liturgy. He identified three phases in American Catholic music. In the early years after Vatican II the task was to produce a repertory in English. During this phase there were four-hymn Masses, sometimes called the “hymn sandwich,” featuring liturgical songs with popular language and style, ready accessibility, and “relevant” topics.

The second phase began, he said, with the 1972 publication of Music in Catholic Worship by the U.S. Bishops’ Committee on the Liturgy (BCL). In response to this influential and balanced directive, the four-hymn “Mass suite” was gradually replaced by acclamations, responsories, and other direct liturgical compositions that set the texts of the liturgy. Classical composers such as Alexander Pelcquin wrote music with an “American sound”; folk-popular style music reached a new level of sophistication with the compositions of Weston Priory, the Dameans, and the St. Louis Jesuits; from Europe came liturgical music by Lucien Deiss, Joseph Gelineau, Huub Oosterhuis, and Bernard Huijbers.

The third phase has been marked by the creation of music for ritual units and specific ritual use, the replacement of soloists by liturgical cantors, the broadening of instruments from organ or massed guitars to embrace piano, bass, drums, and even richer orchestral accompaniments.

John Foley, director of the Center for Liturgy, talked about “Where We Might Be Going.” The sheer volume of published liturgical music today, he said, makes for problems of selectivity by the parish. If each of the forty-eight composers in attendance were to publish a new collection of, say, twelve pieces this year, that would mean the appearance of nearly six hundred new liturgical titles in just the coming year, added to the extensive catalogue of music already in print. At this rate, he observed, the work of these composers alone in the next decade would add more than six thousand pieces to the repertory. Foley noted that parish liturgists not only cannot use all this music, but cannot even review it.

There are several possible results of this flood. First, it is probable that publishers will become less hungry for new compositions. Second, the practice of treating music as a “disposable” commodity will surely continue, that is, using popular liturgical compositions for a number of years and then dropping them out of the parish repertory (or the published collections) in favor of other, newer compositions. Third, composers will purify, analyze, and refine their own musical judgment as to what to write and how to write. They will continue to aim their writing at particular liturgical needs rather than at liturgy in

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Focus on the Assembly

Rev. Frank Quinn, op., of the University’s Aquinas Institute, reported on progress on the U.S. adaptation of the revised Roman Sacramentary. The revised book, he thought, may still be about two years away. Quinn, head of the music committee for the International Committee for English in the Liturgy (ICEL), believes the makeup of the new sacramentary will show the importance of music in celebrating liturgy, since it will put musical settings in a prominent place. Also, it devotes much attention to the eucharistic prayer, and, according to Quinn, the richness of its acclamations will allow the assembly to claim their rightful role as ministers of the eucharist.

Discussion on a recent statement from the American Bishops’ Committee on the Liturgy (BCL) followed Fr. Quinn’s presentation. Participants noted that this document regulates use of acclamations within the eucharistic prayer, and that therefore it also places new regulations on the role of the singing assembly. Composers worried that the new, stricter regulations would make the job of writing for the actual texts of Mass less attractive as time goes by, and that the Church in the U.S. would be poorer liturgically because of this. Consequently a communiqué was issued, signed by all forty-eight participants, calling for openness and continued dialogue between composers and the BCL in crafting the celebration of the eucharist into the Third Millennium of Christianity.

Bob Hurd’s presentation on the role of the assembly in the Mass began with the premise that members in the pews are true celebrants of the liturgy, not simply attendees. This insight from Vatican II is sometimes ignored, he said, leaving assembly members to function as an audience. The “assembly” includes the presider and ministers, but it also includes people in the pews. The assembly is the whole local church at worship. Various liturgical roles, such as lector, cantor, choir director, and acolyte have assumed a higher profile in the assembly than the role of the other gathered believers only because they have been empowered by the people to help the whole assembly celebrate. Vatican II was not a choice between the transcendent and immanent God, Hurd noted, but a realization of both aspects.

In discussion Fr. Deiss pointed out that the term “participation,” a word associated with the assembly’s role in worship, should perhaps be retired.

The term “participation,” a word associated with the assembly’s role in worship, should perhaps be retired.
otherwise goes on outside them. In truth, they own the entire event, since the power to celebrate Mass comes from baptism. Foley pointed out that Catholic publishers play an immense role in determining not only the music which will be made available for worship but also, as a result, the way liturgy will be shaped in the decades to come. While acknowledging the marketing realities of publishing, participants felt that the future of liturgy was nevertheless too important to be left in the hands of any one group, no matter how competent members of that group may be.

Texts, Royalties, and Composition

A discussion also took place on publishers, composers, and ICEL. Participants thought that ICEL relies for its budget on royalty payments from texts to which they hold the copyright. But many composers were disturbed by the thought of attaching a price to the use of sacred texts that belong to Church tradition. Musical settings of eucharistic prayers, for instance, cannot be published except by paying a fee to ICEL. A particular bone of contention is that publishers deduct royalty payments to ICEL from the composer's fees. These conditions serve as a disincentive for composers to set official liturgical texts such as the eucharistic prayer. It was noted that some texts, such as the Gloria and the Lord's Prayer, are held by the English Language Liturgical Consultation (ELLC, formerly ICET, the International Consultation on English Texts); these texts are considered to be in the public domain and require no copyright fee.

Other difficulties surrounding the composition of music for official Church texts came up in discussion. When official texts change, a composer's published musical setting often becomes obsolete. Since many of the participants have found themselves in this situation already (some have been in it more than once), they asked how long the new texts would remain in force. Because composers devote considerable time, effort, and money to the composition of liturgical music, they pointed out, it becomes counter-productive to set official texts which are likely to change, especially for composers whose livelihood depends on publications. This concern applies also to official rulings by which biblical texts are approved for liturgical use, most especially which psalters may be used.

The composers also hoped for constructive dialogue between themselves as a group and their respective publishers. Composers thought that publishers together with composers should seek to establish informed dialogue with English-speaking national liturgical conferences. This dialogue is especially urgent in cases where commissions lack musician members and consist of people who may not be best suited to make decisions about the role of music in worship. The concept of grass-roots publishing was raised, in which composers (either individually or cooperatively) form their own in-house ventures to distribute music which the major publishers are unwilling to market. England pioneered this manner of distribution in the mid-seventies, with composers like Tamblyn, Walker, Barr, Inwood and Dean among others founding their own companies, which flourish to this day. The advent of electronic media and the worldwide web could be harnessed as avenues for further promoting liturgical music. As one participant asked, "How far have we come from those early days in the '60s of furtively mimeographing shared materials from underground and emerging grassroots churches!"

"How far have we come from those early days in the '60s of furtively mimeographing shared materials from underground and emerging grassroots churches!"

Other points made in the discussions included Carey Landry's proposal to establish a scholarship fund for the formation of new liturgical composers. This suggestion matched the strong value the participants felt in encouraging new composers—both the ones present and others now emerging. David Haas addressed the increasing alienation between youth and current styles of liturgical celebration, driving young people to more charismatic styles of worship.

A few ideas surfaced in smaller discussions but did not get to the whole group. Among them was a proposal that publishers host liturgical music institutes for general attendance, to supplement those already sponsored by NPM. There was also a small group discussion of the purpose of liturgy, in particular its eschatological character, through which God's kingdom will become a reality in this world. If liturgy is about building a better world, then perhaps liturgical texts ought to be broader than they are and not always theocentric. Perhaps there is a need for texts which speak clearly to the assembly about their vocation as a pilgrim people who are seeking a new promised land where justice and harmony will be restored.

A Challenge to Optimism

At the end of the meeting, Fr. Deiss offered a challenging note of optimism. America has succeeded in putting people on the moon, he noted, has affirmed the roles of the laity in parish liturgical celebration, and has advocated the importance of women in the Church. He saw the mission of the composers' group to offer a constant challenge to structures which restrict assembly involvement in worship. Insist on dialogue, he said. This leadership, Fr. Deiss observed, is America's gift to the Church in the coming millennium.

Attendees gave highly positive marks to the Forum, and said that they look forward to another gathering. The Center for Liturgy will survey composers to plan when and where this might take place.

Notes

1. Readers may remember an earlier—and distinctly different—organization which also used the title "Composers' Forum." It was founded by Robert Blanchard in October 1970 as a national center for liturgical research dedicated to the composition of music for the new English liturgical texts, and it was directed by him until its dissolution in August 1977. Mr. Blanchard was honored by the NPM Chapter in Charleston, SC, in May 1991 "for his outstanding contribution to the development of liturgical music." Among the composers whose music was published by the Composers' Forum were Richard D'Ool, Howard Hughes, Jr., Ralph Verdi, CWS, and Rory Cooney.

2. This practice already takes place regularly in the popular/folk variety of liturgical composition.

3. Editor's Note. English composers might not have been quite such pioneers in this approach. One might mention, in addition to the original Composers' Forum, such similar U.S. ventures as Cooperative Ministries.
Leading Worship with Adolescents
Young People Respond . . .

to Good Liturgy

BY LEISA ANSLINGER

Another called my office recently, inquiring about a new ensemble being formed in our community. Her questions included the usual details about rehearsal times and the commitment involved, and one not so unusual but still disturbing inquiry: “My son says he might also be interested in singing . . . Would it be OK for him to come?” My response, an enthusiastic “Of course” drew this reply: “He said that was what you would say, but I simply couldn’t imagine you wanting someone his age!”

My experience in recent years, as we have made it clear to our community that our young people are welcome to minister and are encouraged to participate in any way they feel drawn, is that the young people understand the open invitation implicitly; it is our adults who often doubt, question, and feel certain we are asking for difficulty. Yet our gathering around the Lord’s table should know no boundaries, no divisions. And by offering all the opportunity to minister, we employ clear visual and auditory signs that all should be active!

A Challenge for the Church

The task of gathering people whose lives and means of expressing their faith differ from those of the average adult participant in worship is a challenge that affects not only our youth, but the entire church in its understanding of itself and its people. Meeting this challenge will determine, to a great extent, the future ability of the church to bring people into its body and to bring the Body of Christ to the world. While the youth of today will outgrow their particular needs as youth as they move toward young adulthood, this discussion of their role in parish worship affords us the opportunity to evaluate far broader questions about our understanding of the church and its worship. It is just such a self-evaluation on which this article will focus. Second, we need to reflect on questions that we as pastoral musicians must consider regarding young people and their role in music ministry, for the church today and for the future of our profession.

The Constitution on the Sacred Liturgy (#11) reminds pastors, who hold the primary responsibility for a parish’s worship life, to realize that “when the liturgy is celebrated something more is required than the mere observance of the laws governing valid and lawful celebration; it is also their duty to ensure that the faithful take part fully aware of what they are doing, actively engaged in the rite, and enriched by its effects.” In order for people to be actively engaged in the rite, they must be drawn in by the words used, by the music employed, and by the style of celebration in such a manner that they feel compelled to worship, and to leave prepared to live the challenge of the Good News of Jesus Christ.

Young people understand the open invitation implicitly; it is our adults who often doubt, question, and feel certain we are asking for difficulty.

What we must consider here is the nature of participation by youth in the liturgy: When they are encouraged to participate most fully in the community’s worship, many believe, youth meet with particular challenges, at times, obstacles, to their complete involvement. It is the firm belief in the inevitability of such obstacles, I believe, that leads parishes to establish “youth Masses” or other efforts that segregate youth from the rest of the community. By taking actions like this, leaders of parish worship understand themselves to be meeting the developmental needs of adolescents at a time in their lives when questions about God, mystery, and the meaning of life are wrapped up in the natural questioning of all that the established order holds dear, particularly that segment of the established order constituted by their parents.

What my experience tells me, however, now that I have worked as a high school counselor for twelve years, is that the very things adults believe to be disturbing to youth concerning worship are the things youth question very little. When I was directing a “liturgy choir” composed of high school students, for example, I was not asked for music that sounded like it came from the local radio station or from MTV. I was asked, often and vehemently, why adults don’t participate in their Sunday celebrations of the eucharist. I was challenged at times to respond to parish practices that excluded youth from
virtually all means of involvement, particularly from music ministry. I was asked why some parishes employ the best of both traditional and contemporary repertoire, while others seem to care little if their people sing or not. I was asked if I really believe what I sing about justice, mercy, and a God of compassion by my idealistic youth, voicing the concerns of their generation, looking around at the destruction of our time.

Our young people respond to simple and to simply sacred music and forms of prayer.

Young people crave a time set apart to dwell on those things that are “larger than life” and to develop their belief system. Community prayer affords such time, and it offers opportunities to come face to face with mystery and love, in space known as sacred and in a way that draws on the sacred in each of us. In a recent address about liturgy with youth delivered at the Catholic Campus Ministry National Convention, Monika Hellwig said that “some adults make the mistake of assuming that for young people that means jazzy liturgy in styles that mimic the entertainments the young people seek out. If we had no other indication to the contrary, the Taizé experience alone would be a powerful contradiction to that idea.” Personal experience verifies Hellwig’s statement: Evening prayer, Taizé refrains, seasonal gathering and/or sending rites—regardless of age, our young people respond to simple and to simply sacred music and forms of prayer.

A Day Not So Different From Other Days

One of my most vivid memories of my years working in the high school was the day of the Oklahoma City bombing. It happened also to be the day our liturgy choir was to serve as ministers of music for the day’s celebration of the eucharist for the National Catholic Educators Association National Convention. We had an early final rehearsal and lunch, then transported our group by bus to the convention center. What was to be a joyful occasion became something else as the day progressed and came to be shaped by video images and the experience of blocked streets near our own Federal Building. Arriving at last at the room which was serving as the worship space for the convention, we gathered as people entirely too aware of the world around us. We prayed for those in a community not too far away; we lifted their pain and our own taut nerves to the Christ on the cross; we rested
in the hope of the Risen Lord on a day that happened to be in the octave of Easter; and we celebrated the sacrifice of the Mass with people from throughout the United States . . . adults, children, young people, all worshiping and praising God together, knowing in our hearts that the world would never be the same.

How different was that day from any other in our parish communities? Not very. We come to our parish churches having viewed the evening’s news or having heard the morning’s radio report. Our streets are filled with the poor and marginalized about whom we hear and read, the ones whom our Scriptures tell us are “blessed.” Our homes are sources of tension and frantic rush. Do our young people see or hear any less? Most certainly not; if anything, in their youth they see and hear more than we who are older. They have not yet built defenses against the pain, and they can still imagine themselves to be part of the solution. They need to know that they are to be kingdom-builders. Separating them from the community of believers serves neither the adult nor the young population.

Much to Offer

The statement From Age to Age points out the iconic role that young people play for the whole church:

> The church looks to the youth, indeed the church in a special way looks at herself in youth. Just as youth are adolescents, coming to maturity, so the church is called be a people growing into the full stature of Christ. Those who are called to worship, especially to the table of the Eucharist, are invited to understand themselves as a people who are “on the way,” a “pilgrim people” who are celebrating “what is” in the firm hope of “what is to be.” Youth, then, challenge the rest of the church not to become settled and sedentary, never to experience itself as fully established or absolutely complete. Youth—in their vitality, their questioning and exploration, their stretching, their transition from childhood to adulthood, their need for dependence in the middle of searching for independence—in all these things, youth mirror for us the face of a church with a youthful heart. Youth engage us in a sense of wonder and awe about the present that evokes a joy and hopefulness for the future.²

Young people, we know, have much to offer their communities. Most pastoral musicians have encountered high school youth who enliven their ensembles or choirs and who give them hope for the future. It is both enlivening the present and hoping for the future that should lead us to look closely at our practices where young people are concerned. Communities that go out of their way to engage elementary, junior high school, and high school age youth are communities that understand that age (or lack of it!) does not preclude the movement of the Holy Spirit, and that the benefits of including youth must outweigh the occasional challenges. Such communities also understand that by taking the directives of the Constitution on the Sacred Liturgy, Music in Catholic Worship, and the other documents to heart, liturgy done well will nourish all, so that all may more fully live the life of Christ; liturgy forms us as faithful members of the Body of Christ, regardless of age.

All that having been said, not only do we owe our communities vibrant worship that engages all of the faithful, but the participation of our youth is of eminent importance as we consider the future of our profession. While the professionalism of music ministers requires competence and thorough understanding of both liturgical and musical disciplines, young people must be encouraged to take part in music ministry if we hope to have pastoral musicians for the next generation. People will not consider fields to which they are not exposed. Just as our adults often need a personal invitation to become involved in any ministry, young people need the same. A young person invited and encouraged now as a vocalist or ensemble member may be your parish’s next director of music ministries! What a gift you can give your community now and for the future!

Notes

Principles for Vibrant Worship with Adolescents

BY THE NATIONAL FEDERATION FOR CATHOLIC YOUTH MINISTRY

This article is the third chapter of From Age to Age: The Challenge of Worship with Adolescents, a statement by the National Federation for Catholic Youth Ministry published as one part of a multi-year response to concerns regarding youth participation in worship. It addresses liturgical participation by adolescents between the ages of thirteen and nineteen, who would be in school grades six through twelve. The statement was sparked by a National Youth and Worship Forum in November 1995; boxed quotes that accompany this article come from participants in that forum. NPM was a contributor to the dialogue that produced this document. The paragraph and endnote numbers are those in the original document.

I Vibrant Worship with Adolescents Celebrates Their Involvement in the Church’s Life and Mission

Liturgy is grounded in the life of Jesus and in the church’s experience of Christ. Liturgy celebrates our participation in the Mystical Body of Christ at work in the world. It is our lives that first give praise to the Creator. Without the experience of living the Christian life, liturgy can be an empty ritual for adolescents. Therefore, all the ways in which the church ministers to its youth and involves them in an active Christian lifestyle help to make the liturgy a more vibrant celebration for teens. Through a comprehensive youth ministry, youth are more ready to greet Christ present in Word and Sacrament.

To respond effectively to the diversity of its young people, the local community needs faithful adults willing to minister to and with adolescents in a variety of settings. Peer ministries are also important to creating a comprehensive youth ministry. All these efforts work together to help youth understand that the liturgy is the summit toward which the activity of the church is directed; it is also the source from which all its power flows.

Being an adolescent in today’s media-dominated culture is difficult and different from the experiences of previous generations. We trust in the Spirit of Christ to manifest the faith and show forth its newness in cultures which have been secularized and desacralized. We need to hear the stories of struggle and joy of being a Catholic Christian in the schools, neighborhoods, and work places of this generation. We want to stand with youth and support them in living the Christian life.

Parishes and Catholic schools demonstrate this principle by:

- encouraging youth to join with adults and their peers in activities for service and justice in the larger community;
- providing opportunities for youth to celebrate liturgy related to service and justice activities;
- acknowledging these experiences more directly in the parish worship;
- encouraging youth to exercise their natural leadership gifts and talents.

II Vibrant Worship with Adolescents Invites and Accepts Their Authentic Participation

Authentic participation implies that adolescence is a natural and necessary stage of life and that adolescents are important and necessary to the community’s understanding and celebration of the presence of Christ in its midst. Authentic participation by adolescents is varied and can seem childlike as well as adultlike in its expression. The range of responses can include both the stereotypically disinterested teen present at liturgy because of parents’ insistence and the accomplished young musician who accompanies the parish choir every week. Authentic participation expresses the true faith experiences of youth, at whatever stage of development that faith may be, and as witness to their full, conscious, and active Christian lifestyles.

The liturgical setting is also a factor in youth participation. Some youth may experience the power of liturgy more authentically in peer groups. Others may need the support of parents and significant adults to encourage their understanding and participation in parish liturgies. Of course, some youth will remain indifferent to the liturgy despite our best efforts to include them. There are many paths by which adolescents can experience the
presence of Christ in communal prayer. Therefore, a balanced approach to promoting authentic youth participation includes a variety of options. We must trust that the grace of the Holy Spirit is at work in all the baptized, though at times it is not visible to us.

53 Not all youth possess the charisms to be liturgical ministers, but all youth need formation to understand the ministry of the assembly.⁵⁴ There are some youth in every parish who are ready and eager for regular involvement in the liturgical ministries. The awareness, skills, and abilities that are naturally present in all teens need nurturing and development to come to their fullness. We have learned to respect adolescents’ natural developmental abilities in education and athletics. Students and athletes are given gradually increasing responsibilities. A similar approach, one that respects natural gifts and age-related abilities, is needed for youth participation in the liturgical ministries. Young people who exercise these ministries become signs of encouragement to their peers and signs of God’s continuing renewal of the church.⁵²

Parishes and Catholic schools demonstrate this principle by:
- acknowledging youth faith issues at all liturgies in ways appropriate to the rites;
- providing opportunities for youth to be trained as liturgical ministers;
- scheduling periodic liturgies at youth events prepared with youth input;
- inviting youth to help prepare the community liturgies.

III Vibrant Worship with Adolescents Attends to the Diversity of Ages and Cultures in the Assembly

54 Respect for cultures and inclusion of local art, music, and expressions are visible in vibrant worship.

Those who prepare liturgy need to be familiar with the diversity of races, cultures, and ages of those present in the assembly. The prayers, songs, and symbols need to be prepared knowing that the church respects and fosters the genius and talents of the various races and peoples.⁵³ All liturgy takes place within a cultural context. Contemporary culture provides a context in which today’s adolescents perceive symbols, scripture, and rituals. The rites need to reflect this diversity of cultures by examples, musical styles, decor, and references to current events. We feel ourselves called to reach out beyond our nationalities, races, languages and socio-economic levels, so as to be really one Catholic family.⁵⁴ We sensitively use the expressions of all cultures not out of tokenism but in a spirit of solidarity with a diverse church and as a recognition of the gifts the Spirit has provided. Adolescents were raised as members of a “global village” and they can help the rest of the assembly to become aware of the cultural dynamics celebrated in the liturgy.⁵⁵ Adolescents are a distinct age group in our society and culture. Their language expressions, musical preferences, and ways of life are often quite different from those of the other generations. Those who prepare the liturgy need to find appropriate ways to incorporate the youth culture’s idioms into worship, remembering that the pastoral effectiveness of a celebration will be heightened if the texts of the readings, prayers, and songs correspond as closely as possible to the needs, religious dispositions, and aptitude of the participants.⁵⁶

The use of different cultural music opens doors to understanding of different people. This is important for teens because it enhances racial harmony

Parishes and Catholic schools demonstrate this principle by:
- exploring new music, song texts, and service music being composed for liturgy;
- inviting youth to act as cultural resources—informing liturgy committees about current “signs of the times” that could be incorporated in the prayers, songs, or rituals;
- giving youth experiences of other cultural worship styles so that they can gain a greater appreciation for their own.
IV Vibrant Worship with Adolescents Roots and Fosters Their Personal Prayer Relationship with God

The church professes the mystery of faith in the Creed and celebrates it in the sacramental liturgy, and the faithful live it in a vital and personal relationship with the living and true God. This relationship is prayer. When we pray, we respond to God's gift of faith and open ourselves to the power of God's covenant love. In prayer, we are united—in communion—with the whole church. We have a duty, therefore, to foster the development of a personal prayer life in the young and to celebrate the ritual moments of their daily lives in prayer.

The symbols and rituals of liturgy become more meaningful for youth when they draw from their experiences of private prayer. Likewise, meaningful experiences of the liturgy revitalize private prayer. Opportunities for prayer in peer, family, and intergenerational settings allow youth to experience the fullness of prayer styles in the church's tradition. As youth discover and develop their own prayer expression, they often become more willing to participate in the parish assembly. For this reason, youth leaders and catechists need to provide a variety of traditional and contemporary prayer experiences for and with youth.

Pastoral leaders should avoid praying at youth rather than praying with youth. Too often group prayer becomes a matter of reading from printed sheets and paying little attention to current events and issues in young peoples' lives. Teens need opportunities and encouragement to voice spontaneous prayers, sing in groups, and bring their ideas and issues to community prayer. These experiences lead the way to greater participation in the liturgy. Adolescents also benefit from periodic prayer opportunities with their families and other adults. The church can foster and develop family prayer in this way.

The liturgy of the hours, liturgies of reconciliation and healing, and ritual devotions such as the stations of the cross allow for creativity and adaptation to the life issues and cultural expressions of youth. When these liturgies are primarily for teens, the music selections, prayers, symbols, and gestures can be more contemporary and youth-oriented. More youth can also be involved in the preparation and ministries.

Vibrant Worship Includes Effective Preaching of the Word

Parishes and Catholic schools demonstrate this principle by:

- scheduling seasonal prayer events for youth;
- involving teens in the preparation of prayer experiences for their peers;
- providing family prayer resources;
- including personal prayer time within all youth events and catechetical sessions.

Youth want dynamic homilies.
Youth and Worship Forum, 1995

Effective preaching encourages the young to further explore and study the relevance of the Scriptures for this day and age. In the process, parents and other family members will also better understand how the gospel might be lived in family settings where adolescents are present. By means of the homily the mysteries of the faith and the guiding principles of the Christian life are expounded from the sacred text.

Youth ministers and youth peer leaders can help pastors and others who preach the Word by suggesting examples, stories, and anecdotes that the preacher can use or reflect upon when developing homilies. There are, however, two preliminary steps. First, a supportive relationship with the homilists must be established to encourage trust and their openness to youthful expressions. Second, the homilist must invite teens to share their faith stories in a way that respects confidentiality. No young person is going to truthfully discuss peer relationships or...
situations if there is the possibility of being embarrassed. We know that Jesus used the ordinary situations and symbols of people's lives to preach effectively. We must do the same.

Parishes and Catholic schools demonstrate this principle by:
- inviting youth to reflect on the seasonal readings and to offer connections to their lives;
- providing regular opportunities for youth to study the Scriptures;
- encouraging those who preach to use current examples and storytelling techniques;
- investigating the developments within culture for their impact on youths' vernacular.

VI Vibrant Worship Has a Youthful Spirit in Music and Song

The church clarified that all musical styles, especially the music of the people, are to be considered for worship while respecting the functional needs of song within the rites. The people's own religious songs are to be encouraged with care so that . . . the faithful may raise their voices in song. Music is a significant part of personal expression for youth and that expression carries over to their participation in liturgy. The music of the young brings freshness and variety to our current musical genres and can infuse sacred music with energy and vitality.

In general, there should be a variety and change in music. This is important because it touches on different personalities.

VIII Vibrant Worship Incorporates Visually Dynamic Symbols and Actions

The liturgy and sacraments depend upon "signs perceptible to the senses." We have an obligation to assess how "perceptible" our preparation of the symbols and symbolic actions of the liturgy are. Our current culture conditions us to watch passively what goes on around us. Sometimes this passivity is at odds with the dynamic of liturgy that calls for active involvement and acclamation. Furthermore, the renewal of the liturgy set forth by the Second Vatican Council recognized that art of our own days, coming from every race and region, shall be given free scope in the church, on condition that it serves the places of worship and sacred rites with reverence and honor. Both these issues affect the liturgical experiences of youth.

Today's youth have been educated through multimedia. Their visual sense is their primary way of learning and responding to their environment. Their level of visual literacy usually exceeds their parents' and elders' abilities. They become bored when the visual nature of the rites is weak. At liturgy we more often rely upon our ears for song texts, proclamation of the Word, homilies, acclamations, and prayers, and our eyes are disengaged.
It would not be an understatement to say that when teens’ eyes are not active, their brains shut down. We say that not in judgment but because that is how youth relate to the world. Unless their eyes are engaged, they may find it difficult to comprehend or appreciate the ritual.

70 Youth need education to develop their own prayer response within liturgy. Liturgy, by its nature, has moments of silence and opportunities for meditation that allow us to recall interior experiences and images. These prayerful “daydreams” are important dimensions of the full liturgical experience. They often form the basis of our personal response to the liturgy. Opportunities for private reflection and meditation outside the liturgy will also help teens to develop these prayer skills.

71 We must provide catechesis about the meaning of the symbols and rites. Youth are at a severe disadvantage when the symbols are static, small, or otherwise poorly prepared. In prayer settings with youth, youth ministers have found that processions, simple movements and gestures, candles, colors, art work, and lighting all contribute to youth participation. A variety of media should be appropriately integrated into the rites and should not be added to the liturgy as a gimmick to attract adolescents.

Parishes and Catholic schools demonstrate this principle by:
- inviting youth to assess the visual dynamics of the liturgical rituals and symbols;
- providing visual aids (for example, orders of worship, copies of the readings in catechetical sessions, and so forth) to encourage youth participation;
- exploring the appropriate use of media at liturgy.

VIII Vibrant Worship Has an Interactive and Communal Dimension

72 The rites, by their nature, are not private prayer but are celebrations belonging to the whole community.81 As we develop our approach to liturgy as a celebration of the whole community—rather than a time for collective, individual devotion and prayer—we will assist youth in entering into the experience of liturgy.82 Teens want to belong. They want to feel welcomed. They are very sensitive to the hospitality displayed at liturgy.

73 By their nature, adolescents seek identity through their groups. Their natural affinity for group expression and celebration can be a gift to our worshipping assemblies. Sometimes their attendance in groups is intimidating to adults. Youth who tend to isolate themselves in their peer groups need to be challenged to experience also the family’s and community’s expression of prayer.

74 Presidents and other ministers have a significant role in determining how the young experience group worship. For example, the president’s use of an introductory comment may help acculturate an assembly that is newly gathered or new to him.83 It is important that these ministers let their personal sense of faith influence the exercising of their roles. Young people notice. A sense of humor, a warm smile, a personal anecdote, even the admission of error when things go awry are small but significant ways to engage youth.

75 The youngest generations have also been raised in very interactive media environments. They expect to be able to touch, select, and respond to computer and animated situations. How can we help them to transfer this wonderful ability to respond to other people and the community when it prays? Youth may lead us in an entirely new understanding of the global village and liturgical connectivity.

Notes

57. See Constitution on the Sacred Liturgy (CSL) 6.
58. CSL 10.
59. General Catechetical Directory (GCD) #5.
60. See CSL 48.
61. See CSL 48.
62. See Catechism of the Catholic Church (CCC) #1140-1144.
63. See CSL 37. See also CCC #1204-1206 for an expansion on the notion of cultural adaptation.
66. General Instruction of the Roman Missal (GIRM) #313.
67. See CSL 83.
68. CCC #2558.
69. Fulfilled in Your Hearing, The Homily in the Sunday Assembly (FYH) #65.
70. CSL 52.
71. CSL 118.
72. See CCC #1156-1158.
73. See Music in Catholic Worship (MCW) #23-41.
74. See CSL 112.
75. Introduction to GIRM #15.
76. CSL 7.
77. CSL 123.
78. See CCC #1145-1155.
79. See Directory for Masses with Children (DMC) #33-36.
80. See MCW #104-106.
81. CSL 26.
82. See CCC #1140.
83. See DMC #23.
Are We Entertaining an Audience or Engaging an Assembly?

By Ricky Manalo, CSP

The first time I heard electric guitars and a trap set in the context of Sunday Mass was during a diocesan youth rally. I was one of hundreds of other teenagers raising our voices in praise and thanksgiving. The percussive skills of the drummer kept us in tempo while the electric bass kept the majority of us in tune: rhythm, melody, and harmony were in perfect sync. It was thrilling, especially being able to sing the acclamations and songs in a musical style we were all familiar with: rock ’n’ roll. The best part, though, was witnessing the bishop join in song as the procession made its way to the sanctuary. This style of music united all the ministerial roles.

Section 65 of the document From Age to Age briefly describes the appropriate use of musical styles in worship with adolescents: “Everyone, young and old, has a favorite musical style. The function of music at liturgy, however, is to support the community prayer, not to entertain.” One of the “favorite musical styles” of adolescents across several generations has been rock music. But as a musical symbol, “rock music” carries a secular meaning in our society where the goal and function of this genre, for the most part, centers around entertainment.

When placed in the context of the eucharistic celebration, does the use of this style of music maintain its cultural meaning of musical entertainment, or does it become transformed to a new level of meaning, one in which the function of this style of music is to lead to the full, active, and conscious participation of the assembly called for by the liturgy?

The question is not whether or not the musical style of rock ’n’ roll could be appropriately used in the context of worship. Any style could be used so long as it serves the ritual action, which in this case is the promotion of assembly singing. The real question is: How do music ministers accomplish this task when the secular experience of rock music as entertainment may be contrary to the full, active, and conscious participation that the liturgy calls for? In other words, how do we provide musical worship that attracts adolescents into worship, but is not merely music that is there for entertainment?

From Age to Age:
The Challenge of Worship with Adolescents

65 Though the music of the liturgy has the power to unite us symbolically in common song, there is much tension in our parishes regarding musical styles. Everyone, young and old, has a favorite musical style. The function of music at liturgy, however, is to support the community prayer, not to entertain. This is sometimes difficult for teens to understand. Pastoral musicians have a difficult task balancing the threefold judgment described in Music in Catholic Worship—liturgical, musical, and pastoral—when choosing music for worship.

That’s Entertainment

The dictionary defines “entertain” and “entertainment” this way. “Entertain” is a verb that means “to hold the attention of agreeably; divert; amuse.” “Entertainment” is a noun: “the act of entertaining; agreeable occupation for the mind; diversion; amusement: Solving the daily crossword puzzle is an entertainment for many.” 2. Something affording diversion or amusement, esp. an exhibition or performance of some kind: The highlight of the ball was an elaborate entertainment.” 2. Etymologically the word “entertain” stems from the Latin interteneire (inter-+ tenere: to hold). When we entertain somebody we “hold” their attention, either by creating a diversion or by amusement (holding the attention in a pleasant or cheerful manner). This “holding of attention” requires a dual consent—from the person performing the act and from the one receiving—in order for it to be an “agreeable” act. Furthermore, as the definition suggests, it is a mental activity on the part of the one being entertained, an “occupation for the mind.”

In the tradition of our Western culture, consent to an entertainment (or lack of consent, for that matter), while it may evoke a response, does not necessarily require a physical response. For example, while the physical activity of applauding an entertainer usually follows an agreeable entertaining act and is a physical response, it normally occurs after the act of entertainment has occurred and may not connote the full range of responses during the act itself. If applause occurs during the act, it usually

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indicates a premature reaction of affirmation and approval on the part of the audience. Of course, it could also indicate the audience's yearning for the act to end, indicating a lack of consent to be entertained this way or a disagreement of attention. While the norm is to allow the performance to end first before the response begins, an exception to this norm is a comedy act, where the physical response of laughter is appreciated throughout the act. In this instance, entertainment is certainly the "holding of the attention through amusement."

Entertainment vs. Engagement

There is nothing wrong with a performative act in the liturgy which gains the attention of the assembly. I have often heard preachers who had failed "to hold my attention" either because I became lost in the flow and elaborate structure of the homily (or the lack of structure), or I had not become accustomed to their style of preaching. On the other hand, the holding of the assembly's attention through performance is not normally understood to be for the purpose of amusement or diversion. Rather, a judgment about the appropriateness of any performative act in the context of the liturgy should ultimately ask: How does this action embody our relationship with the risen Christ and how does this experience lead us to respond? The result of this relationship is a reorientation of our whole life. Our response is worship: that complex of moments when we gather as a community to give glory, praise, and thanksgiving to our God.

I would like to suggest, therefore, that liturgy is about engagement and not entertainment. The verb "engage" means "to occupy the attention or efforts of (a person or persons): He engaged her in conversation." The adjective "engaged" means "having chosen to involve oneself in or commit oneself to something, as opposed to remaining aloof or indifferent." And "engaged," in its first definition, means "busy or occupied; involved: deeply engaged scientists."

So what makes a liturgical event engaging and not entertaining? Like entertainment, the engagement of the

There is nothing wrong with a performative act in the liturgy which gains the attention of the assembly.
take hold” of the audience. The effort of the performer is then expected to be reciprocated by a similar effort on the part of the one(s) receiving, which, in the case of liturgy, should be the larger assembly.

In liturgical engagement, then, the energy is no longer uni-directional in response, from performer to audience (as in entertainment), but it is now the energy of a mutual dialogue, which in the context of the liturgy flows from minister to minister. Furthermore, the efforts from the side of those being ministered to constitute a response: full, active, and conscious participation. Finally, the one “doing” the “performance” is also being ministered to by the assembly in their response.

Pastoral Reflections

Using these considerations to look back at my experience during the Mass at that youth rally, I believe that the event was certainly an experience of liturgical engagement for me. However, this does not mean that traces of “entertainment” were not part of the same event. This suggests to me that my experience of engagement in that liturgy stemmed at least in part from my own attitude toward the event, since I might equally well have found myself being entertained rather than engaged. So, from the perspective of a pastoral musician, the issue of whether or not a particular musical event is perceived as entertainment for the assembly usually begins with his/her attitude toward the event. If the cantor, for example, expects that his/her performative act is aimed toward the amusement or diversion of the assembly in order to hold their attention, then the resulting act may foster a passive response on the part of the assembly. Attitudes such as these are made apparent when the liturgical minister or ministers exhibit inappropriate acts of musical leadership. An example of this can be seen by the way a cantor handles electronic devices such as the microphone. A cantor with an entertainment attitude would tend to overpower the primary voice of the assembly, instead of engaging it, by taking advantage of the microphone’s acoustical projector to enhance his or her performance. If, on the other hand, the cantor approaches the use of sound enhancement devises with an attitude of engagement, the microphone would be used as an instrument of participation, not as its replacement.

The engagement of the assembly, rather than its entertainment, invites the assembly to participate in the mystery of the rite by establishing a mutual involvement of both parties, musician and the rest of the assembly. Both minister and assembly become engaged in a “conversation” which ultimately mirrors our dialectical relationship with God: God speaks, we respond. This is at the heart of the full, active, and conscious participation of the whole assembly, of which the liturgical ministers constitute a part.

I end with some reflection questions which you may want to consider in the context of your worshiping community. These questions may surface liturgical, theological, and ecclesial issues that might be addressed not only ritually but also catechetically.

What is the operative ecclesiology (our concept of church) influencing the actions of the liturgical ministers during worship? The answer to this question can help or hinder a proper ministerial attitude.

To what extent do liturgical ministers recognize the distinction between entertainment and liturgical engagement, and how is this distinction considered in the evaluation of musical leadership?

Is there a proper understanding of role differentiation in our community?

Do the art and environment in our building foster liturgical engagement or an entertainment attitude? For example, does the sanctuary appear to be a “stage” separated from the “audience” or is the sanctuary experienced as the center of the liturgical ceremony performed by the whole assembly?

One final note: I recognize that my reflection has primarily been aimed toward pastoral musicians. What I did not cover in this reflection were the cultural implications of entertainment and how these implications affect the attitude of the larger assembly. For example, to what extent does our culture’s understanding of entertainment affect the expectations of the assembly during worship? Do we, as a culture, always expect to be entertained during any public event, regardless of our efforts as liturgical ministers? Obviously these questions have to be addressed, but the issue of engagement of the wider assembly has to begin with the recognition of the ministerial opportunities entrusted to us. Our efforts at engaging the members of the body of Christ is only the beginning of our ministry. May our attitude be one of ministerial integrity.

Notes

1. By rock music, I include all subgroups: popular, alternative, modern, rap, R & B, etc.
2. All dictionary references in this article are to Webster’s Encyclopedic Unabridged Dictionary of the English Language (New York: Gramercy Books, 1989).
Our First Call Is to Preach the Truth of the Gospel through Music

BY ELAINE RENDLER

udos to The National Federation for Catholic Youth Ministry for their document, From Age to Age: The Challenge of Worship with Adolescents. In fact, when I finished reading through Section VI: “Vibrant Worship Has a Youthful Spirit in Music and Song” of the chapter titled “Principles for Vibrant Worship with Adolescents,” I thought: Gee, why are we limiting this to adolescents? We can all identify with this! Still, the statement gives a pretty accurate profile of adolescents and their needs, and it attempts to give direction for the Christian formation of these “huddled masses yearning” to find God and themselves. I have been asked to comment specifically on paragraph 66 of that document, which begins with this statement: “The church has a rich tradition of sacred music, and that has been expanded by the contemporary liturgical music written since the council.” Let’s begin by clarifying some terms. The broadest term in the sentence is “sacred music.” In the Middle Ages, chant and the polyphonic creations derived from chant were considered “church music” because they were an integral part of the church’s liturgy. During the sixteenth century the term musica sacra became its own category even though the term simply meant that the music was written to service the sacred liturgy. By the nineteenth century, the Palestrina style of the past was held up as an ideal of “sacred music.”

So the title “sacred music” came to mean traditional music that was performed by a choir, not by the assembly. But the tradition is actually much broader than that category, isn’t it? Even as recently as the Second Vatican Council, as we musicians well know, liturgical prayer belonged to the professionals (so to speak) while the rest of the assembly nourished themselves spiritually with devotions. The laity prayed more to the saints and to Mary than to Jesus. Only a smattering of parishes grew up with the liturgy of the hours. Middle-age adults today have a limited reservoir of liturgical prayer to draw on from their childhoods—and the language of that prayer is Latin. The liturgical musical tradition of the assembly that these adults might remember consists for the most part of chants such as the Missa de angelis ordinary and hymns such as the Pange lingua, Salve Regina, Adoro Te, and Tantum ergo, to name a few. What many people learned to sing by heart during the liturgy, at those points where the congregation was permitted to sing during a “low” Mass, were vernacular songs whose lyrics varied from flowery to warlike. Many of today’s adolescents don’t like this music or, more specifically, they don’t resonate with the texts! We need texts crafted or revised by wordsmiths that express the values of today’s Christian Catholics with themes of service, social justice, community, peace, and so on. It’s time to return to the central mystery of our faith: the paschal mystery—the suffering, death, and resurrection of Jesus Christ—particularly in our sung prayer. This is what we must believe in order to call ourselves Christian Catholics. This is what we have to sing about.

Music with Depth Is Almost Never Rejected

I have been a campus minister for more than half of my music ministry. In my experience the students almost never reject music that has some depth in its music or its text. As for musical style, I find today’s college students open to all kinds of music. They are at home with medieval sounds as well as with rock, with gospel sounds as well as with Taizé, with the sounds of organ, piano, guitar, bongos, handbells, and a symphony of instruments. Thanks to many of you, music ministry encompasses a wider variety of music and sounds than the parents of our adolescents would have ever dreamed of.

But, lately, I’ve noticed a broad gap in repertoire.

From Age to Age:
The Challenge of Worship with Adolescents

66 The church has a rich tradition of sacred music, and that has been expanded by the contemporary liturgical music written since the council. Sacred music, by definition, is music old and new that turns our ears and attention to the Creator. Thus the church remains faithful in its responsibility as a teacher of truth to guard ‘things old’ at the same time... bringing forth ‘things new’ (see Mt 13:52). We have a responsibility to invite youth to appreciate a variety of traditional and contemporary liturgical music styles.

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between what older students might know and what new students seem to know. When I first began to serve in campus ministry, the split in repertoire usually fell between those who attended the “folk Mass” in their parishes and those who attended the “traditional Masses.” Now the gap has widened: It falls between those who have some familiarity with any repertoire for liturgy and those who have no such familiarity. Some students didn’t attend Mass regularly in their home parishes. Many don’t know the difference between an acclamation and a psalm. Among those who are familiar with some liturgical repertoire, more are familiar with the contemporary musical-liturgical scene than with music and ritual practice of the past. There are always several students who are unfamiliar with what I would consider standard repertoire. Hymnwise, they all probably know “Love Divine, All Loves Excelling” (LASST UNS ERBEUGEN) and the “Ode to Joy.” One can’t take anything for granted, except perhaps for a glimmer of recognition for “On Eagle’s Wings,” “Here I Am, Lord,” and “Gather Us In”—those are a definite I think so. Most have at least heard of the Mass of Creation and the “Celtic Alleluia.”

Now the gap has widened: It falls between those who have some familiarity with any repertoire for liturgy and those who have no such familiarity.

Campus ministries which cannot afford to hire pastoral musicians depend on students to serve at the liturgies on college campuses. Many of those students have been mentored and nurtured by competent pastoral musicians from high school and their home parishes. They are often quite capable but, when it comes to repertoire, music for groups with limited resources is the order of the day. Students who come to college with a background in great choral literature from their interaction with parish choirs are fewer in number. The latter seem to have received their experience with the great works of the tradition from their high school music programs rather than from their parish choirs. Oh, well, parish pastoral musicians can’t do everything!

“Sacred,” “Liturgical,” and “Ritual” Music

The document uses two terms to describe music for worship: “the tradition of sacred music” and “contemporary liturgical music.” In what is essentially a new definition, in fact, it says that “sacred music, by definition, is music old and new that turns our ears and attention to the Creator,” but it offers no definition for “liturgical music.” Although “sacred” and “liturgical” have very specific meaning for us, I think the authors of this document simply meant them to be interchangeable in this paragraph. Though the authors of the document seem not to be interested in exact vocabulary at this point, that very fact demands some comment, because in many cases the vocabulary that is used is the heart of the matter when it comes to liturgies with adolescents.

In contemporary worship with adolescents, “liturgical music” as it is commonly understood is that eclectic body of music that covers a multitude of forms from traditional and contemporary seasonal music, to songs with scriptural texts, to acclamations, to music that accompanies particular rites such as sprinkling, to a class song that might be worked into a liturgical celebration. Used just as frequently as these types of “liturgical music” is “devotional music” from both the past and present. And, in recent years, depending on the particular liturgical event, movie theme songs, popular secular songs, and contemporary “Christian” tunes might also be included in a liturgy.

It would be more helpful, therefore, not to use the
terms “sacred” and “liturgical” loosely or interchangeably when speaking with religious educators, pastoral staffs, youth ministers, and the youth themselves about music for worship. In fact, the definition of sacred music as any music “that turns our ears and attention to the Creator” (without, curiously enough, any reference to the “Redeemer”) opens the door to include in music for worship the entire repertoire of what is also called “religious music”—oratorios, passion settings, some cantatas, and, more recently, Bernstein’s Mass, as well as what is known as contemporary Christian music. If the door is so wide open, how do you determine what is appropriate music for worship?

That question becomes more immediately urgent when the issue is music that is found in the contemporary Christian music scene, which many people propose be used for worship with adolescents. This music is similar to the devotional music of the past; often its text is fundamentalistic and promotes a very private form of religion. To “acknowledge Jesus Christ as your personal Lord and Savior” (as the usual testimony goes), for example, is not a requirement to be a Catholic Christian. I use this music about as often as I use the Victorian hymns of the nineteenth century at liturgy, and for similar reasons. Responsible ministers must ask themselves: Is this our faith? Do we want our children to remember this?

It might have been more helpful for the sake of discussion with our civilian co-workers (non-musicians), who will also pay attention to this document, if the statement clarified the differences between “sacred” music and “liturgical” music by using a term like “ritual music.” Rituals celebrate and express the deepest meanings and values of a people. Their repetitive—but not boring—forms bring us into unity as a people, connect us with the past, and prepare us for the future. Many pastoral musicians, because of their commitment to the criteria for “liturgical” music—the liturgical, musical, and pastoral judgment as described in Music in Catholic Worship—find themselves challenged and compromised over the issue.

I use this music about as often as I use the Victorian hymns of the nineteenth century at liturgy, and for similar reasons. Is this our faith? Do we want our children to remember this?
of appropriate pastoral music in ritual situations such as confirmation, eucharist, and the other sacraments. If one accepts a broad category such as “sacred music,” which has no specific reference to ritual, especially in Christian Catholic practice, then one has problems when an individual or group wants to know what’s wrong with using a particular selection for a sacramental celebration, since it certainly fits the broad categories of “sacred” and “liturgical” as used in this document.

Music for ritual, on the other hand, puts the issue back into a communal context. Sacraments (and other church rituals) belong to the entire community. They do not belong to any one age group. Confirmation is never the celebration of the class of the current year. The confirmandi are received into full membership in the Church; those in full membership receive the confirmandi. It is a celebration that connects the past and the future. Since sacraments belong to the entire community, they must express the values of that community, and the music which is used should be the shared music of the community.

Without minimizing the complexity and nuance of all that is implied in the term ritual music, I would like to see a distinction made between the music chosen for the official liturgy of the church (for Sunday Mass in particular).

Yes, it is certainly important for adolescents to have an identity with their peers, but must it be at a separate Sunday liturgy?

Teacher of Truth

Quoting the General Instruction of the Roman Missal #75, the document affirms: “Thus the church remains faithful in its responsibility as a teacher of truth to guard ‘things old’ at the same time … bringing forth ‘things new.’” We have a responsibility to invite youth to appreciate a variety of traditional and contemporary liturgical music styles.

Like all of us, children and adolescents prefer vibrant, energy-filled, life-giving liturgy to lugubrious liturgy. Who wouldn’t? A key phrase in this section is “teacher of truth.” Although the last sentence of paragraph 66 reiterates the thoughts of the music and liturgy documents, reminding us of a responsibility to teach youth to “appreciate” a variety of musical styles, we need to focus more than we have on that quote from the General Instruction. The church—you and I—must take seriously its commitment to teach the truth. Yes, we certainly must invite our youth to appreciate a variety of liturgical musical styles, but as pastoral musicians our first call is to preach the truth of the gospel through music. Many of the thirtysomething crowd are as uncatechized as their children, whom we are now preparing for first eucharist. Weddings bring many of the twentysomething folks back to church for the first time since confirmation. The level of knowledge of college students about their faith varies from fair to middlin’. (Mind you, this failure to catechize is not just a Catholic phenomenon.) People say that college campuses have good liturgy. All right, but what happens to those young people who don’t go to college?

If music learned in childhood remains with people for the rest of their lives, as music therapists are telling us, then we must teach the children songs they’ll know by heart with words that are for Christians of all times—words drawn from Scripture—with special emphasis on the psalms. If the next generation grows up with memories of their childhood wrapped in the texts of the psalms and other Scripture texts rather than the devotional lyrics of the nineteenth century (or any century, for that matter), that’s just fine with me. To me, musical style is less important than the texts that we put into the hands and heads and hearts of our children and adolescents.

Musical style is less important than the texts that we put into the hands and heads and hearts of our children and adolescents.

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Why Catholic Youth Can’t—or Won’t—Sing

BY DAVID BRINKER

With apologies to Thomas Day, paragraph 67 of From Age to Age: The Challenge of Worship with Adolescents, might well be titled “Why Catholic Youth Can’t (or Won’t) Sing.” It represents the dismay and frustration that those who work with youth experience when, despite efforts to present music that will appeal to adolescents, the music fails to do so. In this article I will reflect on the reasons for the lack of youth participation and propose some means—or some ways to seek the means—of better worship with young people.

The first set of reasons given for non-participation by youth are these: “Young people say that much of today’s liturgical music does not captivate their hearts or ears. They respond as much to the way the music is performed and styled as they do to the actual melodies and texts.” So many issues packed into two sentences! What does this statement mean, for instance, by today’s music? Music of the past ten years, that is, within the living memory of today’s adolescents? Or any music currently utilized in parishes, no matter the historical period of its composition?

If we read carefully, we notice that young people do not say that they are averse to traditional melodies such as hymn tunes and chant. They are dissatisfied, it seems, with the music’s presentation. How often do we assume that hymnody will be dismissed by young people as sounding old? On the contrary, the old may be a fresh and intriguing sound (witness the recent craze for recordings of chant) and, more importantly, a sound that is uniquely “church.” Why should we expect young people to turn to the church’s worship if it cannot offer them something different from the prevailing culture? When we desert our past wholesale, why should young people think that the newer music we use to replace that of the past offers much of value? How can the “next” generation reject or embrace a tradition it has never heard? We must seek the best of our past and the best of our present. Contemporary sounds and contemporary texts, at times, may indeed be the best means of praising God as the Body of Christ, but so too, at times, may older hymns.

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From Age to Age: The Challenge of Worship with Adolescents

67 The primary function of liturgical music is participation, but it is music’s performance by the assembly that captures our imaginations and moves us to participation. Young people say that much of today’s liturgical music does not captivate their hearts or ears. They respond as much to the way the music is performed and styled as they do to the actual melodies and texts. When music is played with enthusiasm, a variety of instrumentation, and an upbeat pace, they are more likely to participate. Pastoral leaders should be aware, however, that sometimes youth do not sing just because their peers do not, and the lack of participation has little to do with the music itself. By allowing youth to bring their musical genius to our assembly, we encourage them to value and appreciate the fullness of our sacred musical heritage.

Youth want to become involved in the choir/music of the liturgy.

Youth and Worship Forum, 1995

Notably, the statement makes no mention of the effect of liturgical music on the minds of young people. Yet text is a necessary partner to music, which “should heighten the texts” even as it stimulates the senses. Much has been written about the texts of current liturgical compositions, especially about texts that give primary focus to the efforts of the assembly, rather than to the praise of God and texts that are “dumbed down.” How often when we plan for worship with youth do we reject certain texts because “the kids won’t get it,” and instead reach for simplistic texts which may have no substantial scriptural or doctrinal value? A text may be simple yet profound, or wordy but superficial. The key test is how deep is the current of truth that runs through the text. It is perfectly acceptable that adolescents not grasp the entire content of a text in their first exposure to it. Rather, the question should be, is it a text with which they can and should wrestle in the days and years to come? Recall that liturgy is the “work of the people.” Young people are not exempt from that work! Recall, too, that liturgy is a primary medium for catechesis. As pastoral musicians and litur--
gists, we must cultivate in adolescents the knowledge, tools, and discipline to participate eventually as adult members of the church. Young people will appreciate the challenge. They are more discerning than they are often given credit for.

Novelty is not always requisite in worship with adolescents. We must resist abandoning a song because it is not warmly embraced on its first outing; several exposures may be necessary for teens to make it their own. Conversely, even though a musician may tire of a piece, a teen may not be so ready to try something new. In a stage of life when so much is in flux, the stability of the Mass and its music may be an important anchor of grace for some adolescents. Another thought: The solid majority of musical selections used in worship with adolescents should be suitable also for general parish worship, thus avoiding liturgical "ghettos." Musical cross-pollination encourages older generations to share their musical heritage and worship memories, while young people bring their vitality and contemporary perspective to the church community.

"Upbeat" How?

"When music is played with enthusiasm, a variety of instrumentation, and an upbeat pace," it says in From Age to Age, "they are more likely to participate." Those who work with me know that "upbeat" is one of my bugaboos. "Upbeat how?" I ask. "In terms of tempo, rhythm, melody, text...?" Working to provide music for worship with young people is a tremendous creative stimulus for a pastoral musician. How can we convey enthusiasm and tap adolescent vitality, without steamrollering over the rich variety of auditory and vocal experiences that our liturgy provides—from silence through reflective psalmody into great anthems of praise? How does the average parish music minister, who may lack familiarity with contemporary styles, address the demand for youth-friendly music? Part of the answer requires learning the idioms: harmonic progressions, voicings, instrumentation. How does a guitar work with an organ? Can hand percussion serve well, or is a drum kit an option? Is MIDI the work of the devil? Other parishioners, perhaps some not yet involved in the music ministry program, may become valuable resources in such learning. We are aided by the structure of the Roman Rite liturgy, which guides us in our judgment of the propriety of a musical setting at a certain point in the Mass.

When all our efforts seem for naught, we are reassured "that sometimes youth do not sing just because their
peers do not, and the lack of participation has little to do with the music itself.” How true! A friend who has taught and counseled in high schools coaches me on the “mob mentality” aspects of teenage behavior. This stonewalling can be particularly unsettling to those of us who are steeped in the goal of full, conscious, and active participation. But she observes that (like adults!) many teens will sing at some times and not at others, and the reasons for not singing may be preoccupation, or perhaps because they are transported by some aspect of worship, or, yes, at times because they are just embarrassed. Particularly with teens, whose body language is less than guarded, we are concerned if there is not an obvious indication that worship is happening. But through all of this seeming non-participation, my friend concludes, something is occurring, even if it is not visible. In fact, this is why we insist that teens come to Mass, even when they say, “I’m not going to participate; I’m not going to get anything out of it. Why should I go?” God’s grace is active even when we are apathetic.

We Can Do Better

I am deeply convinced that we can do better than merely “allowing youth to bring their musical genius to our assembly,” as paragraph 67 suggests. We must actively court them. In the broadest sense this courting can occur as we incorporate musical selections with adolescents in mind, and as we educate parents and other adult assembly members to be role models through their own participation. But we must give special attention to the first “demonstration of principle” following paragraph 67: “inviting youth to participate in the choirs and musical ensembles.” Paragraph 53 highlights the great value of mentoring relationships between adult and youth lay ministers; music ministry offers myriad opportunities for such a mentoring approach. A fully developed parish program might include separate choirs for children, youth, and adults, with various opportunities for combined efforts. In a high school setting, a liturgy choir could be developed as a joint effort of the campus ministry and music programs. A diocesan youth rally might include a pick-up choir. Also, many high school instrumentalists are capable of contributing to worship.

As young people at the National Youth and Worship Forum in November, 1995, stated boldly, “Youth want to become involved in the choir/music of the liturgy” (see quote on page 28). Our insistence that our young people are the future of the church—and are the church today—applies as much to music as to all aspects of worship. Pastoral musicians might follow the lead of youth ministers and identify leaders among the adolescents who demonstrate musical aptitude. While the musicality and sense of ministry of these leaders are being developed, their non-singing peers in the assembly are being served as well. A priest who frequently celebrates Sunday Mass for a university campus ministry program, whose church is configured so that the choir is seated in the apse behind the altar, is convinced that the choir’s visibility encourages the participation of other assembly members. They see that their peers, many of them campus leaders, sing and participate and become more willing to participate themselves.

Here is an issue of particular concern to all pastoral musicians. There may be among the youth involved in music ministry select individuals who demonstrate a particular interest in the liturgy. Probably older teens, they are more mature and have a quasi-adult status in the ensemble. We as ministers must extend a further invitation to these young men and women, introducing them to diocesan and NPM concerts, workshops, and other events. These adolescents are not only the future of the church, they are the future leaders of music ministry. Our present encouragement can have a lasting impact as they take their places in the church.

I have been struck, as I write this article, by the frequency with which my reflections can be applied to worship with adult congregations as well as to ministry with adolescents. Pastoral musicians work with a set of principles outlined by the liturgy documents and the church’s practice which apply to young and old alike. May our joy in the liturgy be deepened as we seek to apply creatively and authentically these principles to worship with youth.

Notes

1. Music in Catholic Worship #23.
3. See the Constitution on the Sacred Liturgy #121.
4. See ibid. #33.
5. Note the fourth “demonstration of this principle” following paragraph 67.
We Need to Be Advocates for Youth

BY DAVID HAAS

When I was a child, the liturgical music renewal that was emerging after the council seemed to be the domain of teenagers. There was this exciting new thing happening at Mass: Guitars and tambourines started to appear, and it was now the teens, not the old, blue-haired ladies, who played the instruments and sang. At these Masses we sang the songs of the young generation, who were singing from their experience as young people, and we were often singing texts and music that echoed their questions and their search. The music I heard on the radio was the same music we sang in church ("Blowin' in the Wind," "Bridge over Troubled Water," "Day Is Done," "Let It Be"). It was enthusiastic, upbeat, optimistic, fun, and it was alive. (It was the '60s!) I could hardly wait to become a teenager myself; I wanted to be part of it all; I wanted to learn how to play the guitar. Of course I already loved performing, and my family was really involved in church, so it all blended together for me. In addition to the power that came from the witness provided by my parents and other adults, my passion for music and church was empowered in me, to some extent, through the excitement and anticipation of my upcoming adolescence.

Then I became a teenager, and some of the naive romanticism about being a teen quickly lost some luster. The pain and struggles of being an adolescent, struggling through the phases of narcissism and poor self-esteem, peer pressure conflicts, rejection in relationships, the discovery of my hormones and their urges, and the usual awkwardness of growing up, all found a home in me, as they do in every teenager. But my enthusiasm and excitement in sharing my gifts remained. My involvement in liturgical music at my parish became a most wonderful therapy and equalizer for me—I was able in this realm to voice and sing my hopes, questions, and longings, and to invest in the enthusiasm, joy, pain, and rage of my youth. In "sowing these oats" of my youth, I felt my identity and

From Age to Age:
The Challenge of Worship with Adolescents

64 The church clarified that all musical styles, especially the music of the people, are to be considered for worship while respecting the functional needs of song within the rites. The people's own religious songs are to be encouraged with care so that ... the faithful may raise their voices in song. Music is a significant part of personal expression for youth and that expression carries over to their participation in liturgy. The music of the young brings freshness and variety to our current musical genres and can infuse sacred music with energy and vitality ...

[67] ... By allowing youth to bring their musical genius to our assembly, we encourage them to value and appreciate the fullness of our sacred musical heritage.

Parishes and Catholic schools demonstrate this principle by:
- inviting youth to participate in the choirs and musical ensembles;
- exploring contemporary accompaniments and focusing on music's sound and pace;
- expanding the repertoire of hymns and songs to include youth selections;
- encouraging assembly singing so that youth feel comfortable adding their voices.

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Pastoral Music • April-May 1998
Something Has Been Lost

We pastoral musicians often make fun of those days and the repertoire that we sang—we giggle when we admit to singing “Both Sides Now” at the preparation of gifts or Leonard Cohen’s “Suzanne” during communion. We cringe when we remember nine guitar players all slamming together at once during an entire song, and puff out our chests in pride at the fact that we have moved now to a more professional, aesthetic, and fine-tuned contemporary repertoire and level of performance in our contemporary ensembles. But I believe that something has been lost in this process. We have lost our relevance, especially to young people. For some or even many reasons, they are no longer centrally involved as ministers or as full participants in the assembly. In our more “polished” performances of our more sophisticated repertoire, we have lost a certain “edge” in our musical and liturgical leadership. In other words, we may have “matured” too much, and we may have lost our “youth”—not only the young people themselves but also the youthful, healthy sense of that wonderfully naive enthusiasm and optimism about what worship and faith in the gospel proclaim: that our lives do matter, that there is One who calls us each by name, One who reaches out to us and calls us beyond our settledness and comfort. This is what it means to be young—to dream and be outrageous, to think beyond what might be sensible or reasonable, to live “on the margin” as Jesus did.

I am not suggesting that we go back to singing “Blown in the Wind” in church, or that we no longer reach for quality musicianship and professionalism. But we can recover one of the most incredible gifts that came from that period of the 1960s and was recognized both inside and outside the church: the awareness that we need to listen to our young people. We need to listen to what inspires them, what touches them, and we need to hear their wisdom and get caught up in that wonderful enthusiasm that is there in this generation or, if it is not discernible, may have lost its way. We should stop telling them what we think they need to understand about God, Jesus, worship, and the moral life. Instead, we should listen, observe, honor, and admire what they have to offer us, in terms of their own particular genius and insight into the incarnation, and from the movement of the Spirit in their lives. We need to recover a more healthy sacramental theology that honors the Christ within them by virtue of their baptism, the Christ that they have to reveal to us. We need to stop telling them at confirmation that they finally now are receiving the Spirit, implying that the Spirit was not there before.1 We need to stop making them jump through lots of “hoops” in order to be part of us. And most importantly we need to stop sending the moronic message that they are the future of the church. They are, rather, the church here and now.

A Challenge for Pastoral Musicians

At the many workshops that I have presented around the country, the two most frequent questions that I hear are: How do we get the people to sing?, and how do we get the young people involved more in the liturgy and in the music ministry of the parish? Music ministers are constantly trying to find ways to get teens involved, and they have been searching for insight into the issues that are involved with youth and worship. Hooray for the new document published by the National Federation for Catholic Youth Ministry, From Age to Age: The Challenge of Worship With Adolescents (St. Mary’s Press). This document is the result of a dialogue between liturgists and youth ministers throughout the country, and it is welcome as a document that can help pave the way for better communication among liturgists, musicians, youth ministers, and young people themselves. There is much here to chew on, and paragraphs #64-67 speak specifically to the issue of music in liturgy (see page 19 for text). I hope in the remainder of this article, to help break open a bit more the issues raised in paragraph 67 and the practical suggestions that follow it. I believe that this paragraph and its specific suggestions issue a clarion call to reflect on and examine some of our present practices and attitudes. I believe that an examination of several critical issues and developments taking place in music, liturgy, and youth ministry can serve us well in exploring strategies and possible solutions to some of the problems related to involving young people in worship and in the life of their church.

Our church is in trouble, and our liturgy is in deep trouble. While we are patting ourselves on the back about Continued on page 39

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Advocates for Youth

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how lovely the worship space looked this past Christmas, or how wonderful the choir sounded at Easter, a large segment of our community feels locked out, bored, and even unwelcome in our ritual assemblies. At the National Catholic Youth Convention held in Kansas City, Missouri, in November 1997, some of the most active Catholic youth of our country told some twenty-three bishops during dialogue sessions that the greatest concern they have as youth in the church today is in the area of liturgy. They could care less, they told the bishops, about whether or not we are restoring the Tridentine Rite or whether or not liturgical abuses are taking place. Rather, they are concerned about liturgies that seem lifeless, liturgical practice which isolates them from their rightful participation in liturgical ministries as musicians, lectors, eucharistic ministers, preaching which does not speak to the issues that they face, and experiences of worship which tend to devalue who they are and what they have to offer.

These comments are coming from the teens who came to the convention, who are active in their parishes. Imagine what the large group of inactive teenagers thinks about the average Sunday worship experience! In fact, probably, they are not thinking about it, since they are not even bothering to show up. They are finding life elsewhere, or they are not finding it at all. The problem that surfaced behind all of these comments is the seeming obsession that church officials often have with making sure our youth embrace all of the church’s doctrine, moral teachings, and liturgical “correctness,” rather than first presenting to young people the impassioned story of Jesus Christ, and revealing this light to them, with them, and in them. Authentic worship with integrity is always committed to making alive and concrete this Christ to the world, the Christ who welcomes and loves us all, no matter what. Unfortunately, this Christ rarely gets to be known by our young people (or by our adults either), and true and perfect praise never rises above all of the agendas that we attach to liturgical celebration and to our Catholic identity.

Little Opportunity for Youth Involvement in Music Ministry

It seems that the majority of our parishes these days offer few or no opportunities for young Catholics to participate in music ministries, even in the so-called “contemporary ensembles” found in most communities. What was once the domain of the teens has evolved into the kingdom of groups of middle-aged folks, many of whom who were part of that erstwhile energy that I wrote about earlier in this article. Some of us, at least, seem to have failed to reach out to our youth in the ways that we may have been touched when we were younger. The prevailing recruitment technique seems to be a process of discovering talented young persons in the parish, pouncing on them, and cajoling them into joining the choir or into being involved in some other way. What seems to be lost is a sense of humility that would lead us to approach the youth in our communities with a request: “We need you. You have something unique to give us. Come, share with us your insight, your enthusiasm, your giftedness. We are eager to see how you can lead us to worship in spirit and truth.”

Teens are reporting that liturgy is dull. Indeed, our liturgy and its music may be dull because some of us in leadership have allowed ourselves to become dull. We have lost our “youth.”

Teens are reporting that liturgy is dull. Indeed, our liturgy and its music may be dull because some of us in leadership have allowed ourselves to become dull. We have lost our “youth.” We need to reach out and involve our young people, not only to help them feel valued, but also to invite them to help us to uncover our own sense of value. Their enthusiasm may bring back our own original enthusiasm and vision, which have become tarnished and dulled by burnout and cynicism. In unique ways, they can help all of us rediscover that we are the “apple of God’s eye.”

Recruitment is really the wrong image. It would be more accurate to say that we need honestly to invest in who they are, in what they bring, and in the journey which is uniquely theirs. One avenue to such an investment is music. We often forget that music plays a key role in the formation of our young people. In my opinion, there is no greater influence on the many aspects of their lives than the music which penetrates each of those aspects. Whether we approve or not, the Top 40 is where our youth are connected to each other and to society, not the traditional school and church structures. We can choose to sit in judgment of their music and even reject it, or we can accept and try to understand the culture and environment to which this music speaks. Don Kimball, Anna Scally, and other youth ministers have been telling us for years that we need to “eat the culture,” not reject it. Unless we travel some distance into the world of youth and live in their village, we can never hope to evangelize and speak to them. An important ministerial principle of beginning with, learning about, and reverencing people where they are must be applied in the case of music—and of liturgical music in particular—especially when it comes to ministering to and with our young people.

Music ministers need to become more educated in the music that our young people are listening to. The issue here is not whether or not we will learn to like or understand the music ourselves, but we need to be aware: We need to listen to the radio and take in the music as well as we can. We need to understand the message of the songs and let our young people feel comfortable when they come to Mass. We need to sit in judgment of their music and even reject it, or we can accept and try to understand the culture and environment to which this music speaks.
sounds of today, and more importantly, we need to ask our kids what they listen to and why. What is it about the sound, the beat, or the message, we should ask, that speaks to them? What appeals to them more: the music, the lyrics, or the personality of the artist? We better move beyond our own personal musical tastes and accept that this music does exist; they like it, and for various reasons it touches and speaks to them.

The Staggering Influence of “Christian Music”

The contemporary rise in popularity of “Christian music” is staggering. Once such music and the musicians who made it were kept outside the mainstream, but now the rock/pop/R & B music charts are filled with the music of artists such as Amy Grant, Sandi Patty, Petra, Jars of Clay, Kirk Franklin, Michael W. Smith, and DC Talk, to name just a few. It is important to note that these artists and groups are no longer reaching an audiences composed only of Protestants and Evangelicals; they are attracting Catholics as well, and our young people are buying these recordings, listening and dancing to the music, and getting a “spiritual” message that they are not necessarily getting when they come to Sunday Mass. As in the “secular” pop music world, much of this music is personality driven, and, of course, its focus at times is on the artist, not on a worshiping congregation, which is the focus of liturgical music for which the assembly is the main “voice.” Also, the theological message of much Christian music often promotes a more individualistic faith, rather than the shared faith of the community and God’s covenant with the “people of God,” which liturgical music (especially in the Catholic tradition) celebrates.

Nonetheless, this music, while not participatory in its design and not always community centered in its message, has many of our kids singing along, and, more importantly, it is reaching deep into their souls.

This music, while not participatory in its design and not always community centered in its message, has many of our kids singing along, and, more importantly, it is reaching deep into their souls. We liturgical musicians would do well to pick up some of these recordings, listen to them, and explore and reflect on the power that this music has in its sound, theology, and ability to form the faith of teens.

There is even a trend, which has been with us for a while, though hidden from many pastoral musicians, for Catholic artists/composers/performers to present music that is, for want of a better name, “Catholic Christian music.” As is the case with other forms of Christian music, these compositions are not intended for liturgical use, though some of the music I have heard in this genre could be adapted for liturgy. This is music for evangelization, concert performance, or recording. These Catholic Christian musicians include people like Tom Fran zak, David Kaufman, Steve Angrisano, Tom Booth, Kathy Troccoli, Tony Melendez, and Bruce Deaton. In spite of their impressive itineraries and their frequent appearances at many youth-oriented and other events each year, however, they have almost no outlet for publishing and recording, and most of the time produce and finance their projects with their own resources. There are two reasons for their limited ability to publish their music. On the one hand, many mainstream Christian music labels find much of this music to be too “Catholic,” for they tend to reject automatically any song that even alludes to images of bread and wine and “Catholic” themes such as sacraments and saints. On the other hand, mainstream Catholic liturgical publishers in this country for the most part will not touch this music because it is not “liturgical” enough. A chasm definitely exists between these artists and liturgical musicians, composers, and publishers/recording companies. These artists are almost never invited to speak at an NPM Convention or any other liturgical conference.

In spite of such limitations, this music is spreading among our teens and others, and it is being promoted in youth ministry circles. These are the people that our youth are listening to and responding to at diocesan youth rallies and national youth conventions, and their travel schedules and discographies are very impressive. When I was wandering through the convention hall at the Kansas City Youth Convention, these were the names I heard many Catholic youth mentioning and responding to. Unlike most contemporary liturgical composers and workshop leaders, many of these artists have appeared and performed at the past two World Youth Day celebrations in Denver and Paris. Much of their music, in my opinion, is excellent, though some of it (as is the case with some liturgical music as well) is weak in textual and musical quality. We need to open our ears to this music, perceive its potential and its value, and realize that liturgical music is not the only religious musical form that can touch and reach our teens.

Liturgical musicians need to start dialoguing with these people, finding common ground, and we need to learn from them some of the attributes of their music that reaches our youth, while they can learn from us the nature and attributes of liturgical or ritual music. We can help them understand the nature of our art and its place in the world of liturgy, symbol, and ritual. I challenge our liturgical publishers to develop divisions in their compa-
nies that will start developing products for a Catholic market that is already buying Christian music. We in the Catholic liturgical music community need to get together with the youth ministers and publishers to help support the efforts of these Catholic artists. Together we could forge a powerful partnership to help bridge the gap between youth outreach and worship.

Another avenue to be pursued in attempts to reach youth and make the connections between outreach, catechesis, and worship, one that has been opened up, in a sense, by the performances of these Catholic Christian musicians, is the possibility of performing "liturgical music" outside the liturgy in a concert setting. As a liturgical music composer, I am deeply committed to writing music that serves the worship setting, but the power of this music need not be limited to the worship environment. Here is one way in which liturgical music can expand its horizons to reach our young people. I spend a lot of my time presenting "concerts" of liturgical music at various parish, diocesan, and conference events, as do my friends and colleagues Marty Haugen, Donna Peña, Bob Hurd, Rory Cooney, Gary Daigle, and others. These events are more likely than not to be described as "contemporary hymn festivals," because the emphasis is on the participation of the people who attend. Many youth attend these events, and I am being invited more and more often to present such concerts at youth gatherings. My friends and I are often criticized by liturgists and others for "performing" this music outside the setting for which it was originally composed. The chief criticism voiced about such events is that this music becomes entertainment when it is done in non-liturgical settings. That may be a danger, but my experience teaches me that these "concerts" are really prayer experiences that have become opportunities for evangelization, and I have often found the connection between liturgy and the rest of life to be enhanced as a result. Yes, the primary intent of this music is to support the public prayer of the community in a liturgical context, but why should we limit its reach? Liturgical music is meant to serve, and it can be a very powerful tool in reaching our youth both in the liturgy and outside that context. All that is needed is a bit of vision. Let's look to the deeper issue: Can this music proclaim and reveal Christ? Can it help to "foster and nourish faith" (Music in Catholic Worship #6)? Our young people need Christ in their lives, and this incarnation may take place in any number of settings.

Mentoring Youth in Music Ministry

The heart of practical suggestions that conclude this section of From Age to Age is the appeal for all of us in leadership to bring young people into music ministry in the parish. Our young people have a hunger to serve, but it is an energy that has not been well tapped. At the 1997 Catholic Youth Convention, I was fortunate to be a part of a faculty team that spent three days with 300 teens who chose to be part of a liturgy track. We offered an institute for youth who were interested in liturgy and in deepening their liturgical skills and spirituality. What we expe-
rienced coming from these talented young people was an eagerness and commitment to be active in liturgy in their parishes, and we found their knowledge and gifts were a wonder. At the end of the three days, these teens served as the liturgical ministers (lectors, music ministers, eucharistic ministers, and liturgical dancers) for the closing liturgical celebration, serving the worship of an assembly of some 17,000 of their peers. We saw an attentiveness and sensitivity to their roles, quality in their preparation, a full understanding of themselves as leaders of prayer, not entertainers. The result was a liturgical and musical leadership that would inspire the most comatose of congregations. The youth who were the cantors, instrumentalists, and members of the choir truly understood what the ministry of music demands of them.

A deep sadness came over the faculty team when so many participants came to us at the end of the event to thank us for the opportunity, but also to tell us that they

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I have come to believe that the issue of the sound or style of music is less important that the issue which our youth continually put before us—that our liturgy and music lack passion and energy.

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are often not allowed to share these gifts back home in their parishes. This is a scandal, one for which our parish communities should ask forgiveness from our young people, and then in reconciliation open our arms and hearts to accept the gifts that the Lord has planted in them to share. We need to bend over backwards to find ways in which they can be a part of the liturgical life of our communities, not simply as ministers for an occasional “youth Mass,” but as fully integrated members of the parish’s music ministry and its other liturgical ministries.

A second practical suggestion relates to the question of mentoring. The document proposes that we explore “contemporary accompaniments” and focus on “music’s sound and pace.” When youth ministers or others have told me that one of the solutions for reaching our teens liturgically can be found by doing more music in a pop/rock style, I have often considered this proposal shortsighted, that it would simply be buying into the prevailing culture. But I have come to think differently about this proposal, and I feel that there is some validity to recognizing that the style of the music is at least part of the issue. It is not that we should abandon traditional hymnody, chant, or other styles of liturgical music in our celebrations with youth, but we should also revere their sounds and the rhythms that are unique to their culture. Why not incorporate some music with a more contemporary feel, with the instruments and stylings that speak to these members of our communities? This practice will require us to be more versatile musicians. It is important to note that From Age to Age does not advocate an abandonment of our musical heritage, but it challenges us to expand the repertoire. In doing so, by valuing our young people’s musical “canon,” we model for them an openness to appreciate the treasures of our entire Catholic musical tradition.

However, at the same time, I have also come to believe that the issue of the sound or style of music is less important that the issue which our youth continually put before us—that our liturgy and music lack passion and energy. Attempts to respond to this charge are often criticized as reducing liturgy and its music to “entertainment.” That response is an insult to our young people and
to those committed to ministering to them. Our youth—and our adults as well—want and need musical prayer and a whole worship experience that are enthusiastic and reflect an investment; they want music, preaching, and symbols that are strong and that take a stand. They desire a liturgical celebration that has an emotional commitment to action, to a purpose beyond mere repetition. And this passion can appear regardless of the style of music, not just when prayer is expressed in contemporary pop or rock, but in chant, hymnody, and choral music as well.

Of course, as paragraph 67 and its practical suggestions affirm, the lack of participation by youth in communal singing and other ritual gestures and sounds often has nothing to do with the musical style or approach in musical leadership. Some teens, especially young men, are uncomfortable singing in public. The antennae of our young people are attuned to being accepted, and peer pressure has always been a strong force for the choices young people make. Also, for many youth, what is seen by adults as a rejection of anything to do with church has more to do with the whole complex of issues that make up their lives. During a time when many teens are understandably self-absorbed and consumed with fears about the future, relationships, sexuality, and family life, liturgy, active participation in other aspects of church life, and faith in Christ Jesus are not always top priorities. As ministers and parents, we are so concerned that they might not be going to Mass, or frustrated that they are not singing or participating, that we start to feel as though we have failed, or that our young people may be lost. We have to remember that God has not forgotten them, for God took care of them long before they were in our care (Psalm 139), and God will never abandon them.

The Strategy Is Advocacy

This set of suggestions may be reduced to one: Make a commitment to be true advocates for youth, both as members of the Christian community and as its ministerial leaders. We need to mentor our young people, to spend time with them, be present to them, and help them discover the unique and shining gift that they are. This advocacy expresses itself in honoring their experiences and finding ways liturgically and musically to lift up those experiences that are true and compelling for them during this difficult, vulnerable, and critical juncture in their lives. Paragraph #97 of From Age to Age offers us a foundation for our work: “The foundation of our efforts is our role as youth advocates ... [who] support families and parishes in providing liturgical formation to the young. We walk with them, as they encounter the height and depth, length and breadth of God’s love.”

We are called to share our liturgical knowledge and skills, but most importantly, we are called to share the story of God in our lives and the ways in which we have experienced and lived the reality of Jesus Christ, shared honestly, without sugar coating, but with joy and energy. We need to love our young people, to be for them, to be on their side. Young people today are starving to receive our affirmation; they need a lavish blessing from us. When was the last time we admired a young person, and told that person so?

As music ministers, we need to be more creative in our approaches to involving youth in our music ministry. This is certainly no easy task, but we have to try. We have to send strong signs to adolescents that we want to nurture their gifts, perhaps by offering scholarships to attend youth events, an NPM Convention, or a similar experience. Liturgical music publishers could do well to reach out and listen, and then develop products, music, and recordings that truly honor the sounds and musical personalities honored by adolescents, in liturgical as well as non-liturgical projects and publications. Associations like NPM need to reach out to youth, youth leaders, and non-liturgical musical artists who share in the enterprise of ministry to youth. Liturgical musicians and composers need to be in dialogue with non-liturgical musicians who have a voice and something to share. And likewise, those artists need to become more skilled in liturgical theology and practical ritual, and to find links to the church’s worship that express their sharing in the community’s ministry.

Finally, we all need to open our hearts and ears to the many sounds that offer praise to God, and hear the richness in this diversity. We need to pray for a conversion, lest we be so bound to the battle for liturgical correctness that we lose the war, defending a bastion whose walls blind us to the larger scheme of things. What matters is that we proclaim the reign of God and that our young people believe and experience themselves as active agents of and participants in this wonderful mystery. As the final paragraph (#98) of From Age to Age boldly states:

There is, therefore, really only one challenge from age to age: to be faithful witnesses of God’s power and presence in the world and in our lives. We believe that the Spirit of the risen Christ encounters us through the youth in our midst. They challenge us to grow and to be open to that Spirit. As we celebrate that sacred mystery with youth, we give thanks to God for their vitality and charisms. We accept the challenge and invite all to join us in this adventure toward renewal.

Note

1. No wonder there is a mass exodus after young people receive this sacrament; what was originally a sacrament of initiation/entrance has now become an “exit” ritual.
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Psalms in Summer: Songs for a Spirited Church
BY PATRICIA DATCHUCK SÁNCHEZ

he Solemnity of Pentecost has been called the birthday of the church. Reborn through baptism into the dying and rising of Christ, believers are re-created through the promised legacy of Jesus, the gift of the Holy Spirit. Consonant with the church’s embrace of new and renewed life, Psalm 104, the responsorial psalm for Pentecost, could be described as a birthday song which extends the celebration of the church to include the entire universe. Like a child surrounded by friends and gifts at a surprise birthday party, the psalmist seems to be saying, “For me? All this for me?” while gazing at all of nature’s wonders and ascribing praise to the God who is both the creator and giver of all good gifts.

Believers through the centuries have been privileged to look over the ancient psalmist’s shoulder, to see and to celebrate the world with the poet’s vision and contagious delight. As the psalm proceeds toward its climactic and glorious doxology, it reveals its author’s plan to order his/her observations and praise according to the poetic and mythic schedule of creation narrated in Genesis 1:1—2:4a. For example, on the first day God created light; and the first two verses of Psalm 104 correspond to that “day.” The creation of the firmament on day two corresponds with Psalm 104:2-4. Day three, on which heaven and earth were separated, is remembered in verses 5-9. The creation of the sun, moon, and stars on day four correlates to verses 19-20. Day five, which marked the creation of the creatures of the sea, is celebrated in verses 25-26. And the sixth day, on which the animals and human beings were created, is referenced in verses 21-23, 27-28. Whereas the Genesis author emphasized the power of God to create and order the universe, however, the psalmist advances the concept of the ever-sustaining power of God’s spirit. Sent forth at God’s command, the spirit continually renews the face of the earth (v. 30) and all who live upon it (vv. 27-29).

Contemporary singers of this masterful psalm may not readily perceive its artistic creativity, since something is definitely lost in most English translations. As the late great bible scholar Carroll Stahmueller explained, out of a total of 269 Hebrew words, Psalm 104 includes 93 different substantives or adjectives (the names of God not included), 63 verbs, and 21 other words equally distinct. The ancient poet could play with the intricacies and inferences of the Hebrew language with the same exquisite ease with which God made sport with the monsters of the sea (v. 26).

It would appear that the psalmist was also well versed in languages as well. Psalm 104 bears a striking resemblance to an Egyptian hymn to the Aton,² the sun disk, which was believed to be the source of all life. Composed during the reign of Akhen-en-Aton (or Akhenaten, ca. 1356 B.C.E.), the Egyptian hymn pre-dates Psalm 104 by almost six centuries. Most scholars agree that the Hebrew psalm was adapted in the prosperous and generally peaceful pre-Exilic period,

Solemnity of Pentecost
Psalm 104:1. 24. 29-30. 31. 34
Response (based on verse 30):
Lord, send out your Spirit,
and renew the face of the earth.

Bless the Lord, O my soul!
O Lord, my God, you are great indeed!
How manifold are your works,
O Lord!
the earth is full of your creatures.

If you take away their breath, they perish and return to their dust.
When you send forth your spirit, they are created,
and you renew the face of the earth.

May the glory of the Lord endure forever;
may the Lord be glad in his works!
Pleasing to him be my theme;
I will be glad in the Lord.


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

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Pastoral Music • April-May 1998
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between 780-609 B.C.E. In this period of relatively little political or economic conflict, the psalmist offered a reflective reverie that not only enumerated all the people’s blessings but also helped these celebrants of creation draw some conclusions about their Creator. Walter Brueggemann has identified three of these conclusions: (1) God is confident, serene and at ease, with power so great as to tame even the sea. Among the people of the ancient Near Eastern world, the sea (or the deep or the abyss) was considered the abode of chaos; its enormous creatures were feared as harbingers of evil. (2) All that exists depends on God; should the divine face or presence or breath be revoked, all will die. (3) Nothing occurs by chance or coincidence but only according to God’s loving choices and wise counsel.

As a companion song for the Christian celebration of Pentecost, Psalm 104 encourages contemporary believers to affirm and celebrate similar conclusions about God in their own lives and in the communal life of the church: (1) The power of the Spirit to bring forth life and newness is greater than any other power, no matter how malicious or fearsome. (2) Through the abiding Spirit, God is ever present to each of us and to all. (3) Creation, redemption, and every aspect of God’s plan of salvation are deliberate, ordered, and effective overtures of love, continually available to all through the gift of the Spirit. With these assurances, the believing community concludes its celebration of the Easter Season on Pentecost.

Another beautiful song of creation, Psalm 8, sung on Trinity Sunday (June 7, 1998), begins and ends with an inclusio, praising the “name,” that is, the very being of God. Within this framework, the psalmist invites believers to pause and marvel at God’s handiwork.

Whereas Psalm 104 focuses broadly on the created universe, Psalm 8 narrows the focus to wonder at the creation of humankind, so infinitely incomparable to God and yet privileged with a God-given glory, honor, and dignity above all other creatures.

Bernhard W. Anderson has correctly observed that the psalmist’s view of human dominion over nature is revolutionary when compared with the cosmic vision of other ancient religions. Many of these portrayed their gods as forces within the cosmos and regarded human life as enfolded in the order of creation with its rhythmic but repetitive cycles of life and death. Psalm 8 celebrates the One, the creator God who is not a force or power within the cosmos but who transcends the cosmos as its ruler.

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Trinity Sunday
Psalm 8:4-5. 6-7. 8-9
The verses selected for the responsorial psalm on this day appear in bold type.

Response (based on verse 2):
O Lord, our God, how wonderful your name in all the earth!

For the leader; “upon the gittith.” A psalm of David.

I
O Lord, our God,
how glorious is your name over all the earth!
You have exalted your majesty above the heavens.
Out of the mouths of babes and sucklings
you have fashioned praise because of your foes,
to silence the hostile and the vengeful.
When I behold your heavens, the work of your fingers,
the moon and the stars which you set in place—
What is man that you should be mindful of him;
or the son of man that you should care for him?

II
You have made him little less than the angels,
and crowned him with glory and honor.
You have given him rule over the works of your hands,
putting all things under his feet:
All sheep and oxen,
yes, and the beasts of the field,
The birds of the air, the fishes of the sea,
and whatever swims the paths of the seas.
O Lord, our God,
how glorious is your name over all the earth!

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Psalm also rejoices in the knowledge that human beings have received as gifts a life and a dignity that lift them above nature’s endless cycles of life and death to a share in the very dominion of God.

When Psalm 8 is read in light of its use in the New Testament, it takes on a fuller, deeper meaning which scholars call sensus plenior. The unknown author of the Letter to the Hebrews made reference to Psalm 8 in describing the saving work of Jesus, in whom this psalm has been “fulfilled.” Through his incarnation, Hebrews proclaims, Jesus became “son of man, for a little while lower than the angels,” through his victory over sin and death on the cross, Jesus has been “crowned with glory and honor, subjecting all things under his feet” (Hebrews 2:6-8 = Psalm 8:6-7). In his correspondence with the Philippians (2:6-11) and the Corinthians (1 Cor 15:27), Paul makes similar references to Psalm 8 in proclaiming the redemptive work of Jesus.

Contemporary believers in Jesus are privileged to celebrate the blessings of Psalm 8 in the fullest manner possible. As human beings, each of us has been given a share in God’s dominion over the entire created universe; as redeemed believers, each of us is also afforded a share in Jesus’ dominion over sin, evil, and death.

Among the youngest members of the Christian community, a thirty-year-old song by Carey Landry remains a popular favorite. As happy, high-pitched voices sing out, “Great things happen when God mixes with us,” older, more mature voices may take the occasion to enumerate some of those “great things.” This is precisely what the ancient author has done in Psalm 15, the responsorial text for the Sixteenth Sunday in Ordinary Time (July 19, 1998). Those who would “mix with God,” as it were, or enjoy the divine presence (Ps 15:1) are called to allow that experience of intimacy with God to cause “great things to happen” in their lives. Blameless living, based on truth and justice, a tongue free of slander and reproach, honesty in word and work... all of these great things become possible for those who are transformed by the presence of God.

Although traditionally credited to David because of his initiatives in developing Israel’s liturgy, most scholars now assign a post-exilic date to Psalm 15, believing it to have been composed as an entrance or gathering song. Notice that the psalmist has elected to pass over the ceremonial or ritual aspect of liturgy to emphasize the ethical obligations of those who perform the rite. For those who would gather to mix with God, imperceptible rituals are less important than wholesome and holy lives. In fact, the former without the latter is a sham. William R. Taylor has explained that the emphasis on ethics over ritual reflects the influence of the prophets, who understood that antisocial sins such as lying, slander, gossip, bribery, and greed destroy the good will and community spirit without which authentic worship becomes impossible.

Whereas our Hebrew ancestors in the faith “mixed with God” by seeking the divine presence in the Tent of Meeting, the Ark of the Covenant, on holy mountains, and in the Temple, keepers of the New Covenant believe that God has mixed with us” par excellence in the person and mission of Jesus. Moreover, Christians continue to experience God in the abiding presence of the Holy Spirit. During the weeks of Ordinary Time that follow Pentecost, each member of the community is reminded of the responsibility to tend to that presence and to allow its effects to become visible and tangible in every aspect of life: at liturgy, in the market place, at work, and at play.

Notes
5. In the article “Hermeneutics” in The New Jerome Biblical Commentary (Englewood Cliffs, NJ: Prentice Hall, 1990), Raymond E. Brown, ss., defines sensus plenior as “the deeper meaning, intended by God but not clearly intended by the human author, that is seen to exist in the words of Scripture when they are studied in the light of further revelation or of development in the understanding of revelation” (#59, p. 1157).

April-May 1998 • Pastoral Music
Vocal Recitative

If God Is for Us. Grayson Warren Brown. OCP. Songbook, #10114GC, $8.95. Cassette and CD also available. Grayson Brown's latest collection is a bit of a departure for him, since there are pieces here composed in the Gospel tradition, but there are also tunes with other influences as well. The sweet "Micah's Song," for example, has a nice blues feel, and his setting of "Go, Tell It on the Mountain" appropriates some reggae overtones. The "Mass of St. Paul" is very singable; it might serve well as a Mass setting for Ordinary Time. The counter-rhythms of the Gospel tradition are what give this collection its spice and drive, and they, as well as other subtleties of melody and rhythm, are exploited to good advantage throughout the collection. In fact, I have only one complaint about these compositions, and that concerns the texts, not the music. Sometimes the lyrics are a bit too obvious, and we are almost bludgeoned by their social and religious message. The texts, unfortunately, do not live up to the sophistication of the music.

Hark, My Beloved. James P. Callahan. SATB. Paraclete Press. PPM096013. $1.60. If you are looking for a piece to stretch your choir's abilities, check out this composition. This challenging setting of a text from the Song of Songs that is appropriate for weddings as well as general use has an interesting triplet-based rhythmic plan that will require work, but the results will be worth the effort. This piece, in fact, is unlike anything you may have heard this side of Hindemith. The introduction, for SA only, moves into a four-part fugato section, then to a lovely TB section that moves in parallel thirds. The whole composition concludes with a four-part section heavily peppered with diminished 7th chords that resolve in unexpected ways. The predominantly chordal nature of this final section is slow to unfold, adding tension as the tonal center appears to shift. The cadential formula is startling, perhaps too much so for some congregations to hear, but this is nevertheless a first-rate piece of music which deserves to be performed.

He Is Born! A Christmas Villancico. Anon., ed. John Haberlen. SATB, opt. finger cymbals and drum. Neil A. Kjos. 96c. At the opposite end of the music spectrum from the previous composition lies this representative edition of a popular Renaissance Spanish form. The chordal nature of the part writing makes this piece very easy to learn and sing, with predictable progressions and resolutions. The editor has marked the provided nice contrasts in forces, and the driving dance rhythm is certain to make a congregation take notice of the composition's vitality.

Charity and Love. Arr. Daniel Kallman. SATB, opt. alto solo, organ, flute, clarinet, opt. handbells, or chamber orchestra. Neil A. Kjos. 115. $1.45. This grandiose setting of Richard Proulx's translation of the sixteenth-century plainsong Ubi caritas et amor is a good mixture of the old and the new. While still retaining the flavor of the original, this arrangement manages to create new beauty; I especially enjoyed the alto solo sections. Kallman attempts to retain the relatively free rhythm of the chant while placing handbells and a clarinet on top of the voice. The result, when it works, is hauntingly beautiful.

We Sing the Praise of Him Who Died. Theron Kirk. 2-part choir with keyboard. Carl Fischer. CM8445. $1.00. This very easy piece sounds more difficult than it is. The harmonies are very sweet, and the movement toward the final cadence should be milked for all it's worth. This composition would be especially appropriate as a Lenten meditation for a choir with reduced ranks or a group just starting out.

O Sing a New Song to the Lord. David Starr. SATB, keyboard, and opt. congrega-
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tion. Coronet Press. 392-42080. $1.25. We have all heard this Scottish Psalter text before, set in many different ways. This is a nice addition to that collection, not only because of its stirring rhythmic force but also because the verse-and-antiphon structure calls for congregational participation. This piece can be effective without any forces beyond the choir and organ, but after a first hearing many congregations will want to join in. The verses are each harmonized differently, and all are very pleasant.

This Joyful Easter Tide. Arr. Linda Cable Shute. Two-part mixed choir and unison choir (baritones), handbells, and percussion. Augsburg Choral Library, 11-10750. $1.25. For this very fine Easter processional you can marshal all the musical forces at your command. I especially like the mixture of the children’s and bell choirs. The handbell parts are very easy, and the easy percussion part only enters for the cadential formula. The only real problem with the piece is its length: it is far too short to cover a procession in any sizable space, but simply repeating it will create a huge climax in the middle as well as at the end. My solution would be to present this as a prelude before the actual procession, which would preserve both the music and the action’s integrity.

Alleluia. Noël Goemanne. SATB, soprano solo. Mark Foster Music Company, MF2124. $1.30. It seems inevitable that compositions with this single-word title will be compared to Randall Thompson’s thrilling setting. So, not to disappoint: Goemanne’s piece, while good, is no rival to Thompson’s. It is technically difficult, with plenty of 3 against 2 for the inner voices, and the alto section is especially difficult, though it has been my experience that the altos are usually the most solid musicians in a choir. This piece may be done effectively by a well-trained choir with good control over their dynamic range.

Angel Celebration. Carlton Dillard and Michael Barrett. SATB and keyboard. GlorySound. A7034. $1.25. The syncopation in this piece makes it a challenge to learn but a delight to perform, once it’s under your belt. Where the rhythm is difficult, however, the harmonies are very easy. The text is a standard Christmas paean of praise, ably set. What will make or break this piece is the enthusiasm with which a group performs it. If you can conjure up the almost incantatory driving rhythm that this composition calls for, and allow it to sustain you throughout the piece, it will be successful.

Joe Pellegrino

Handbell Recitative

Hymn to Joy. Arr. Don Story. 3 octaves of handbells. Choristers Guild. #CB163. $2.50. The only bell change in this straightforward arrangement of the Beethoven tune in the key of E is the #4 ringer (B to B#4), and that happens only once in the piece. The work begins with a 16-measure fanfare, and a bit of syncopation occurs here and there.

Sheep May Safely Graze. Arr. Alton R. Kindred. 3-4 octaves of handbells. Theodore Presser Company. #114-40697. This is basically a three-octave arrangement with an optional fourth octave. All the ringers have bell changes, but they are all quite manageable. The only special technique used is the shake, at the very end of the piece in the upper octave. As you would expect with this melody, eighth notes and eighth-and-sixteenth-note combinations are everywhere.

Praise God, Praise Him. Arr. Kevin McChesney. Augsburg Fortress. #11-10630. $2.50. This two- or three-octave arrangement with optional percussion (finger cymbals and tambourine) is a wonderful exercise in simple syncopation. The well-crafted arrangement also includes marts, swings, shakes, and plucks.

Thee We Adore. Arr. Cathy Moklebust. 2 octaves. Choristers Guild. #CB166. $3.50. This collection consists of four Lent/communion and Easter pieces. The first is based on “Adore Te, Devote” and can be sung by a fairly inexperienced group; the only bell change is for the #6 ringer (F5-G5), who has one change from F# to F natural. The second selection, “Lamb of God, Most Holy” is similar in nature to the first song. “Now the Green Blade Rises” uses plucks throughout as well as some thumb damp and marts. The final piece, “Christ the Lord Is Risen Today,” uses the echo technique quite liberally. This collection is a good value and uses two octaves to good advantage.

A Jubilant Psalm. F. Thomas Simpson. 3-4 octaves. Agepe. #1901. $2.95. This original composition is rated at a 2+ level.

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Written in ABA form, it begins with a lively tune 9 (tempo is allegro), with many scale-like passages in the middle and upper bells. The middle section is moderate; it uses LVs, plucks, and thumb damps. The final section also includes marts and shakes. This is a composition that your choir will enjoy ringing.

Gaudeamus (Let Us Be Joyful). Arnold B. Sherman. 3-6 octaves. Agape. #1764. $3.50. Definitely not a beginner’s piece, but what great fun this is for the more experienced choir! The composition, full of eighth- and sixteenth-note combinations, big chords, and syncopations, has a wonderful, exciting sound. It would make a wonderful recessional piece.

Procesion of Praise. Arnold B. Sherman. 3-5 octaves, opt. organ, brass/timpani. Agape. #1935 (full score). $4.95. #1518 (ringer’s edition). $2.95. #1902 (brass/timpani). $15.00. This original composition is a wonderful, big sounding processiona. Our bell choir used it as their entrance processional for a concert at St. Ignatius Church in Rome, Italy. Performance suggestions by the composer are included. Level 3.

Alleluia, Rejoice, and Be Glad. Arr. Hal Hopson for SATB voices, organ, and 3 octaves of handbells. AGEHR. #AG3074, $2.50. #AGC032 (choral score). $1.30. This composition begins with an introductory two-part vocal section with organ accompaniment, and the SATB section begins with the tune to the text “In Thee Is Gladness.” The handbells enter at measure 52 and play through the remaining 124 measures of the piece. The handbell part is level 2.

In Thee Is Gladness. Arr. Philip M. Young. 4-5 octaves. Augsburg Fortress. #11-10624. $2.50. This is a bell-choir-only arrangement of the tune used in the previous composition. Most ringers have bell changes in this level 3 song.

Carry Me Home. Arr. Kenneth Loiacono. 3 octaves. Choristers Guild. #CB180. $2.95. This composition uses the tunes of the spirituals “Deep River” and “Swing Low, Sweet Chariot.” Five of the ringers have changes, but they are simple ones. The final section of this short (32 measures) level 2 arrangement contains plucks in the bass bells.

Jean McLaughlin

Books

Interesting books for personal, parish, and liturgical growth are appearing in record numbers, but we have space to look at just a few of them. For this issue of Pastoral Music I have chosen books which talk about the spiritual life of the Christian, discovered and developed directly through introspection and prayer, and indirectly by the example of the lives of others.

Tom Faucher

A Twelve-Step Approach to the Spiritual Exercises of St. Ignatius


This strong book integrates the Ignatian understanding of spirituality with twelve-step wisdom into a well-integrated synthesis. In his introduction, Harbaugh compares the life of Ignatius with that of Bill Wilson, co-founder of...
Alcoholics Anonymous. He makes a good case for similarities between their lives and their work, including similarities between the process of the twelve steps and that of the spiritual exercises. The main section of the book is a series of small essays that draw from the work of both men. The exercises are divided into both four weeks and fifty-two meditations, leaving the reader a number of options for how to use the book to best advantage.

One of the reasons I wanted to review the book is to make the point that one does not need to be a member of AA or any similar twelve-step program to benefit from the approach that Harbaugh uses. While the examples are drawn from the realities that the twelve-step programs address, and the book would be of great benefit for those who are involved with AA, its value is not limited to them. The book is valuable to anyone looking for a spiritual tool that is both traditional and yet very much up to date. This is a five on my scale of seven.

Four Books by David Haas


These four books by David Haas are all concerned with personal spiritual growth. David Haas is the director of the Emmaus Center of Music, Prayer and Ministry in St. Paul Minnesota; he has been active in music ministry as a parish music director, cantor, pianist, guitarist, and choir director.

Books of prayers can be difficult. Some people enjoy the prayerful reflections of others; some people find them very helpful for personal prayer; others use them primarily as jumping off points for spiritual quests. Still others just do not find the written prayers of other people interesting or particularly helpful. The prayers in these books offer no deep theological insights, but they are wholesome, helpful meditations. If you are a person who finds this form of spiritual writing helpful, these are valuable aids to spirituality.

I personally found Praying With the Word: Lent, Holy Week, and Easter to be the most useful of the four, but all are good. I give them a collective four on my scale of seven.

All Saints: Daily Reflection on Saints, Prophets, and Witnesses for Our Time


This book is a truly extraordinary find. I admit, as I begin this review, that I am a big fan of saints and the devotion to saints. I am convinced that the communion of saints is one of the most important practical theological tenets of the Catholic Church. That is why I am delighted that Ellisberg has given us a book of traditional and non-traditional men and women who exemplify all that is good about the human race. For each day of the year, we are presented the story of an individual who truly stands as an exemplar of human behavior and a model for our spiritual journey.

A large number of the featured lives are those of canonized saints who are remembered on their feast days. These include Thomas Becket, Scholastica, Columba, and Benedict Joseph Labre. Many of the other saints are modern Catholic heroes such as Thea Bowman, Mary Ward, Dorothy Day, and John Main. Orthodox and Protestants Christians are well remembered with people such as Alexander Men, George Fox, George Herbert, and Janani Luwum. And the lives of non-Christians like Mohandas K. Gandhi, the Baal Shem Tov, Martin Buber, and Chief Seattle are also set forth for our consideration.

The list of selections is constantly fascinating, ranging from legendary figures such as Veronica to one who is still living today—Dom Helder Camara. Heloise makes the list, but not Abelard.
Many of these people might be astonished to find themselves listed in a book of saints, yet their inclusion is the whole point of the book. Ellsberg is teaching us to look at life, our own lives, and the lives of others from a different perspective than we might normally use. He has done this extremely well. The individual written sketches are balanced, well-written, and easy to understand. His style has that rare ability to make one want to know more, and in many places he gives suggestions for further study.

This is a big book for a relatively small price. My suggestion is that we all buy a number of copies as gifts for people we know. Ellsberg’s fine work truly deserves the top rating of seven on my scale.

Cries In the Night: Women Who Challenged the Holocaust


This powerful and intriguing book is about important but little-known people. Beginning with a long and excellent introduction by the Holocaust author Nehama Tec, the work tells the story of seven Catholic women who defied Hitler and the Nazis during the Holocaust by saving Jews. If caught, the price to be paid for this action, as several of these women found out, was to be beaten, imprisoned, or killed. Though not theologically educated, these women certainly believed that the true mission of the church is not to be found in preserving the church’s external structure and its buildings but in defending the oppressed.

The stories are powerful, interesting, and disturbing. There are more villains in these stories than would make a reader comfortable, yet this is not a book about comfort but about courage. There is courage in abundance.

The style of the book can be a bit difficult, since the various chapters are by different authors with different writing styles, but that is a small inconvenience to get such a series of good stories. The names of these women—Matylda Getter, Margarete Sommer, Margit Schlachta, Germaine Ribiere, Marie Rose Gineste, Germaine Bouquet, and Gertrud Luckner—are not yet well known, but for the sake of the church and our own development of a true Christian spirituality they should become better known.

This collection rates a six on my scale of seven.

W. Thomas Faucher

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About Reviewers

Rev. W. Thomas Faucher, book review editor for Pastoral Music, is a priest of the Diocese of Boise, Idaho, currently serving as the chancellor of the Diocese of Baker, Oregon.

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When the Music Director Isn't the Organist

A music director who isn't also the organist: Does such a thing really exist in Catholic churches? If so, what does such a person do? How does this work? Should these people be stopped before this phenomenon catches on? The idea that a director of music ministries might not also be the parish organist is an unusual notion in today's Catholic Church. Being one of the few people to hold such a position, I would like to share my perspective on this experience and suggest that our professional organization promote it as an ideal situation for a serious music ministry (and promote the notion that it can be done economically).

Two Roads Diverged ...

Most DMMD members know from first-hand experience what duties are involved for a director of music ministries who is also the organist. Such positions are usually filled by musicians who have primarily studied keyboard and

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have had little or no vocal training, and perhaps not even much training in choral conducting. Assuming that these people are employed full-time, their duties at church, based on personal interviews with organists/music directors, include these tasks:

- play the organ at all weekend Masses, usually four to six Masses, depending on the size of the parish and whether an independent choir exists;
- act as cantor for Masses, usually from the keyboard;
- direct any adult choirs, usually from the keyboard;
- accompany or direct any children’s or youth choirs, again, from the keyboard;
- plan all the liturgical music for the year;
- attend too many meetings;
- play weddings and funerals.

Since organist/directors have had most of their musical training on keyboard, it is logical that they spend most of their time at the keyboard.

On the other hand, someone who serves as a director of music ministries, but who is not an organist, is usually a musician whose primary areas of study in college have been voice and conducting. These musicians probably spent time during their high school and college years singing in choirs, experiencing the singer’s perspective on rehearsals. Assuming that these directors have full-time status, their duties—based on my own experience—include these tasks:

- plan all liturgical music—the basis for all rehearsals;
- train cantors and serve as a cantor during weekend Masses;
- direct the adult, youth, children’s, handbell, and other choirs from the front of the ensemble;
- go to too many meetings;
- sing weddings and funerals.

Is there an organist in this scenario? Yes, and that person’s duties are to play the keyboard (organ or piano) at Masses, rehearsals, weddings, and funerals. In this scenario, the organist is paid per service.

Even a cursory examination of the descriptions of these two positions should reveal which one might promote the best singing in a parish. The director who is in front of a choir, directing and listening to them, having greater contact with the congregation, and so on, can only be of benefit to a church music program. And the more knowledge of singing (and conducting) we have as directors, the better we can offer that experience to our music ministers. In most of the liturgical documents I have read, and in most of the DMMED seminars that NPM has offered, singing certainly seems to be the most important aspect of musical liturgy. And among the various forms of sung worship, full assembly participation is the goal.

To be honest, of course, I believe that having a director of music ministries who doesn’t play keyboard is as unhelpful to sung worship as having an organist who cannot sing. In the perfect world that we all long for, no one gets sick or takes vacation time, but works at the job all the time: That is the only world in which these two “ideal” descriptions would function without problems. Let’s face it, none of us is around all the time (nor should we be). Because we live and minister in the “real world,” I have developed the ability to “fake” my way through singing and playing a Sunday Mass or a funeral, and my organist can sing and play his way through the same events. I draw the line for such accommodations, however, when it comes to Masses at which a choir sings and weddings. These are liturgies for which I believe two musicians are necessary. If a music director could create a hybrid of these two ways to direct music ministries, it could go a long way toward meeting some of the difficulties that we find in real-life situations.

The Bottom Line

I can hear you all saying, “Sure, the idea of hiring a trained vocalist and an organist is a nice idea, but how do you pay for it?” Using my own situation as an example, let me explain how the work is divided between a director of music ministries who is a vocalist, who is paid a salary as a full-time employee, and the organist, who is paid a per-service fee, and then let me compare that cost to the salary for a director of music ministries who is an organist.

My (contracted) forty-hour week includes office time, rehearsal time, meeting time, Mass time, and time for other directorial responsibilities. Because we have an established cantor program, I do not have to be at Mass all day on Sunday. When I am not at Mass, though, I am in my office working. The six to eight hours per week that I would have

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spent playing Masses, if I were an organist/director, are now used elsewhere; I can get more done than someone who must spend hours in church each weekend.

My salary falls within the AGO/diocesan guidelines for those hours. My organist is paid per-service, but if he touches the instrument’s keys for any church-work-related reason, he is paid the same fee. The hypothetical pay-out comparison below, between the salary for a vocalist/director plus a per-service organist fee and an appropriate salary for an organist/director, is based on the same responsibilities for the director in either case.

**Vocalist/Director (40 hours per week)**
- $35,000 per year

**Organist ($60 to $60 per service)**
- $14,000 to $15,000 per year

Combined pay-out = $49,000 to $50,000 per year

**Organist/Director (40 hours per wk.)**
- $45,000 per year

As you can see, this comparison is based on a situation in which the non-organist director of music ministries is paid a lower salary than one who does play. Still, I would venture to say that not only conductor/singers would turn down the proposed salary given above, along with benefits. While a vocalist/director would be expected to spend additional time in planning and in rehearsals, the organist/director gets paid to play, not to plan. If a parish wants to go with the vocalist/director plus an organist, it would have to spend a little more in its budget than if it hired an organist/director. In the end, if liturgy is a priority, the extra money is well worth the result.

There are certain events for which a parish has to decide whether it is more appropriate to have two musicians ministering to the assembly’s sung worship in two different ways, or one musician trying to do two things. At most funerals, for example, unless a parish is willing to pay a fee to a cantor, the organist is going to have to sing. At weddings, unless the couple (or their families) are really strapped for money (for example, they can’t even afford flowers), an organist and cantor should be used. Any time a choir (youth or adult) is used, an organist and director is the best combination (although I have seen—and heard—a music director play organ while a volunteer director conducted the choir).

**Discussion Points**

Why present this issue to the members of DMMD and to the rest of our Association? Because in the past we have tended to treat the situation of a director of music ministries who is not an organist as a kind of “fluke,” a unique situation which has little to tell us about the real concerns and triumphs of directors of music ministries who are, of course, organists. In our professional organization, though, we should take the time to reflect on these “flukes” as providing possible alternative models for our ministry, models which might improve our goal to provide the best music ministry to our respective parishes. Now may be the time to take a serious look at the director who is not an organist and see how this ministry fits in NPM and in our division, and make appropriate adjustments to our modus operandi. Okay, go to your discussion groups.

April-May 1998 • Pastoral Music
Hotline

Hotline is a membership service listing members seeking employment, churches seeking staff, and occasion music suppliers 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. Please allow two months from the time copy is received until it is published. (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 Kitty; 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

Deputy Director of Operations for the National Association of Pastoral Musicians. Responsibilities include administrative duties such as management of day-to-day operations, staff supervision, and financial oversight at the NPM National Office in Washington, DC, as well as some program responsibilities such as convention planning, speaker recruitment, and the like. Significant experience in both management and pastoral music/liturgy required. Position available May 1. Send résumé and salary expectations to Rev. Virgil C. Funk, NPM, 225 Sheridan Street, NW, Washington, DC 20011.

Arizona

Director of Music. Most Holy Trinity Parish, 8620 N. 7th Street, Phoenix, AZ 85020. (602) 944-3375. Full-time position to oversee general planning/operation of music for general worship. Responsible for Sunday Masses, feast days, special liturgical events. Requires experience in keyboard/vocal/other instruments. Requires a professional or academic degree in music or equivalent. Spanish bilingual helpful. Diocesan salary range. Send résumé to the above address. HLP-4909.

Liturgy/Music Director. Our Mother of Sorrows Church, 1600 South Kolb Road, Tucson, AZ 85710. (520) 747-1321. Looking for a sunny climate and dynamic Catholic Pastoral Team? Full-time position in large parish requires voice/choral/organ/keyboard/liturgy planning skills and 3-5 years experience. Send résumé to Msgr. Thomas Cahalane at above address. HLP-4891.


Connecticut

Music Directors. St. Catherine of Siena, 4 Riverside Avenue, Riverside, CT 06878. Full-time position responsible for choirs, cantors, 5 weekend liturgies, weddings, funerals. Establish, supervise and existing music groups. Contemporary and traditional music. Requires organ/vocal/conducting skills, master’s degree in music and previous experience. 4 manual Möller organ. Send résumé to Msgr. Alan Detlescher at the above address. HLP-4906.

Florida

Director of Music. St. Joseph Parish, PO Box 60507, Palm Bay, FL 32906. Full-or part-time position for 2,600-family parish. Requires ability to work with team, knowledge of Catholic liturgy, proficiency in organ/keyboard/vocal skills. Responsible for training adult and children’s choirs and cantors; weddings/funerals/parish activities. Send résumé and three references to Search Committee at above address. HLP-4908.

Indiana

Director of Liturgy/Music. St. Pius X Parish, 7200 Sarto Drive, Indianapolis,

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ILLINOIS


Director of Music. St. Michael Church, 14327 Highland Avenue, Orland Park, IL 60462. Full-time position to oversee adult choirs, children and youth choirs, cantors, handbell choirs, and instrumentalists. Requires excellent music credentials, vision, Vatican II liturgical principles. Appreciation of diversity in music. Salary commensurate with education/experience. Send résumé and references to Fr. Lou Tyriko at above address by May 31. HLP-4910.

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. Conducting, cantor training, volunteer management. Rodgers organ, Yamaha baby grand, 3 octaves handbells. Competitive salary/benefits. Send résumé and references to Ms Charlene Johnstone at above address. HLP-4832.

KANSAS

Scholarship/Internship. St. Lawrence Catholic Campus Center at the University of Kansas, 1631 Crescent Road, Lawrence, KS 66044. (785) 842-2028. Half-time graduate assistantship/internship (8/98) for Roman Catholic student attending KU in organ or church music. Other scholarships available. 9-month position, renewable. Send résumé to Dr. Marie Tubis Bauer at above address by May 1. HLP-4913.

MARYLAND

Music Director Organist. Church of the Nativity, 20 E. Ridgely Road, Timonium, MD 21093. (410) 252-6680; fax: (410) 252-2657. Full-time position for 1,900-household parish. Requires organ keyboard skills, familiarity with a variety of music styles, knowledge of Catholic liturgy. Responsibilities include:Coordinate parish music program, adult choir; form children's choir; weekend/holy day liturgies. Interview/audition required. Send résumé and references to Carol Pacione at above address. HLP-4916.

Director of Music. St. Mary's Seminary and University, 5400 Roland Avenue, Baltimore, MD 21210. Fax: (410) 433-1384. Part-time position, full-time if combined with teaching humanities course each term. Responsibilities include directing seminary liturgical-music program, training cantors/choir, selecting music for liturgies, keyboard accompaniment at most liturgical celebrations. Send inquiry or résumé to Rev. James Conn, SSJ, at above address. HLP-4907.

MASSACHUSETTS

Director of Music/Organist. Blessed Sacrament Church, 182 High Street, Greenfield, MA 01301. 3/4 position with benefits responsible for three weekend liturgies; school liturgies; adult, children's, handbell, and funeral choruses; cantors. Casavant organ (1967). Yamaha baby grand, 3 octaves handbells. Part-time position available. Send résumé by 5/15 to Music Committee at above address. HLP-4905.


MICHIGAN

Director of Music/Liturgy. St. Augustine Catholic Church, 68035 Main Street, Richmond, MI 48062. Full-time position

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MISSOURI

Director of Music/Liturgy. Holy Family Parish, 919 NE 96th Street, Kansas City, MO 64155. Phone: (816) 436-9200; fax: (816) 436-8049. Full-time position available 6/1 in 755-family parish. Responsibilities include choir direction/development, liturgist, oversight of music/ministry, funerals, RCIA. Requires liturgy degree/comparable experience or degree in music with significant liturgical experience. Competitive salary/benefits. Weddings to supplement income. Send résumé to Search Committee at above address. HLP-4912.

NEBRASKA


NEW HAMPSHIRE

Director of Music/Organist/Choir Director. St. Mary Church, 38 Charles Street, Rochester, NH 03867. (603) 332-1869. Part-time position with potential full-time growth responsible for contemporary ensemble, adult choir, cantor training. Ability to work with variety of age groups a must. Requires working knowledge of pastoral/liturgical ministries. Contact Pastor at above address. HLP-4899.

NEW JERSEY

Pastoral Associate for Worship/Music. St. Charles Borromeo Parish, PO Box 2220, Cinnaminson, NJ 08077. Full-time position providing leadership, resources, and assistance in the preparation, execution, and evaluation of all parish liturgical celebrations with emphasis on music. Salary negotiable. Send résumé to Search Committee at above address. HLP-4903.

NEW YORK

Director of Music Ministries/Organist. Our Lady of Good Counsel, 701 W. Main Street, Endicott, NY 13760. Part-time position available 7/1. Responsibilities include planning/implementing music for four weekend Masses plus special liturgies; working with cantors, contemporary ensemble, adult choir. Must have strong organ/piano/vocal skills/knowledge of Catholic liturgy. Weddings/funerals extra. Competitive salary. Send résumé to Deacon Tom Harley at above address. HLP-4918.

Director of Music Ministries. Holy Name of Mary Parish, 110 Grand Street, Croton-on-Hudson, NY 10520. Fax: (914) 271-6841. Half-time position requires strong organ/choral skills for one choir and cantors/extensive knowledge of liturgical music and liturgy. Work with associate director for RCIA and CCD liturgies. Salary $18,500-$21,000 plus weddings and funerals. Send résumé to Music Search Committee at above address. HLP-4917.

Music Minister. St. Patrick's Church, 21 Main Street, Raritan, NY 12143. Part-time position at 1,000-family parish responsible for 3 weekend Masses, adult and children's choirs. Weddings and funerals extra. Pipe organ and new Baldwin Pianovelle. Requires strong keyboard/vocal/directing skills, comprehensive background in Catholic liturgy. Competitive salary. Send résumé/references to Search Committee at above address. HLP-4898.

Music Director. Christ Church on Quaker Hill, One Church Road, Pawling, NY 12564. Part-time position at interdenominational Christian church. 8-10 hours/week to conduct adult choir September through June, team member to coordinate adult choir, children's choir, 2 bell choirs, and schedule music for summer service. Salary commensurate with training/experience. Contact church at above address. HLP-4887.

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Director of Music. Christ the King Church, 1862 Noble Road, East Cleveland, OH 44112. Full-time position in 401-household parish requires a music/music education degree to accompany and direct adult and children’s choirs. Teach 200 children in K-8 school. Salary $23K-33K. Benefits. Send résumé to Rev. Lou Papes, Pastor, at above address. HLP-4897.

Music Director/Campus Minister. Corpus Christi University Parish, 2086 Brookdale Road, Toledo, OH 43606. (419) 531-4992. Full-time position primarily as Music Director with some campus ministry responsibilities. Music leadership at liturgical celebrations, weekly Masses, retreats, recruitment, coordinate music with staff planning. Requires keyboard/vocal/directing skills, background in contemporary Catholic music. Send résumé to Fr. James Back at above address. HLP-4893.

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 to lead a program of quality congregational singing, cantors, vocal ensembles, children’s liturgies, and parish theatrical. Send résumé to Search Committee at above address. HLP-4849.

Ontario

Director of Music/Choir Director/Organist. St. Kevin Church, 303 Niagara Street, Welland, Ontario, L3C 1K5. Phone: (905) 735-5885; fax: (905) 735-0825. Full-time position available 9/1/98, 20 miles from Buffalo, NY. Requires excellent organ/piano/direction skills, Vatican II approach to liturgical celebrations. Pastoral reference required. Job description available from Rev. Frank Wagner, c.s.c., at above address. HLP-4889.

Pennsylvania


Rhode Island


Virginia

Liturgy Director/Music Coordinator. Holy Family Parish, 14160 Ferndale Road, Dale City, VA 22193. Fax: (703) 670-8323. Full-time position available 6/1 for diverse 2,000-family parish with Trakk organ and piano. Salary: $30,000 and benefits. Send résumé to Search Committee at above address. HLP-4914.

Director of Liturgical Music. Church of the Ascension, 4853 Princess Anne Road, Virginia Beach, VA 23462. Full-time position for 1,100-family parish requires competence with contemporary liturgical music, commitment to strong congregational singing, liturgical awareness, keyboard abilities. Competitive salary/benefits. Send résumé to Ms. Lucy Poppe at above address. HLP-4896.

Wisconsin

Director of Music Ministry. St. Bernard Catholic Church, 114 South Church Street, Watertown, WI 53094. Full-time position in 1,000-family parish with school. Part of an integrated team. Responsible for coordination of total parish music program. Requires organ and choral skills. Salary negotiable. Send résumé, salary history, references to Music Search Committee at above address. HLP-4885.

Miscellaneous

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LOS ANGELES
April 14-17

Workshop featuring Grayson Warren Brown and Sr. Cavalli at NPCD. Contact Department of Religious Education at (202) 337-6232.

SAN FRANCISCO
June 21-26

Association of Anglican Musicians San Francisco Conference. Theme: Ad Diem Novum Salutandum (Greeting the New Day: Traditions at the Threshold). Place: Holiday Inn Golden Gate. Presentations; concerts; morning prayer, eucharist, and evensong; special forums on music education in the seminary, anthem reading session for children's choirs, and professional concerns. Contact: AAM-SF, St. Luke's Episcopal Church, 1755 Clay Street, San Francisco, CA 94109. Phone: (415) 775-5111; e-mail: AAMS98@aol.com.

COLORADO

DURANGO
April 5-8

Workshop featuring Grayson Warren Brown at St. Columba Church. Contact Mary Ralph at (970) 247-0044.

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MINNESOTA

BLOOMINGTON
May 28-31

National Association of Lay Ministry Annual Conference. Theme: Ministering in the Spirit: From Communication to Mission. Place: Radisson Hotel South. Major presenters include Dr. Patricia O'Connell Killen, Dr. Monika Hellwig, Rev. John Haughey, smg. Ray East, and Bishop Philip Straling. Contact: NALM, 5420 South Cornell Avenue, Chicago, IL 60615-5604. Phone: (773) 241-6050; fax: (773) 241-6061.

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