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In This Issue...

We explore what “quality” music demands. This is not, as you might expect it would be, a continuation of the discussion about folk and formal music, nor is it even a discussion about repertoire. This issue focuses on the pastoral musician: What does it take to make “quality” music for the liturgy?

This issue is filled with stories, personal stories of the authors, all of whom have long experience working in pastoral music ministry. Lately, I have been reflecting a great deal on stories.

My first reflection, which concerns the multiple directions in which stories lead us and how good stories always have more than one ending, comes from an experience at the Folk Life Festival which the Smithsonian Institution holds each summer on the Mall in Washington. At last year’s Festival, a group from Oceania demonstrated their storytelling technique. The six members of the group were dressed in colorful robes, and each one held a large, carved stick. One of the six began a story of love, out of which emerged the story of creation, out of which in turn, emerged a story of “the journey.” As he told the story, the chorus joined in with an antiphonal response, sometimes with a call-and-response. Surprisingly, toward the end of the storyteller’s episode about the journey, a second storyteller pounded his stick and called out, “That’s not how the story ends!” and he began to tell another ending to the same story, to which the choir responded, and the epic storytelling continued, only down a different path. This method of combining story, song, ending, and interruption continued throughout the afternoon, each story becoming more complicated with multiple endings and various interpretations of its meanings.

My family now uses this technique of storytelling when we gather at the dinner table. My brother-in-law, for instance, will begin the story of “the first time I met your mother,” and, about halfway through the telling, my sister will take a spoon and “thump” the table, calling out laughingly, “That’s not how that story goes!” My brother-in-law continues, knowing that my sister will tell her version after he’s finished. Some claim that this storytelling technique has saved their marriage! But, who knows? There is always more than one ending to a good story.

My second reflection about stories concerns the way stories get preserved in memory. I’m sure that the pastor’s version of some of the stories told by the musicians in this issue would have a different ending, because they have been remembered differently. “Hoo Memory Works,” a recent article in Newsweek (June 15, 1998), points out that the brain, unlike a computer, doesn’t record or remember everything. So, for example, a telephone number is remembered only long enough to dial it. The guardian of what goes into the brain’s memory is the hippocampus. The current theory is that this small but critical part of the brain accepts items into long-term memory only if they have emotional significance or relate to things we already know. The brain bundles items together, so if you have an interest in Catholic Church music, your hippocampus is more likely to invoke you to remember that “NPM” stands for “National Pastoral Musicians” than would the hippocampus of the car salesman whom I tell that I work for NPM.

But the impact of stories—my third reflection—goes much deeper than their ability to become part of memory or support more than one ending. Stories actually shape our reality. Consider two people taking a trip to Greece. For the majority of the time, the two are inseparable, having similar if not identical experiences. Yet each returns to tell “my story” of the trip. And the stories that are told after two days, after six months, and after five years are all quite different. Each of the two-day versions contains numerous details that may be the same, although each traveler may remember different details from the experience. The six month versions are based almost exclusively on the first, already divergent, versions of the story; they only partially relate to the actual event, drawing mainly on the verbal versions constructed in “telling about the trip.” The five year versions consist only in some parts of the original stories, unless they have been written down. The stories of the event have become the event. The trip only exists in the stories.

And for the two people who took this trip the version contained in each one’s “true” account will contain a “certainty,” that is, the person’s mind will remember the story as fact because the mind has linked the emotions and details of the trip to the story-version of the event. In short, the story becomes the reality for the mind. My brother and sister-in-law both vividly remember the details of their first date, but they won’t agree whether they went that night to a movie or a play! Stories are not only part of memory; they do not only have more than one ending; they create the reality in which we live.

Quality lives in a similar place. In Western thought and, therefore, in the Western story, there exist both subjective and objective reality; that which is experienced as “within” or “without.” Modern existentialists have demonstrated, however, that there is no way to verify that my “within” conforms to my “without.” The attempt to do this, in the existentialists’ language, is called “verifying the unverifiable.” But having affirmed the failure of that attempt, we must also affirm that we human beings continue to live in and from our stories, striving for that which is best according to our cultural parameters, and searching as believers for ways to improve our music and worship. Thus, this issue’s theme: “Quality Music Demands . . .”

For several years American businesses have been using “quality control” as a method for improving service; Dolly Sokol applies the principles of quality control to musical liturgy. Charles Gardner gives us four sound principles for “marketing” our quality product. Next, this issue explores the requirements for quality for full-time and part-time pastoral musicians in music (Marie Kremer and Sheila Browne), in liturgy (Michael Prendergast and Michael McMahon), and in parish staff involvement (Drew Deskur and Bennett Porchirian). The issue concludes with a wonderful essay on making a difference (John Miller), an essay that reminds us that quality exists in “our” remembered story. While each of these articles is filled with stories, there are more stories in the Readers’ Responses, Webtalk—the summary of a discussion on the NPM web page—and even in the Reviews.

So, what does “quality music” demand? The answer is simple: Quality music demands quality musicians. And the stories you will read are stories by and about quality musicians.

Our lives are about stories. This summer at the NPM Regional Conventions we have had the opportunity to share the best of our lives in the stories we tell about ourselves. I invite each member of the Association to spend some time with their story—with their reality—and see how it shapes who we are individually and as Church. VCF
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Cover: St. James Cathedral, Seattle, Washington; photo by Mike Penney. Many of the photos in this issue were taken in churches that have won architectural awards in recent years or have been honored for their liturgical design. Additional photos from St. James Cathedral courtesy of Dr. James Savage, Director of Liturgy and Music, and The Catholic Northwest Progress, newspaper of the Archdiocese of Seattle, on pages 14, 30 (Penney), 37 (photo by Greg Farrar), 40 and 64 (both Penney). Photos from St. Stephen Church, Warwick, NY, courtesy of Msgr. Bernard Corrigan, pastor emeritus, on pages 20 and 23. Photos from Santa Maria de la Paz Catholic Community, Santa Fe, NM, courtesy of Sr. Colleen Shanahan, pastoral associate, on pages 16, 24, 26, and 33.
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I Once Was a Pastoral Musician

I am a pastoral musician and have been employed as such for the past eighteen years. Until a recent move to the Midwest, I had been the director of music ministries at a large church [on the East Coast], working with a visionary pastor who is a liturgist by training, where I had been able to be creative and satisfied in the world of the church. Though I had a great deal of responsibility there and many friends and co-workers I cared for and respected, I felt that it was time for me to move on. Hoping to find an equally progressive church and understanding pastor, I felt this would be a good and positive experience.

Let me give you the wrong impression, understand that my former pastor and I did not always get along beautifully, but we were able to have such a good relationship that honesty came easily for both of us. We may not always have agreed on . . . specifics, but we shared a common vision and understanding, as well as an appreciation for quality worship. . . . We learned from each other and helped each other, and I am happy to count [him] among my closest friends. . . . Without the challenge to stretch and grow, I may not have come to the level of understanding that I have attained.

Naively, the thought that musician/clergy relationships would take long to develop never entered my mind when I considered moving back to the Midwest. Though I am employed in the capacity of coordinator of music at the most progressive parish in the area, I find my own vision and the very creativity that was welcomed on the East Coast are not only not appreciated here, they are misunderstood. Couple that [attitude] with a salary that is only about 30% of my former salary, and the handwriting is clearly legible. . . . I have had to come to grips with a different facet of my existence and turn to a different field in order to take care of my family. Since I still have small children, I find the present situation (working a full-time job in addition to this part-time music position) untenable. Though I wish I did not have to put it into print, the fact is that a living wage in the pastoral music world could have and would have made a difference to me. I have made a decision to say, “I once was a pastoral musician.” Pastoral music has been such a life-giving area for me that it is difficult to come to grips with this extensive change. As part of my grieving process, I need to put into words [the similar experiences] of a whole group of talented musicians. . . . who have found that, in order to maintain a reasonable lifestyle, they have to revamp their thinking and working environments.

Mine has been a quest for normalcy, for a framework of accountability and responsibility within the bewildering demands for conformity in thought and practice dictated by the church. The parameters set . . . in the name of Christian thought and practice can often dictate how we attempt to lead our lives. The parameters of human reality and inter-relational development must somehow be justified within the confines of this Christian structure. I wonder if these two structures will ever go hand in hand. . . . I am a musician, a creative and insightful person who values honesty and truth in the midst of human relationships. I have been able to turn my life values toward the common good of humanity in a search for fulfillment and soulful understanding. I have been lucky in many ways, especially in the friendships I have made and in the growth that has taken place. God has blessed me. . . . I have been able to feel the synergy of action and compassion and vision in a parish staff.

But all of that has changed, and I find myself in a position that is, no doubt, all too familiar to pastoral musicians everywhere. Perhaps one day the church will look back and ask, “Where have all the musicians gone?” If that day comes, we know what the answer will be. But we continue to live in the grace and peace of Christ and be for each other some sign of hope. I wonder what that feels like in a pew . . .

Since I do not seek to point fingers at particular parishes or be specific about locations, I prefer that you withhold my name from this letter.

Name Withheld
Midwest

The “Other Side” of Teens and Liturgical Ministries

In the April-May issue of Pastoral Music, the article “We Need to Be Advocates for Youth,” by David Haas, raised some interesting points. I would like to tell the other side of the story with regard to one point. David wrote, “They [teens] are concerned about . . . liturgical practice which isolates them from their rightful participation in liturgical ministries as musicians, lectors, eucharistic ministers . . . .” I can only speak for my own parish situation in response to this concern. First, our parish has had many gifted, willing, and reliable youth over the years who have served in many ministries. We have used them often and have sent them forth to spread the good news in the parishes they populate as adults. On the other hand, there are teens who have not been put on the parish roster of liturgical ministers despite their talent. There are reasons for this exclusion.

A problem often begins with our parish requirement for “service hours” before a teen can be confirmed. This had led to the idea that students in the confirmation program could “volunteer” to sing at Mass and to check off this ministry in the service hour requirement block. Some of these students in the past had no intention of becoming cantors, but rather thought that this would be the easiest way to get those service hours done. Our cantor program is now open only to any confirmed member of the parish, in order to eliminate this conflict of interest.

A second problem with teenage volunteers is reliability/commitment. Sure, the kids want to sing or play their instrument at church, but they are so booked up with school activities and after school
jobs that there is almost no rehearsal time for most of them. Schools have done a good job with the “self esteem” tracts. They have done so well that some kids think they do not need to practice, they are so good. After all, if they believe they can do it, then they can do it, right? Or so the current trend of thought seems to go. The reality is that we need to practice, but put a practice requirement into service in music ministry at church, and there are all the reasons that practices are “impossible.” And then the argument becomes: “They are taking away my right to minister at church.”

Even when a rehearsal is scheduled and committed to by all parties, with teens I have often experienced that if something better comes along, whether a school function, social event, or job opportunity, then the church commitment is null and void. Church is the bottom priority. The experience at our parish has been that the teens are the most likely to call at the last minute and require a substitute for ministry at an upcoming liturgy.

I suspect that the teens referred to in the article were at the conference “full-time” and unlikely to have scheduled conflicts because they were “captive” at that conference. Of course they showed up for practices and liturgies. There was nothing else to do!

As those in charge of scheduling volunteers, we do need to be sensitive to everyone’s schedules and let all share their time and gifts with their parishes. However, a minimum standard for participation is not unreasonable. There are no rights without responsibilities.

Carolyn Sternowski Marion, IA

The First Composers’ Forum

In your recent coverage of “A New Composers’ Forum” (April-May), the authors failed to mention the first Composers’ Forum when reviewing the past thirty-five years’ development of music and liturgy. This initial response by composers answering the call of Vatican II for new music for the new liturgy was organized by Robert Blanchard of Sugar Creek, Missouri, in 1970 and was formally recognized by the National Conference of Catholic Bishops.

Included in [the membership of this first Composers’ Forum were respected veteran composers such as Sr. Theophane Hytrek, Theodore Marier, Rev. Columba Kelly, Robert Schaffer, and myself. There were others, but time seems to have erased my memory of their names.

Also, in this same article, one could question the opinion that “the liturgy is about building a better world.” This statement would seem to contradict the Church’s teaching that the primary aim of the liturgy is to give honor, glory, and praise to God through the saving action of Jesus. Building a better world is a task that falls to us as the fruits of this saving action of our Savior.

J. Gerald Phillips Fitchburg, MA

Through the use of “neo” in the title of the article, and through the first footnote (page 11), we attempted to make at least a passing reference to the first Composers’ Forum organized by Mr. Blanchard, but the work of this pioneering group of composers certainly deserves additional recognition.

Guy: Critical to Our Understanding

Congratulations on the article by Joseph Guy in the DMMD: Professional Concerns column as it appears in your April-May issue (pages 55-58). The time is long past when pastoral musicians and clergy [should] recognize that the parish music director does not necessarily have to be an organist. Since the dawning of Vatican II and Music in Catholic Worship, there are many professional musicians in service to our church who are not organists, but who have credentials and training to be the parish music director. All too often, however, this [non-organist] stigma governs the [hiring] decision.

The issues raised under “Discussion Points” are critical to our understanding of music ministries. My parish is a perfect example of this. The organist is the parish music director, but when one reads the responsibilities of the music director as presented by NPM [in, e.g., Qualifications for a Director of Music Ministries], this person falls short in most respects. Then why is this person the director? Simply because this person plays the organ. When the adult and contemporary choirs join for special events, this situation is the same as that mentioned in the column—the music director plays the organ while the volunteer directs the choir(s).

My choir is a “contemporary” choir, simply because we use an instrument other than the organ, but our repertoire list begins with “Ave Verum” and concludes with “You Have Put on Christ.” Our choir is a “fluke,” like the music director who isn’t the organist, but maybe two “flukes” are better than one.

I pray that much fruitful discussion follows on this topic, and that the doors for contemporary choirs and music directors other than organists swing wide open. (By the way, I am not one for anonymity, but there will be great repercussions if my name is printed.)

Name Withheld New York State

Guy: Most Inaccurate

I am writing about the DMMD: Professional Concerns column in the April-May issue, “When the Music Director Isn’t the Organist,” by Mr. Joseph A. Guy, which I consider most inaccurate.

I would agree with Mr. Guy on one point; that, when possible, it is indeed better to have two people with a choir—a director and an organist. Since most of us work with choirs of mostly untrained voices, they benefit greatly from having a strong organist at the console and a fine choral conductor in front of them, although this arrangement is not always financially feasible. However, I think that Mr. Guy’s experiences must be very limited for him to make the presumptuous and erroneous assertions that he made regarding the training, skill level, and job responsibilities of music directors who are organists.

Speaking personally, as a well-trained organist who has a minor in choral conducting, sang in college choirs, and served as an accompanist for several fine choral conductors, from whom I learned solid vocal techniques, I do not accept Mr. Guy’s deprecating statements about the kind of musician (an organist) who usually fills a position as director of music. Nowhere does he mention the importance of liturgical study, which is imperative. I am very well grounded in the liturgical documents, and I continue to keep abreast of new liturgical writings, so I would never cantor from the console. As a director of music I eventually decided to hire a choir director, so that my choirs could have “the best of both worlds.”

The bottom line is that it is wrong to assume that a good choir director would, in general, be any better trained to perform the role of music director than a well-trained and well-rounded organist. Rather than engage in idle chitchat that appears uninformed and, some
Guy: Wholehearted Agreement and Support

I am writing to compliment and thank you for the outstanding recent issue of Pastoral Music (April-May). I thoroughly appreciated each of the main feature articles in this issue, but it was the piece by Joseph A. Guy, written under the DMMD: Professional Concerns column, which prompted this spontaneous and grateful response. I wish to express my wholehearted agreement and support for the premise so well presented and explained by Mr. Guy about the reality of a music director who is not the organist. I have had extensive experience in trying to promote such a concept with a strange mix of frustrating and disappointing results which were primarily due to the lack of vision or imagination on the part of pastors regarding such a concept.

I recently completed a master's degree in pastoral music with a specialization in liturgy and worship at Boston College, This academic preparation plus a graduate certificate in music education and years of experience in the fields of music education and pastoral music—both instrumental and choral ensembles—should make me an ideal candidate for the kind of position which Mr. Guy describes. However, I have found that, after spending hours in interviews, the job opportunities evaporated when I explained that although I am a competent keyboard person, I do not play the organ.

I have actually had a priest beg me just to sit down at the instrument and try to play something. When I complied, I felt as if I were sitting in the cab of an eighteen-wheeler which was sure to rumble off the road should I take the controls. My attempts to explain that the organ is best left to someone who specializes in this specific skill, and who is an integral yet independent element in the total liturgical music "big picture," produced a look of total incredulity on the face of the prospective employer.

This experience, which followed hours of successful interviewing with committees and individuals in which I was questioned on the latest techniques in ministerial and liturgical concepts, pointed out the inconsistencies and lack of awareness present in the process of determining a pastoral musician's true identity. This particular parish probably hired an organist who had none of the skills which I presented for empowering their choirs and developing their liturgical expression. The humorous but sad result of their decision is that they are (currently) running the same ad for a pastoral musician, a year after I was rejected for the job.

The worst result of my disappointing and frustrating efforts in the job search [followed my] terrible mistake in accepting a position in a . . . parish in which the pastor acted as if he totally understood my talents and job description. To make a long story short, he...
broke my contract immediately following the Christmas Season—after I had worked forty-hour weeks in a twenty-hour weekly position—and replaced me with a lady with no background in either music or liturgy but one who could sing and play and "do it all herself." The choir, which had doubled in size, and the instrumental ensemble are now without a ministry... I cannot express more clearly or emphatically how important it is that the concept of music director... be expanded and articulated in a meaningful and explicit manner, so that the church can be served by truly capable and trained personnel and so that no one else suffers the terrible disappointments and frustrations that I have experienced.

There is no adequate way to express the disappointment and alienation which I feel. I reached out for help in all directions (DMMD Professional Concerns Committee, National Association for Lay Ministry, and the diocesan chancellor, to name but a few), and I can tell you that there is no justice system in the Catholic Church... I was a pastoral musician. I am a pastoral musician. I just don’t have a "pasture."

Jan Magray
Punta Gorda, FL

Author’s Clarification

First of all, thanks for the opportunity to submit an article for Pastoral Music magazine. I just received my copy of the issue regarding youth and worship (April-May), and I appreciate the thorough attention given to the topic.

One point of clarification, however, I am no longer the Director of Guidance at McNicholas; in fact, I have been in parish ministry for the past two years as Director of Catholic Formation at Immaculate Heart of Mary Parish in Cincinnati. I have also been the interim person responsible for music ministries at IHM for the past three years, and it is that community to which I refer throughout the article... The reasons I clarify this are twofold. First, our experience at the parish of encouraging junior high and high school students to be involved in ensembles with adults is teaching us much about the positive impact their involvement has on the parish assembly. Second, in the past, when speaking with music ministers, I was challenged to demonstrate my enthusiasm for the involvement of high school youth in parish music ministry, since at that time I was speaking with a "high school ministry" voice. My current experience tells me that youth participation in parish music ministry is vital to the young people and to the parish.

I appreciate your willingness to devote an issue of Pastoral Music to issues surrounding leading worship with adolescents. I hope it will encourage NPM members to find the young people in their parishes who are waiting to be invited into the ranks of those leading ensembles in sung praise!

Leisa Anslinger
Cincinnati, OH

Absorbing and Enlightening

What an absorbing and enlightening collection of articles [in the June-July issue] you furnished us about liturgical renewal—a phrase too often bandied about without sufficient depth or understanding by those pronouncing it. It is, also, wonderful to have material of this weight treated in such a way as to lead the reader into the realm of “how does this apply to me/us?”

Too frequently in my recent past I have been howled down by experimentalists when I seek an origin or meaning of a word. “You’re just playing word games and avoiding getting spiritually involved,” one pastor told me during a staff reflection. It was, then, a pleasure to have read Monsignor McManus’s investigation of “participatio,” “scarov,” and “actio,” [which brought] the questions of “full, active participation” and “sharing” into clearer perspective than would have been possible without his invaluable contribution. In a small way, I felt vindicated that my own quest to go beyond this word, this usage, and this context has been neither foolish nor vain. Particularly, as the prevalence of the locally spoken language increases, it becomes too easy to presume that all documents and sources were written in “God’s own vernacular,” and to stop our reflections at current usage or meaning.

Under no circumstances am I submitting that we need to be fluent in several languages or run to the dictionary to seek out the ultimate definition of every word in our worship lives—God forbid! This would be a shallow and, eventually, dry time of reflection, one that would permit little or no contemplation and leave virtually no room for the Holy Spirit to enlighten.

Nonetheless, as we seek liturgical renewal, refreshment, and, indeed, renaissance, we need to be mindful of the “words below the Word.” In the same breath, we also should be aware that translation is always treasonous to the original text in some measure. To that end, Psalm 47’s exhortation to “sing praise with understanding” illuminates our journey toward making God’s work come alive in us as we gather in prayer and song.

Mark L. Russakoff, DM
Park Forest, IL

Responses Welcome

We welcome the comments and reflections of our readers. Address your response to Editor, Pastoral Music, at one of the following addresses. By postal service: 225 Sheridan Street, NW, Washington, DC 20011-1452. By fax: (202) 723-5800. By e-mail: NPMPSING@npm.org. However you send your comments, please be sure to include the city and state/province/territory from which you are writing. All communications are subject to editing for length.

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Members Update

New Deputy Director at NPM

Mr. Peter Ghiloni, a native of Medford, Massachusetts, and a member of the National Association of Pastoral Musicians from its inception, has been hired as the Deputy Director of Operations for NPM. In this new post Peter will manage day-to-day operations, staff supervision, and financial oversight for the National Office, as well as some program responsibilities.

Peter has served previously as a pastoral musician, liturgist, and pastoral associate in Massachusetts, Maryland, and Maine. For ten years he worked in the Prayer and Worship Office for the Archdiocese of Milwaukee, serving for eight of those years as its director. During that time he coordinated the Milwaukee Symposia for Church Musicians and Liturgists. In 1996 he was the local coordinator for the NPM Region III Convention in Milwaukee.

Peter has served the national Church through membership on the FDLIC Board and its Executive Committee, on the Advisory Board for the Notre Dame Center for Pastoral Liturgy, and as a team member for the North American Forum on the Catechumenate. He holds degrees in music and philosophy from the University of Lowell in Lowell, MA, and an MA in liturgical studies from the University of Notre Dame, Notre Dame, IN.

Welcome, Peter!

NPMUsers List

One of the popular services currently available at NPM’s web site (www.npm.org) is the “NPMUsers” list. In recent months, participants on that list have discussed appropriate ways to invite the congregation into singing the sequences for Easter, Pentecost, and the Solemnity of the Body and Blood of Christ; the placement of instruments, choirs, and cantors in the worship space; the contents of the June-July issue of Pastoral Music; which participants are going to the various NPM Regional Conventions this summer; the music for Frank Sinatra’s funeral; appropriate music for a particularly tragic funeral that one participant was preparing; the use and placement of a “resurrection” choir; the notions of “ministry” and “job” as applied to the work of making and leading pastoral music, and other interesting “threads.” Parts of a discussion on this list about the benefits of salaried vs. volunteer music ministry are included in this issue (see “Webtalk” on page 45). For information on how to join the discussion, click on NPM Mailing Lists in the index on the main NPM web page, then follow the instructions on how to subscribe to the NPMUsers mail list.

Parish Creates Sacred Music Endowment

Looking for a way to honor their pastor, Rev. Paul E. Turnbull, on the silver jubilee of his ordination, parishioners at St. John the Evangelist Parish in Lakemont, Altoona, PA, established the Paul E. Turnbull Sacred Music Ministry Endowment Fund, which they announced at a reception following his jubilee Mass on May 3. Father Turnbull, an organist and pianist, is an NPM member and a member of the Altoona-Johnstown NPM Chapter who has often offered the parish’s facilities for many Chapter functions. He reported that he was “thrilled” with the endowment, “since it will help to ensure that sacred music, which has always been an important part of my life, will be fostered and encouraged for many generations to come.” The special endowment for music ministry at St. John the Evangelist Parish has been created within the Foundation for the Roman Catholic Diocese of Altoona-Johnstown.

Father Cyprian

On June 6, Cyprian (formerly Daniel) Consiglio, OSB Cam., was ordained to the presbyterate at New Camaldoli Hermitage in Big Sur, CA. Cyprian is a August-September 1998 • Pastoral Music
composer and recording artist working with OCP Publications, and he has frequently been a workshop and showcase presenter at NPM Conventions. He joined the Camaldolese Benedictines in 1992, and he has served most recently as the choirmaster for the New Camaldoli Hermitage in Big Sur.

**Keep in Mind**

Paul Ladd, scholar and lifelong pastoral musician, died in Rhode Island at the age of seventy-eight on Friday, May 29. With a master’s degree in music from Harvard University, he served St. Thomas More Church in Naragansett, RI, for more than thirty-five years. He edited and published several volumes of music, and his *Christian Life in Song: The Christian Year* (Boston: McLaughlin & Reilly, 1963) is considered by many to be a classic compilation of extremely useable choral arrangements. In this volume Paul was among the first to make a serious exploration of the musical roots of the United States and to give due credit to African-American contributions to the richness of our liturgical music. Recently he edited a five-volume set of choir books for the great seasons and for general use, which has been published by GIA. Mr. Ladd chose the music for his own funeral because, as his daughter (one of ten children) noted in her eulogy, “Catholicism was at the core of who he was. He fervently held the belief that the true practice of living and the true meaning of life is found here in this church. This Mass was not a small part of his life, but the most important core. He wanted this Mass to be a complete celebration of who he was: a Roman Catholic, who believed in the truth and beauty of Christianity, and a musician.” Father Ron Brassard, who informed us of Mr. Ladd’s death, adds that “those of us who had the privilege of knowing him will greatly miss his quiet, gentle, and ever-caring ways. Like the best of all church musicians, he spent the majority of his life in obscurity, known only to those of us who had the privilege of being touched by his personal genius and his unaltering talent as a gifted musician. He will be greatly missed.”

**Meetings & Reports**

**New Lectionary, Part I**

The official implementation date for Volume I of the revised *Lectionary for Pastoral Music* is the First Sunday of Advent 1998 (the weekend of November 28-29). As of that date, this will be the only English-language Lectionary to be used for Sundays and solemnities in the United States. The second volume of the *Lectionary for Mass*, prepared by the working group that prepared Volume I, was approved overwhelmingly by the U.S. bishops at their June meeting and submitted to the Vatican for final confirmation. Until the second volume of the revised *Lectionary* is approved and published, however, parishes and other communities will continue to use their existing Lectionaries, which include the several English translations previously approved, for weekdays, ritual celebrations, and all other occasions.

The road to approval of this English translation of the second edition of the *Ordo Lectionum Missae* has been a long one. It began with the publication on April 3, 1969, of the first edition of the *Ordo Lectionum Missae*, which was prepared following the directives of the
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Second Vatican Council’s Constitution on the Sacred Liturgy and approved by Pope Paul IV. On November 29, 1971, the official English version of this Lectionary was introduced; it used several existing translations that were edited for inclusion in the Lectionary. The New American Bible translation, first commissioned by the Bishop’s Committee of the Confraternity of Christian Doctrine in 1944, but not completed until 1969, when the whole translation was updated and revised, is the most widely used translation in the United States, but Lectionaries using the Jerusalem Bible and the Revised Standard Version were also approved.

On January 21, 1981, the Sacred Congregation for Worship and the Discipline of the Sacraments issued, with the approval of Pope John Paul II, a second edition of the Latin Lectionary, the Ordo Lectionum Missae, editio typica altera. Experts commissioned by the NCCB Committee on the Liturgy set to work preparing an English translation of this revised text that would include the adaptations for the United States (such as feasts and memorials observed in special ways in the United States, the transfer of some feasts and solemnities to Sunday, and so on). This translation was approved by the National Conference of Catholic Bishops in 1992, but it was only after extensive consultations with several Roman congregations that the first volume of the second edition of the Lectionary for Mass for Use in the Dioceses of the United States was confirmed by the Congregation for Divine Worship and the Discipline of the Sacraments on October 6, 1997.

The English text of the second edition of the Lectionary for Mass is taken from the 1986 edition of the revised New Testament of the New American Bible and the 1970 edition of the Hebrew Bible (Old Testament), including the Psalms of the New American Bible with certain changes. Some changes in the translation were made both for increased precision and for greater ease in proclamation, for example “a smoking brazier” was changed to a “smoking fire pot.” Other changes were made to convey more accurately a horizontally inclusive scriptural term. It has been an open secret that part of the long delay in securing official approval for this Lectionary had to do with concerns about the appropriate use of inclusive language. The official explanation of this issue from the NCCB Committee on the Liturgy observes that the approved translation strives for maximum possible fidelity to the biblical text. When that text is not gender specific, the new Lectionary is not gender specific. When the text is gender specific, the new Lectionary is gender specific. While certain tools are appropriate to achieve such inclusivity (for example, whoever, the one, anyone, etc…) other tools (for example, change of person and number) change the meaning of the biblical text. The new Lectionary never changes the biblical text to make it more “inclusive.”

An extensive theological and practical Introduction has been added to the second edition of the Lectionary. In addition to its solid theological reflection on the Word of God, this Introduction includes a description of the structure of the order of the readings, a summary of the principles applied in the composition of that order for Mass, and the principles to be followed in the development of vernacular typical editions. A number of new Masses, such as a Votive Mass for the Angels, have been added to the collection of texts in this revised book, and full sets of readings have been prepared for all three cycles for Pentecost, Holy Family Sunday, the Baptism of the Lord, and the Ascension.

For more information on the new Lectionary for Mass, contact www.nccbuscc.org on the web.

BCL Agenda

Among the items to be considered by the members of the NCCB Committee on the Liturgy (BCL) when they met in Pittsburgh (June 16-17) was a request for the transfer of the Solemnity of the Ascension to the Seventh Sunday of Easter (an option provided for in the General Norms for the Liturgical Year and the Calendar and already in use in the “western provinces” of the U.S.); approval of a Spanish translation of the appendix on cremation in the Order of Christian Funerals; a progress report on a revised document on environment and art in Catholic worship; preliminary discussions on the Liturgy of the Lord’s Passion and Death in the Absence of a Priest (the Good Friday liturgy); and the position statements from the 1997 Meeting of Diocesan Liturgy Commissions.

Music Programs Improved

Two colleges have recently revised their training and degree programs for sacred/liturgical music.

The Rensselaer Program of Church Music and Liturgy, now completing its thirty-seventh summer term on the campus of Saint Joseph’s College, Rensselaer, IN, has been restructured into a one-month session that offers lay professionals, who may have additional career and family responsibilities, a more flexible way to benefit from the program. Students may work toward an associate, bachelor, or master of arts degree, earn continuing education credits leading to a certificate in church music and liturgy or a diploma in pastoral liturgy, or refresh their skills and seek personal enrichment. In this pastorally oriented program, students may emphasize organ, voice, composition, conducting, music education, or liturgy. For a free brochure, contact Rev. James Challancin, Saint Joseph’s College, PO Box 984, Rensselaer, IN 47978. Phone: (800) 447-9871 or (219) 866-6352; fax: (219) 866-6300; e-mail: jamesc@saintjoe.edu.

Duquesne University’s Master of Sacred Music Program is now an expanded version of the graduate program in sacred music that Duquesne’s School of Music has been offering for the past twenty-two years. Beginning in the fall of 1998, the program will take seriously the varied requirements needed to prepare for music ministry in today’s church as well as in tomorrow’s worship environment. The academic disciplines are joined to applied music preparation in a unique blend that meets the student’s needs. Program features include a flexible applied music component; internship with intensive faculty mentoring; a practicum that features liturgical and pastoral problem solving; a substantial tuition remission for active music ministers; and access to significant organs in major Pittsburgh churches. For more information, contact Mr. Nicholas Jordanoff or Dr. Fred Moleck, School of Music, Duquesne University, Pittsburgh, PA 15282-1803; phone: (412) 396-6080; e-mail (Jordanoff): jordano@duq2cc.duq.edu.

FDLC Web Site

The Federation of Diocesan Liturgical Commissions has established a web site at www.fdlc.org. You’ll find the FDLC catalogue there, as well as pages describing the Federation and the 1998 National Meeting of Diocesan Liturgical Commissions in Memphis, TN.
Quality Music Demands . . .
And the National Quality in Liturgy Award Goes to . . .

BY DOLLY SOKOL

For the past eleven years, the Malcolm Baldrige National Quality Award has been the touchstone for determining a “quality” American company. It provides companies with a comprehensive framework for assessing their progress toward a new business paradigm. Many states have fashioned similar quality awards for businesses in their domain. In fact, the organization I currently work for has won the Minnesota Quality Award and is actively pursuing the Baldrige. Organizations who win these awards are studied as benchmarks of quality. The insightful comment that almost all winners make after having won the award is, “It was more important for our company and its people to engage in the evaluative process that the Baldrige expects, than to win the award. Our growth and call to continuous improvement came from working through the process of studying all elements of our organization that contribute to achieving quality.”

In his book Catechesis for Liturgy, Gil Ostdiek, OFM, laments that the effort we expend in evaluating liturgy seems sporadic and casual compared to the effort we expend in preparing for liturgy. However, he also notes that we who have responsibility for liturgy have the 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” (Constitution on the Sacred Liturgy #11).

While NPMJ has yet to announce an intention to award a National Quality in Liturgy Award, perhaps it is time for pastoral musicians and liturgists to engage in a significant evaluative process to determine liturgical quality, not to win an award, but to spur ourselves toward continuous quality improvement for the sake of building up the people of God and creating God’s reign.

Critical Areas

The Baldrige process asks companies to evaluate themselves in seven critical areas: leadership, information and analysis, strategic quality planning, human resource utilization, quality assurance of products and services, quality results, and customer satisfaction. The process clearly does not expect businesses to follow the “If it ain’t broke, don’t fix it” maxim. Instead, it expects that companies examine each aspect of their business with fresh eyes, perhaps even “breaking” old patterns to discover how to create new and improved ways of operating. My experience tells me that after many years of liturgical change, we as pastoral musicians and liturgists, may have slid into the “If it ain’t broke” mode. Just because no new liturgical documents have been promulgated lately, only revised versions of existing documents, that doesn’t mean that we should refrain from significant evaluation of our current liturgical practice.

What should the categories be for our critical evaluation of liturgical quality?

What should the categories be for our critical evaluation of liturgical quality? Perhaps we could begin with the categories of the assembly, the rite, symbolic actions, ministries, and the worship space/environment. What constitutes quality in each of these categories? Does each of these categories have a baseline below which we are no longer providing quality liturgy?

Assembly

Let’s look at the category of the assembly in the liturgy. (Keep in mind that “assembly” is not the same as “congregation.” Assembly means all who gather to worship—that whole group that is often divided into the “ministers” and the “congregation.”) What criteria determine quality in evaluating our assembly? Although the previous quote from the Constitution on the Sacred Liturgy does refer to the congregation specifically, it is a good beginning to highlight what might be expected of all members of the full assembly. The assembly should do three things: “take part fully aware of what they are doing”; “be actively engaged in the rite”; and “be enriched by its effects.”

What parish process do we have in place to evaluate our achievement of these criteria? Do we have a process to “break open” these criteria in fresh ways? Work on this category alone might establish a worthy improvement.
goal for musicians and liturgists alike for many years to come. Maybe we need to break open the meaning of “actively engaged” or “fully aware.” If we see the assembly as all those who do a ritual act, i.e., if we are convinced that liturgy is the work of (all) the people, what would “actively engaged” look like? Would it mean using the senses; doing actions with others, with objects, with our body; listening; praising and thanking; singing; dancing; moving; sharing profound silence together; blessing and sending one another? It might mean that we would have to address questions like these: When you have participated in a liturgy or in any kind of communal action in which you were actively engaged, what did you look like? feel like? act like?

Some examples that come to mind from my own experience include these events: When Harry Cary led the fans at Chicago’s Wrigley Field in a seventh-inning-stretch rendition of “Take Me Out to the Ball Game,” I was “actively participating” in that ball game, even though I never set a foot on the field; I felt one with all, I acted with abandon, and I probably looked silly not only singing loudly but waving my hands as if I were conducting the ultimate musical masterpiece. When my mom died recently, I was “fully aware” of celebrating the Paschal Mystery at its core, and “actively participating” in the funeral liturgy, even though, at times, I was crying instead of doing the rite as prescribed. When I recently visited and dined with the only surviving members of my immediate family, I was “fully aware” of generativity as a foundation of God’s creation, and “actively participated” in sharing a meal not only with the survivors but also with the spirits of the deceased.

On the other hand, a personal example of not being aware at or actively participating in a communal ritual occurred at a Native American Pueblo ritual of my husband’s tribe. I did not know the language. I didn’t understand the ritual and symbols. I did not know how to dance the prescribed steps. I could not “actively participate” and pray with them because I was not “fully aware” of the spiritual meaning of the actions that were being done and that I was being asked to do. This experience gave me a new appreciation of the need for inculturation of the liturgy. It also reinforced the need for me to ask: In order for me to meet the quality criteria of being an assembly member at liturgy, what would need to be done before, during, and after my ritual experience? What kind of ongoing nourishment would I need?

Consider now the criterion that the assembly at liturgy should be “enriched by its effects.” If the liturgy is of superior quality, what does an “enriched” assembly look like? feel like? act like? If the assembly does not experience being enriched, how does that criterion manifest itself in the liturgy and in the life to which the liturgy sends us? Try to name observable behaviors. Enriched assemblies long to be part of the next Sunday’s gathering, and they miss the assembly and are missed when they are absent. Enriched assembly members pray the psalm of the past Sunday throughout the week because the memory of the music allows them to carry the prayer in their hearts. Perhaps enrichment could show itself by a more deliberate effort by parents to incorporate family prayer into their lives, by a personal commitment to social justice, or by a change in the pace of life.

Ministries

The category of ministries presents additional opportunities for quality improvement. By what do you determine who is a “quality” liturgical minister? Let’s turn again to the Constitution on the Sacred Liturgy to provide a foundation for our examination: “All must be deeply imbued with the spirit of the liturgy . . . and must be trained to perform their functions in a correct and orderly manner” (#29). This quotation offers two criteria: Ministers should be “imbued with the spirit of the liturgy” and “trained to perform in a correct and orderly manner.”

Have you evaluated your ministers in light of these criteria? What does a minister imbued with the spirit of the liturgy look like, feel like, act like? Certainly “prima donna” attitudes are unacceptable; even an uninvolved attitude falls short of this measure of quality. Look at the ministers’ faces on any Sunday. Can you pick out the ones whom you would surmise are imbued with the liturgy’s spirit on that day? What happens when their ministry is over and they return to their basic role as a member of the assembly? Does their spirit change then? Quality ministers understand and personify the spirit of the liturgy.

Consider “performing in a correct and orderly manner.” Does that mean singing, playing the music as com-
posed, no musical errors? Does that mean interpreting the music passionately? Have we failed to measure up if the musicians perform the music but move few to sing and pray? How do we interpret “correct”? The current terminology for this criterion in the area of human resource development is “competence.” What is ministerial competence for liturgy?

In their book Competence at Work, Lyle and Signe Spencer consider two levels of competence: threshold competence and differentiating competence. Threshold competence is usually the basic knowledge and skills that everyone needs in a certain job to be minimally effective, but it does not distinguish superior from average performers. Differentiating competence is the complex of knowledge and skills that will distinguish superior from average performers.

Quality is a journey of continuous improvement. Our liturgical ministers, while perhaps beginning with threshold competence, need to take the journey of continuous quality improvement and develop into ministers with differentiating competence. All too often the longevity of a minister in a certain role is interpreted as an expression of differentiating competence when it is not that at all. We have all heard lectors, for example, who haven’t improved in ten years but who are considered to be the “elder lectors.” For whatever reason, they have not been moved to work toward additional competence through continuous improvement. When you visit other churches and experience their ministries in action, what comes to your mind as the pinnacle of quality for each liturgical ministry? This past Good Friday I observed as a benchmark a quality cross bearer. The threshold competence for cross bearers might be stated as the ability to process with the cross from one place to another, holding the cross upright, higher than eye level. The quality cross bearer I witnessed lifted up the cross with strength and a spirit of victory, like an Olympic torch bearer about to touch the cauldron. He did not call attention to himself. In fact, I couldn’t identify him for you if he were standing in front of me. His movements were unhurried, measured, and powerful. The coordination of his movements with the accompanying strong music was not an accident. The ministries of cross bearing and music combined to give new meaning to the “victory of the cross.”

Tool Composition

Evaluation tools are typically comprised of major categories, “impactful” criteria, and a scaled rating. Various liturgical evaluation tools have been created in the years since the Second Vatican Council. Some of them establish categories and criteria based on the liturgical documents and local parish adaptations. Others use categories such as Sunday celebration, sacramental celebrations, the liturgical year, the use of God’s word, our space for worship, attitudes in liturgy, liturgy and life, and planning and preparing. Still others evaluate according to the categories of planning, execution, theological accuracy, artistic integrity, appeal to the senses, repetition/variety, adaptability, convenience, and prayerfulness. I have known of parishes who have simply taken either Cardinal Bernardin’s or Cardinal Mahony’s pastoral letter on liturgy (Guide for the Assembly and Guide for Sunday Mass, respectively) and used it as a basis for evaluation and a measure of threshold competence. It is the role of those charged with the celebration of liturgy to create an evaluation tool taking into account the liturgical documents and local adaptation, considering input from the liturgical planners, the ministers, the rest of the assembly, and perhaps even from some members who have left the parish community.

However, evaluation is not an end in itself. If it does not lead to a process of continuous improvement, it is just a “feel good” or “feel bad” exercise. As the Baldrige winners have pointed out, going through the process of evaluation is the action that nurtures the seeds of continuous improvement. Quality, in liturgy as in business, is not a destination but a journey. Let’s take a step forward in our liturgical quality journey in the coming year for the sake of nurturing the faith experience of the assembly. But lest we become overly results driven, Gil Ostfield reminds us, “In the end, all we can do is provide an atmosphere and an invitation to prayer and praise. The results depend on God’s grace and each one’s response.”

Notes

3. The Constitution on the Sacred Liturgy was promulgated on December 4, 1963.
Tips on “Marketing” Quality Music

BY CHARLES GARDNER

How can directors of pastoral music “market” music of high quality to the assemblies that they serve? In some ways it may seem strange even to ask such a question, but we should not be afraid of what our contemporary culture can teach us about marketing. After all, we can be “right” in our musical choices and their performance, but if no one likes or responds to the music we select, we cannot be effective ministers. On the other hand, we must avoid using manipulative techniques that are so often used by advertisers whose goal is to make us think that we cannot possibly be happy (rich, good looking, well liked, emotionally balanced, in good health) without the product they are selling.

As music directors who are called on to make countless musical choices, we must first of all try to maintain a balanced attitude concerning this responsibility. Most of us realize that losing this balance, at one extreme, means assuming the role of the tyrannical director who has control of every single aspect of the music program, and that this option is ultimately counterproductive. This model leaves very little room for the Spirit to work creatively through the gifts of other people. At the other extreme are those parishes in which no one is clearly responsible for developing a coherent music program or for assuring that the musical leaders are competent at what they are doing. In some parishes this laissez faire attitude may manifest itself in a set of “cafeteria style” liturgies that have widely divergent musical programs developed and presented with little effort to provide any elements of a common musical repertoire to help unify the parish and its worship.

Faced with declining membership, communities in a number of mainline Protestant Churches have moved toward aspects of this second model by introducing informal “alternative” worship services that are distinc-

tively different from their normal worship patterns. This innovation certainly has a lot to do with “marketing,” and it may be very helpful in attracting some new members. But Marva Dawn warns against the many pitfalls of this approach in her book, Reaching Out without Dumbing Down.¹

What are some ways we can move beyond simply providing attractive and inoffensive music that “everyone will like” to musical worship that keeps God at the center while building up the community? In other words, what are the basic skills we need to develop and market our “product”? Here are four suggestions.

Be Authentic

The first skill each of us needs in developing and marketing a quality product is to be “imbued with the spirit and power of the liturgy,” so that we can be authentic in what we do. This famous phrase from paragraph 14 of the Constitution on the Sacred Liturgy is directed primarily to pastors, but it can—and should—also apply to directors of pastoral music. At the NPM Colloquium that took place in February 1998, Fr. Ed Foley reminded the participants that in the very process of making musical choices for our assemblies we are functioning as “practical theologians.” Rarely are such choices and the manner of their presentation theologically “neutral.” They speak volumes about our understanding of God and Jesus, church and world. Of course, it is possible for a director of music ministries to just go through the motions and fill in musical “slots.” But eventually the rest of the assembly will sense the lack of authenticity and depth just as surely as they know over time whether or not a preacher is an authentic person of prayer.

Strive for Excellence

Strive for excellence in musical performance, but always at the service of the whole assembly. This advice might sound obvious, amounting to nothing more than “put your best foot forward,” but the “but clause” sets it at odds with another, much more questionable “principle” which assumes that those who have (or think they have) a special musical “talent” also have an automatic right to exercise that talent in the midst of the assembly. According to paragraph 14 of the Constitution on the

¹Mr. Charles Gardner is director of the Office of Worship and Music Director for the Archdiocese of Indianapolis, IN.
Sacred Liturgy, it is the “full, conscious, and active participation” of the faithful that is “their right and duty by reason of their baptism.” Community members gifted with good singing voices are almost always needed to sing in choirs and other groups. But beyond this obvious need, it is very important for the whole community to help discern what a potential minister’s special musical talents are and how they are to be exercised at the service of the whole assembly. Too many pastors and parishes seem satisfied with very mediocre musical leadership, and too

Music is being “provided,” but is the assembly really being served?

many music directors allow and even encourage musicians to perform at worship who are simply not competent to do so. Music is being “provided,” but is the assembly really being served? The issue here is not a matter of perfection but of striving for that excellence that befits our communal worship.

This issue can be as much of a problem for those who are fully competent as musicians as it is for those with less competence. Several years ago, for example, a college voice major who was coming home for Christmas called me and asked if I knew of a church where she could “perform some solos” during the liturgy. The question was asked very sincerely but with no understanding of what a particular assembly might really need for its musical worship. Perhaps some of the confusion that trained musicians feel about this matter results from the different purposes of music education and music for worship. In education, musical performance is based primarily on the needs and skills of the student; in worship, it is based on the needs of the whole assembly.

No Audiences

Do not let the liturgical assembly get away with becoming an audience. In discussions about the “real presence” of Christ in the eucharist, there are some who say that we may have recently overemphasized the assembly as a symbol of that presence. On the contrary, I am convinced that we have only begun to appreciate the rich meaning of the experience of the Body of Christ gathered in worship. As Cardinal Roger Mahony writes in his beautiful pastoral letter when describing his vision for
parish liturgy: “When we say ‘Eucharist’ we mean this whole action of presider and assembly . . . people intent on the hard work of liturgy, caught up in singing, procession and even silence. To be with them is to know deeply that we are the Body and Blood of Christ.” This vision can become a reality only when we are successful in “marketing” to more members of our assemblies a realization that the liturgy is something that the Body of Christ does.

But if the music we choose or the way we perform it implies a division of this assembly into audience and performers, we are not truly serving this Body or successfully marketing this belief. Refusing to take the easy way out, let us give our assemblies music that is both singable and that can bear the weight of repetition.” Let us remind our cantors and choirs that even when they sing psalm verses and anthems they are still singing in the name of the rest of the assembly, not performing for them. In short, let us come to know and cherish the musical sound of the whole church at prayer.

Adopt a Solid Model and Method

Adopt a model and method for music preparation that is both firmly grounded in tradition and open to change and development. At the 1998 NPM Colloquium, mentioned earlier, the participants were introduced to such a process of practical theological reflection developed by James and Evelyn Whitehead. Employing the image of a conversation, the model points out who the participants in the conversation should be, while the method shows how the conversation ought to proceed. The model calls us to give careful consideration to three conversation partners: the musical traditions handed down to us, the personal and collective experience of those who are assembled for worship, and the influence of the particular culture. Attention to what these partners have to say to us will keep us open to a variety of musical styles and expressions, as long as they ultimately promote the full, conscious, and active participation of the whole Body of Christ—our ultimate “product.”

“When we say ‘Eucharist’ we mean this whole action of presider and assembly . . . people intent on the hard work of liturgy, caught up in singing, procession and even silence.”

The method begins with patiently attending to these three key partners and then asserting them in dialogue with others who are involved with us in liturgical preparation. We truly listen to and participate in the dialogue, and we remain open to change based on what we learn. Finally, as directors of a parish’s music ministries, we make a specific pastoral response as we decide on particular musical pieces and distribution of roles—just as a homilist finally has to decide on the exact words that will be said. The decision should be made with confidence but also with openness to future evaluation.

More Attitude than Control

In the final analysis, authentic “marketing” of a liturgical music program has much more to do with attitude than with control. We are called both to be faithful to our musical and liturgical traditions and to be open to the Spirit that moves not only in the experience of all who gather as church but also in the very culture in which we are immersed. We pray for the humility to see that our role is quite simply to serve as instruments for entering into the mystery of the song that Christ is already singing to the Father in that same Spirit.

Notes

Quality Music Demands Musical Skill

BY MARIE KREMER

Volunteer Musicians: A Blessing That Deserves Our Support

There must be literally thousands of volunteer musicians assisting in musical ministry in this country. They are surely among the most dedicated, faith-filled people in the church. They come with all kinds of backgrounds and abilities, well trained and poorly trained for the tasks they are asked to perform. In my experience these volunteers fit into one of three categories.

Three Categories

The type of volunteer in my first category—the volunteer who should not be encouraged—is exemplified by this story. Many years ago, in the days before Vatican II, a man called me on Christmas Eve to volunteer as a soloist to sing “O Holy Night” at our midnight Mass. He was from out of town and was looking for a place to be of service in this way. I told him that our program was set but, thinking he might be a choir member from some other city who wanted to be part of the celebration, I asked if he read music and knew how to sing the chant propers. If so, I assured him, he would be welcome to join our choir for the Mass. He responded that he did not know how to read music and was not interested in singing with a choir. He was simply looking for a place to sing his solo . . .

He did not know how to read music and was not interested in singing with a choir. He was simply looking for a place to sing his solo . . .

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Pastoral Music • August-September 1998

BY SHEILA BROWNE, RSM

Full-Time Music Ministers: Keeping Promises

There are many songs about summer, all extolling the easy living of those sunny months. Even we church musicians can usually find some time in those months to relax a bit with our families and friends as we are released from the pressure cooker of meetings, weekly rehearsals, and preparation for all sorts of sacramental celebrations (many of which, like first communications, confirmations, and weddings, seem to happen in spring and early summer). Perhaps you take the time during the summer for some preliminary planning for next year’s major events—the Christmas concert, the Triduum, maybe even Lent and Easter. But, as those “lazy, hazy days of summer” are coming to an end, don’t you find yourself anxious to get back in the swing of things, ready once more to ply the art and craft of music making?

While such enthusiasm for getting back is a very good thing, we might also spend some time as summer winds down in taking inventory of our own skills and performance practices. We are organists, keyboard performers, choir directors, cantors, music planners, ensemble musicians, as well as practical theologians. Each of us may need to develop, improve, or recover one or another skill. Is there some musical technique you need to work on? Is there some aspect of liturgical music ministry you really don’t know anything about? What have you promised yourself for the last five years that you would learn? Do you have a list of “things I wish I could do better”? The statement Qualifications for a Director of Music Ministries, issued in 1993 by NPM’s Director of Music Ministries Division, gives us an inventory, a starting point for checking over that wish list . . . and doing something...

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sing his solo because his Christmas would not be complete unless he could do this. I don’t know if he found a place to complete his Christmas in this way, but I never heard from him again. Fortunately this type of volunteer, the person who seems to be looking chiefly for self-aggrandizement, is very rare and is certainly not to be encouraged.

A second category of volunteer is a bit more common—the person who fills in as needed, but who has no opportunity to improve skills. A few years ago, somewhere in my travels in the days since Vatican II, I met a young seminarian who told me that he was playing the organ for Masses on a regular basis at his seminary, even though he felt very inadequate for this task because he had no training on the organ, although he had played the piano as a youngster for a few years. There was no professional musician working at the seminary, he reported, so students were asked to take on the musical leadership as best they could. He wanted to take some organ lessons at a local college but, as it turned out, he was not allowed any time in his schedule to practice so he gave up the lessons. Still he continued to play at the seminary because he felt he could not refuse his superiors.

Obviously there are many things wrong with this picture.

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Obviously there are many things wrong with this picture. Every seminary should have a well-trained musician in charge of the music, and, if seminarians are to be involved in the music leadership, they should receive adequate training for the job. The experience that this seminarian reported certainly sent the message to all students preparing for the priesthood that “anything will do” when it comes to music ministry. It made me wonder if the students from this seminary carried that impression out to the parishes they served. I hope that this seminary has, by now, acquired the services of a good musician and provided additional training for any seminarians who volunteer to assist with sung worship.

This story illustrates in an extreme way the many situations in the U.S. Catholic Church in which people are asked to assume musical leadership when they are really not prepared for this work musically, liturgically, or pastorally. Because the staff in a parish or some other institution feel that they cannot pay for the services of a trained musician, they seek out a volunteer who is willing to do “something” to help. Such volunteers can be and have been of great service in the church, but they should certainly receive support for additional training.

The third and, by far, the largest group of volunteers is that vast number of wonderful people who come forward to sing in choirs, to act as cantors, and to play

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about it. Here are just a few suggestions for improvement based on what the statement has to say about musical skills, understanding how music works, and the multicultural nature of the Catholic Church in the United States.

These Skills Include . . .

Regarding musical skills, the Qualifications Statement says: A Director of Music Ministries has attained skills in applied music, music theory and the history of music . . . These skills include:

- proficiency in at least one accompanying instrument used in liturgical celebration, or in voice and choral performance;

Are you ready for a brush-up series of lessons—organ, keyboard, guitar, or voice? Perhaps, after all the organ work you’ve done, you really want to learn the guitar. Or, after all the guitar study you’ve had, it’s time for some keyboard work. Here’s your chance! The study of any instrument can make us better musicians all-around.

- a knowledge of keyboard technique, service playing requirements, transposition . . .

Have you thought about preparing for the AGO-NPM Service Playing Certificate? Many Catholic church musicians are excited about this newest opportunity for professional advancement. Why not investigate the requirements? Accomplishing such certification can be a tremendous boost in self-confidence, as well as a validation before your colleagues. Many pastoral musicians have heard about MIDI (Musical Instrument Digital Interface) but know very little about it, or how it can serve the liturgical musician. Some of the bigger music stores offer “teaser” workshops in MIDI, hoping to sell you some equipment. Perhaps you could take advantage of the opportunity to get some hands-on experience.

- guitar techniques . . .

Did you miss the sixties? Even the early seventies? Never learned how to strum, pick, or play bar chords? Many local school districts offer night classes in guitar. These group lessons are inexpensive, fun, and they will give you a better understanding of how lovely this instrument can be. You might also meet folks who will be quite impressed with your musical knowledge!
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instruments—people with good musical training as well as those with very little training. Every parish needs these volunteers, and we should all give great thanks for their assistance, as well as offering what we can in the way of additional training and encouragement.

Supporting Volunteers

Parish music programs usually function in one of three ways. At the head of the program is a full-time salaried professional musician, a part-time salaried professional musician, or a volunteer. In each case, whoever is in charge of the parish’s music ministry will, more likely than not, be working with several or many volunteers.

A full-time salaried professional musician who is the director of music ministries for the parish will usually enlist singers to join choirs and to act as cantors, and instrumentalists to play for worship. Being involved with all of the parish’s worship, this professional musician will be able to assess the abilities of each volunteer, to use each of them effectively, and to see that appropriate training is provided for each one. Often this musician will be able to provide such training and will generally have the pastoral skills to deal sensitively with all who come forward to offer assistance.

A part-time salaried musician who assigns various

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- group vocal techniques for adults and children, choral conducting . . .

NPM Conventions and Summer Institutes offer annual opportunities for study in these areas, helping directors to achieve blend and timbre appropriate to the stylistic requirements of a particular selection. Those working with children’s choirs might join Choristers Guild. Their magazine The Chorister provides reviews of new music as well as a multitude of suggestions on working with children’s voices. (Visit their website at www.choristersguild.org for more information.) Be on the lookout for workshops and music camps for children, which provide opportunities to hone your skills with the best clinicians the country has to offer.

- some understanding of acoustics, especially as they pertain to the space in which the parish worships.

A few years ago, I was invited to help a parish sort out their music problems. They had just moved into a newly renovated church, and were having trouble with the music. The presiders couldn’t hear the rest of the assembly singing. Nor could the organist, the
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volunteer singers and instrumentalists to lead musical worship may be able to offer the same services as the full-time musician, but the part-time person may have less of a hands-on position, and may not be able so readily to assess the abilities or training needs of all volunteers. In addition, volunteers may not be so willing to accept direction unless this part-time musician is clearly seen to be in charge of the entire music program.

Where no full- or part-time salaried musician has been hired to direct or be responsible for music ministries, a parish priest or some other person with the responsibility for details of worship may solicit volunteers to assist in leading the music. Such an all-volunteer music ministry may, in fact, offer the parish excellent musical leadership, but it is often the case that these volunteers will need assistance improving their skills.

Where there is a full- or part-time director of music, in other words, it is usually easier to see to the development of skills for volunteers who need such assistance. Where there are only volunteers in the music ministry, providing assistance is not always so simple. Most volunteers are open to suggestions for ways to improve their skills and are eager to make such improvements. Finding ways to get them the assistance they need may be a problem, however, especially in some areas of the country, and particularly where there is no one in charge to provide the encouragement or direction they need.

Still, there are a number of resources available for parishes who want to have their volunteers improve musical and liturgical skills. Many dioceses offer music and liturgy workshops and training sessions for cantors and instrumentalists. Local schools and universities often offer courses in choral directing, vocal and instrumental instruction, and music theory which could be very beneficial (and, perhaps, could be paid for by the parish). Every summer NPM offers several schools and institutes geared to enhancing musical and liturgical skills. Instrumental and vocal instruction are available almost everywhere in the form of private lessons—and the local Protestant Church may even be a place to get some help. Such training, paid for by the parish, generally repays itself a hundredfold in greater competence in musical leadership.

Musical Triage: Who Should You Help First?

Which volunteers should a parish try to help? All of them, if possible. If not all, then assist those who show the greatest natural ability to elicit a response from the choir, or the cantors hear the rest of the assembly.

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choir, or the cantors hear the rest of the assembly. If you remember seeing that button GIA handed out several years ago, you can guess what the problem was. Besides having a low ceiling, the church was carpeted throughout—a perfect combination to deaden the sound. Eventually some of the carpet was removed, but not without lots of bad feelings among the parishioners and extra costs to the parish. If your worship space is being renovated, be wary of carpeting and acoustical tile. Reading a booklet such as Acoustics For Liturgy (LTP) or Worship Space Acoustics: A Guide to Better Sound in Your Parish (Pastoral Press) will help you in this regard.

Knowing How Music Works

The Qualifications Statement observes that the music director often finds it necessary to adapt or write additional parts for music used in church. The Director of Music Ministries has these skills at ready use:

- basic knowledge of theory and harmony;
- ability to write simple musical scores, e.g., handbell parts, instrumental parts, descants;
- understanding of score reading and transposition of instruments.

We church musicians need to know how music works. A basic course in harmony, whether it is a brush-up of courses we took years ago or an introduction to the world of theory and harmony, can make a great difference in improvisation and service playing. Knowing how to extend the entrance hymn while the presider incenses the altar and how to bring that extension to a conclusion at the correct ritual moment are necessary skills for the organist, keyboard player, or guitarist. Writing even a simple instrumental part...
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assembly in song, whether the volunteer is a vocalist or an instrumentalist. The issue is not which volunteer has the most attractive voice or which one can play the most dazzling solo music but which one best evokes participation from the people. This criterion for parish support is based on the primary focus of our music ministry, whether we are professionals or volunteers, which is the active participation of the people in sung worship. Every professional musician has to continue working to keep up skills that support the sung worship of the assembly; volunteers have the same responsibility if they are going to be effective leaders rather than detractors to the participation of the people. Parishes and other institutions have the responsibility to provide musical leadership that will encourage and support such participation.

Therefore, the volunteer who likes to sing, who is perceived to have a lovely voice, but who may have little or no skill as a singer and who certainly has no clue about inviting the assembly into any song (the kind of singer who is often encountered at weddings as a “friend” of the bride or the groom), is of little use in our worship. On the other hand, the volunteer who has a naturally pleasing voice, a good feel for rhythm and phrasing, and a gift for eliciting a response from the rest of the assembly is someone we should welcome and, if possible, someone to whom we should offer assistance in obtaining some formal training. The same criterion holds true for instrumentalists, be they organists, pianists, guitarists, flutists, and so on. The choir volunteer who wants to be a prima donna is not of much use and can actually be a detriment to the choir’s ministry, but the one who understands that all voices in a choir work together and that the primary function of the choir is to support and encourage the song of the assembly is a person who is invaluable.

By this criterion, no one should attempt to serve as a leader of music in worship who cannot bring forth song from the assembly. So if the organist has no sense of rhythm, consistently plays in a slow, dragging tempo, can only play a melody line enriched with chords here and there, has no sense of phrasing, and shows no interest in practicing to improve skills, that organist should probably be relieved of current duties. The same goes for a cantor, guitarist, flute player, pianist, or other keyboard player. Similarly, a choral director must be able to get a choir to achieve some sense of ensemble singing and must develop the choir to support the assembly, as well add a choral piece from time to time which is good to hear and not a distraction because of an imbalance of parts, wrong notes, bad intonations, or lack of rhythmic sense.

The volunteer who likes to sing, but who has no clue about inviting the assembly into any song . . . is of little use in our worship.

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requires a knowledge of the instrument, its transposition, and its range. There are also stylistic differences to consider. One would write quite differently for a flute, trumpet, or handbells. Local community colleges and music schools usually offer courses in basic theory and harmony, even courses in sight singing, composition, and arrangement. Such courses are usually less expensive than those offered by big universities, they are more accessible, and they can serve our needs for “catch-up” or “brush-up” quite well.

Sensitive to Needs

A final observation from the statement: The Director of Music Ministries . . . is especially sensitive to the ethnic composition of the parish and its musical needs.

Our parishes are becoming more multicultural, and we are called on to help all the people in the community to worship well. We are slowly realizing that “multicultural” means much more than “multilingual.” It involves the style, pace, and flavor of a celebration, not just making sure to include a reading or hymn in a second language. Paying attention to all the people in a parish, taking time to speak with them, and to include them on a worship committee are steps we can take to insure their inclusion. Workshops like those offered by the Mexican-American Cultural Center in San Antonio, Texas, explore the dimensions of multiculturalism in prayer and worship. Perhaps attending such a workshop will provide the direction you might be seeking.

Remember the Promises

However you decide to strengthen your musicianship, remember all those promises you’ve made to yourself over the years: promises to practice more, to learn new music, to look for new anthems for the choir, to plan ahead for Christmas and Easter—to just do it all better than you’ve ever done before. The lazy, hazy days of summer are coming to an end. Let’s get started!

Notes

1. This statement, combined with an annotated bibliography, was issued by the Education Committee of NPM’s Director of Music Ministries Division as Qualifications for a Director of Music Ministries: A Statement and Bibliography (Washington, DC: NPM Publications, 1995). Copies are available ($3.50 + shipping and handling) from the NPM National Office.

2. For a brochure detailing the requirements for this certificate, contact the NPM National Office. See footnote on the next page for additional details.
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It is certainly desirable to have instrumental accompaniment for the singing of the people, but given a choice between a good vocalist and a bad instrumentalist, go with the singer.

Efforts to Assist

In addition to its schools, institutes, and annual conventions, NPM is making several efforts to assist in developing the skills that music ministers need. The Director of Music Ministries Division (NPM’s division for all full-time salaried musicians) is currently developing a certification program for its members. This certification will help to set a high level of accomplishment for all of those in full-time music ministry.

The Organ Standing Committee, working with the American Guild of Organists, has put in place the NPM/AGO Service Playing Certificate for Roman Catholic Organists. Achieving this certificate may be a bit beyond the ability of some beginning organists, but it may be a valuable goal to strive for. Many AGO and NPM Chapters could be of assistance in providing sessions to help organists prepare for this exam.1

In addition to its work at this level of certification, the Organ Standing Committee is also developing a basic level certification program that will be administered directly through NPM. This program is still in preparation, as we establish a way to evaluate basic skills, but the plan is to provide a process for certifying as an “NPM Organist” candidates who can demonstrate the ability to play in a good tempo, with accuracy, and in a way which encourages singing an opening hymn, a Responsorial Psalm, a Gospel acclamation, the parts of the Order of Mass that should normally be sung, including the Glory, Holy, memorial acclamation, Amen, other acclamations, and a communion song in refrain/verse form. The premise is that any person who is playing the organ for worship ought to be able to do these things competently and should be able, if they cannot play them competently at present, to develop this ability by regular practice. We hope to encourage NPM Chapters to provide leadership in encouraging people to achieve this basic skill level, especially if they do not have any other training and are currently lacking in these skills. Even in rural areas, where teachers and classes may not be readily available, the person who establishes a regular practice routine should be able to achieve this minimum level of competency. We are hoping to provide a track to be offered at the next NPM National Convention (1999) for those who need assistance to achieve this elementary level of organ playing competence.

While the accomplishments from such a program may seem somewhat limited, since it is an effort being developed by the NPM Section for Organists for basic organ accompaniment, it would seem possible to develop a similar approach for other disciplines as well. The point is clear: People are not brought into participation in worship where musicians lack basic musical skills. The people whom we serve deserve to have musical leadership which reflects at least basic competency.

Volunteers are essential to our music ministry. As a professional, full-time director of music ministries I would be totally lost without volunteers. But all of us, whether professional or volunteer, need constantly to develop our talents and skills in order to bring about the full, conscious, active participation of the whole assembly in our worship.

Note

1. Anyone interested in finding out more about this NPM/AGO Service Playing Certificate may contact the NPM National Office for a descriptive brochure. Via postal service: NPM National Office, 225 Sheridan Street, NW, Washington, DC 20011-1452; via phone: (202) 723-5800; via fax: (202) 723-2262; via e-mail: NPMSING@npm.org. Additional information as well as a Service Playing Test Study Guide (which must be purchased) may be obtained from AGO Headquarters, 475 Riverside Drive, Suite 1260, New York, NY 10115. Phone: (212) 870-2310.
What Does a Pastoral Musician Need to Know about Liturgy?

BY MICHAEL R. PRENDERGAST

What Does a Volunteer or Part-Time Musician Need to Know, and Where Can You Find It?

Pastoral musicians are servants of the assembly, servants of the rites, and servants of the music. All who make music in the church and who celebrate the church’s liturgy should be rooted in the following principles and concepts. Each of these statements is a response to the questions: What does the volunteer or part-time musician need to know about the liturgy, and where can one find that information? The majority of the statements are followed by documentation that will further unpack these concepts for all who work to prepare the church’s liturgy. The principles and concepts are also followed by a listing of periodicals and books that should be considered the minimum requirements for any pastoral musician’s library.

Principles and Concepts

Liturgy Is about People

1. The Church is a community of Christians called together by God; its nature is especially evident when that community gathers to celebrate the liturgy (CSL #2; EACW #28).
2. Liturgy comes from a Greek word meaning the “work of the people.” It refers to any official act of public worship (GIRM #58).
3. Liturgy is the work of all the baptized, and it flourishes in a climate of hospitality (GIRM #5, EACW #11).
4. The assembly is the basic symbol of Christ at the liturgical action (see Matthew 18:20 and 1 Corinthians

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Full-Time Musicians Need to Grow Hyphens

For the past twenty-two years I have been a hyphenated musician, serving three different parishes as their musician-liturgist (or is it liturgist-musician?). My experience reflects a growing phenomenon in the United States in the years since the Second Vatican Council. Greater and greater numbers of parishes have begun to include on staff a full-time director of music who is also responsible for coordinating the overall liturgical life of the community. A quick glance at the Hotline section of this journal will confirm this trend. Many parishes are looking not simply for a full-time director of music but for a director of music and liturgy. Therefore, to

I have been a hyphenated musician, serving three different parishes as their musician-liturgist (or is it liturgist-musician?).

answer as directly as possible the question posed in this article’s title: Full-time pastoral musicians need to know as much as they can learn about liturgy, because more and more of us, with or without a hyphenated title, are functioning as musician-liturgists for our communities.

A Natural Outgrowth

The appearance of the musician-liturgist has been a quite natural outgrowth of musicians’ love for the liturgy, their long-standing need to be knowledgeable.

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12:27).

5. The assembly celebrates the liturgy together under the leadership of the priest (who is himself a member of the assembly) (CSL #1).

6. The liturgy calls for full, conscious, and active participation by all of the members of the assembly. The participation of the assembly is the primary consideration in all liturgical celebrations (CSL #14).

7. Sacraments are about people, not things. All of the sacraments of the Church are public events that are celebrated with ritual music and a variety of ministers (CSL #27; MCW #79-83).

Liturgy in Time and Space

8. The liturgical calendar forms the basic frame for the yearly sanctification of time. The Paschal Mystery is central to every liturgy. The feasts in the liturgical year are never replaced or overshadowed by the civil calendar (CSL #106).

9. Because “Church” more properly refers to the assembly of believers, the building used for liturgical celebrations is best referred to as the “house for the Church” (GIRM #253; EACW #27-28).

10. When elements and traditions of the various races and peoples are included in the liturgical rites as a pastoral response to the local culture, this practice is called cultural adaptation. Major cultural adaptation takes the form of acculturation and inculturation (CSL #37; CIRM #232).

Symbols

11. The symbols used in the liturgy are to be honest and robust. The primary symbol in the liturgy is the assembly of believers. Other central symbols are bread, wine, water, oil, light, and the laying on of hands. The symbols used in the liturgy should be so clear and powerful that no explanation is required (EACW #14-15, 28).

12. The way we speak about our world expresses the way we think about it and interpret it. Exclusive language has no role in the celebration of the liturgy. We are a church striving for inclusivity in both our dialogue with one another and in our ritual celebrations (FYH 46, 67).

13. Since liturgy is an act of the whole church, the music used should be so familiar to the community that the most beautiful sound is that of the singing assembly (MCW #15-18).

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about the liturgy, and their tendency to be present at a large number of parish liturgical celebrations.

My own first teacher of church music, Alberta Yeaglin Nicholas, was an example of this love and presence. She was the parish organist in our small town of about 8,000 people, and her life was taken up by music and the Church. Although she cared greatly for the large number of piano students who came to her home for lessons, she was even more devoted to her job as director of music at our parish. She played and sang for two Masses each weekday morning, directed a men’s choir and a boy’s choir, directed and played at the principal Mass on Sunday, played for all devotional and special services during the year, played and sang for all funerals, and played for all weddings. She participated in far more liturgical celebrations than either of the priests who staffed the parish!

Presence at and participation in so many parish liturgical celebrations is one practical reason why so many pastoral musicians have been called on to become liturgy coordinators in the past twenty years. To put it simply, musicians have been there. In addition,
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Order of Mass

14. The liturgy ("table") of the Word and the liturgy ("table") of the eucharist are the two parts of the Mass that are intimately connected to each other forming but one single act of worship (CSL #56).

15. Next to the gathered assembly, the altar is the basic symbol of Christ in a church building. It is the community's holy table for the action of the liturgy and nothing else (GIRM #259; EACW #74).

16. Acclamations—shouts of joy by the whole assembly—are the most important times for singing in the Order of Mass (MCW #53-54).

17. The Alleluia—Hebrew for "Praise YHWH," i.e., "Praise the Lord"—is an acclamation sung by all to welcome the proclamation of the Gospel. If the Alleluia is not sung it is to be omitted rather than merely being recited (LM1n #23; GIRM #37; MCW #55).

18. Psalmody has a central place in the eucharistic liturgy. In addition to the acclamations of the liturgy, the processional psalms (gathering and communion) along with the Responsorial Psalm should always be sung (MCW #61-63).

19. Antiphons are short refrains, frequently a verse of a psalm. These refrains are sung by the assembly usually during the gathering and communion processions (GIRM #26, #561).

20. The Agnus Dei—Latin for "Lamb of God"—is a litany that accompanies the breaking of the bread and the preparation of the cups for communion (GIRM #56; MCW #68).

Initiation

21. The Rite of Christian Initiation of Adults and children of catechetical age (RCIA) is a process of stages and ritual celebrations that prepare for and follow on the celebration of the sacraments of initiation—baptism, confirmation, and eucharist. A non-baptized person who has celebrated the Rite of Welcome is called a catechumen, and is considered a member of the Church (CCC #1229-1233).

Periodicals

Planning Guides

Every pastoral musician should have access to one or more of the planning publications suggested here, especially those that are coordinated with the parish's hymnal or other worship resources.

AIM—Liturgical Resources. Each issue contains articles on the liturgy and liturgical music. Included is a planner section with music and ritual suggestions. A quarterly publication of World Library/J.S. Paluch Co., Inc., 3825 Pastoral Music • August-September 1998

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However, the responsibilities of the parish music director have long demanded some knowledge of the liturgy, even before the reforms of the Second Vatican Council. Understanding of the liturgical year, a grasp of the structure of the Mass, and knowledge of the proper texts for Sunday and weekday Masses were among the liturgical proficiencies that music directors needed.

Because they already had some knowledge of the liturgy, many musicians were eager to learn more and to contribute more to the Church's liturgical life. As the liturgical renewal began to take hold, liturgy workshops and graduate programs in liturgical studies attracted a large number of men and women,

As the minister of "liturgical glue," the pastoral musician relates in some way to all of the other liturgical ministers and to all aspects of the celebration.

including clergy and religious, who were skilled at and experienced in liturgical music. Even though some musicians had a difficult time making the transition from the Tridentine Rite to the reformed rites of the Church, a large number of musicians were among the most enthusiastic supporters of the reform.

Positioned for Good Celebration

Musician-liturgists are in an excellent position to promote good liturgical celebration in the communities they serve. Our colleague David Haas once described music as "liturgical glue," a ritual element that helps to hold all of the other elements together. As the minister of "liturgical glue," the pastoral musician relates in some way to all of the other liturgical ministers and to all aspects of the celebration. Along with the presider, the musician is uniquely poised to direct and coordinate the efforts of all the other members of the assembly who participate in the liturgy.

Liturgist-musicians are also quite often good at team building, since they have to work with the various liturgical ministries. There is a compelling reason for such team building: During and immediately before the liturgy, the musician is usually very busy attending to his or her own ministry of music, and needs to rely on others to take responsibility for the other ministries and other aspects of celebration. Successful directors of music and liturgy know how to develop leadership and how to bring the leaders together to promote well-coordinated celebrations.

Efforts at seasonal planning and ongoing prepara-
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North Willow Road, Schiller Park, IL 60176-0703.

GIA Quarterly—A Liturgical Music Journal. This quarterly publication contains a seasonal preparation guide with musical suggestions and reflection on the Sunday readings. Published by GIA Publications, 7404 South Mason Avenue, Chicago, IL 60638.

Modern Liturgy. A liturgical resource which combines the purpose of liturgical preparation with other articles. It includes a planning guide for each of the liturgical seasons. A highlight of this journal is the bulletin inserts by Paul Turner. This magazine is published monthly (except

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tion of parish liturgies are far easier with a musician-liturgist on the staff. When the music director is also the liturgy director or coordinator, the results of the planning process are far more likely to be carried out by all the members of the music ministry. Similarly, under such direction, the music making is far more likely to support the ritual action and to express the spirit that liturgy planners hope to bring about.

Not without Pitfalls

The ministry of the musician-liturgist is, of course,
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for combined issues in December/January, and June/July) by Resource Publications, 160 East Virginia Street #290, San Jose, CA 95112.

Today’s Liturgy/Liturgia y Cancion. Planning guides for musicians and liturgists. These publications contain articles for musicians and all who prepare the assembly’s worship. They include music and ritual suggestions and are published quarterly by Oregon Catholic Press, 5536 Northeast Hassalo, Portland, OR 97213-3638.

Journals

These publications should be part of a pastoral musician’s library, to be used for personal development as well as for resources on various issues.

Assembly. Edited by the Notre Dame Center for Pastoral Liturgy, this publication explores the tradition, meaning, and practice of some aspect of the liturgical event in order to help the community and its ministers enter more deeply into the spirit of the liturgy. Published six times a year by Liturgy Training Publications, 1800 North Hermitage Avenue, Chicago, IL 60622-1101.

Liturgical Ministry. A more scholarly journal that contains a pastoral focus, liturgical and musical notes, as well as bulletin inserts for ongoing parish liturgical education. Published quarterly by The Liturgical Press, St. John’s Abbey, Collegeville, MN 56321.

Liturgy 90. A pastoral journal containing articles for all who are working to implement the renewed liturgy of the Second Vatican Council. This journal is published eight times a year by Liturgy Training Publications, 1800 North Hermitage Avenue, Chicago, IL 60622-1101, and by the Office for Divine Worship of the Archdiocese of Chicago.

National Bulletin on Liturgy. A Canadian publication for all involved in preparing, celebrating, and improving the communities’ life of worship and prayer. This journal appears quarterly and is published by the Canadian Conference of Catholic Bishops, 90 Parent Avenue, Ottawa, Ontario Canada K1N 7B1.

Pastoral Music. Journal of the National Association of Pastoral Musicians dedicated to fostering the art of musical liturgy. It is published bi-monthly by the National Association of Pastoral Musicians, 225 Sheridan Street, NW, Washington DC 20011-1452.

Books

Documents of the Liturgy

Sacramentary and Lectionary of the Roman Missal. New Pastoral Music • August-September 1998

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not without its pitfalls. Those of us who are not good at building teams can find that tasks are left undone unless we do them ourselves. In parishes large enough to have a full-time minister of music and liturgy, good celebration requires careful attention to details and the participation of a variety of ministries. The failure to develop leadership in the various liturgical ministries can lead to disastrous errors and gaffs in parish celebrations and burnout for the staff member. For some of us, burnout can lead to a martyr complex, a state in which we feel compelled to do it all, and to let others know that we are doing it all, all the while conveying a negative attitude that discourages people from wanting to participate in liturgical ministry.

Another thorny issue for the liturgist-musician is his or her relationship with parish clergy. Some priests resent the input of a lay specialist in liturgy, no matter how well-qualified that lay person might be. There are also liturgist-musicians who approach their ministry in an authoritarian way that puts clergy and other members of the parish on the defensive. As with other ministers of the liturgy, the director of liturgy and music can have a successful relationship with priests of the parish only when there is an attitude of teamwork, respect, and trust. Unfortunately, many of us have experienced a change in pastoral leadership where shared vision has suddenly turned to tension and overt conflict. No staff members are more vulnerable to the effects of such a change than those who work in liturgical and musical ministries.

The employment of musician-liturgists is likely to continue growing in the United States, especially in communities that are serious about placing worship at the center of their lives. As it did for my first teacher of church music, this ministry has given my life its direction.

editions of these basic ritual books for the Order of Mass are currently in production. The revised Lectionary for Sundays and Feasts will be used starting with the First Sunday of Advent 1998.

Rite of Christian Initiation of Adults. 1988. The complete texts of the rite together with additional rites approved for use in the diocese in the United States of America prepared by the International Commission on English in the Liturgy (ICEL), a joint commission of Catholic Bish-
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ops’ Conferences, and the National Conference of Catholic Bishops’ Committee on the Liturgy. Available from various publishers, including Liturgy Training Publications, 1800 North Hermitage Avenue, Chicago, IL 60622-1101.

The Liturgy Documents: A Parish Resource. Third edition, edited by Elizabeth Hoffman, 1991. An important collection of useful documents of the liturgical reform. Most helpful for musicians are the Constitution on the Sacred Liturgy (CSL), General Instruction of the Roman Missal (GIRM) with its Appendix (GIRM app), Lectionary for Mass: Introduction (LMin), Directory for Masses with Children (DMC), Music in Catholic Worship (MCW), Liturgical Music Today (LMT) and Environment and Art in Catholic Worship (EACW). Added features in this collection that enhance its usefulness are the general overview that precedes each document and an expanded index. Also available on CD-ROM and in Spanish: Los Documentos Litúrgicos. Liturgy Training Publications.

Other Useful Books

To Hear and Proclaim. 1993. Introduction to the Lectionary for Mass with commentary for musicians and priests by Ralph Keifer. Contains the official directive for the readings from Scripture used in the Roman liturgy with Ralph’s classic commentary. Laurel, MD: Pastoral Press.

To Give Thanks and Praise. 1993. General Instruction of the Roman Missal with commentary for musicians and priests by Ralph Keifer. The official directives for the celebration of the Mass of the Roman Rite with the classic commentary for all who work celebrate the liturgy at the parish level. Laurel, MD: Pastoral Press.

The Communio Rite at Sunday Mass. Gabe Huck, 1989. A book that looks at every aspect of the communion rite and shows how strong and beautiful it can be at every eucharistic celebration in every parish. Liturgy Training Publications.

The Eucharistic Prayer at Sunday Mass. Richard McCarron, 1997. A book that explores the wonderful tradition of the eucharistic prayer that summons the community to make this prayer the center and summit of the entire celebration rather than something the clergy do while the people look on. Liturgy Training Publications.

Gather Faithfully Together: Guide for Sunday Mass. Cardinal Roger Mahony, Archbishop of Los Angeles, 1997. This pastoral letter sets the direction for the way which Catholics in the Archdiocese of Los Angeles are to celebrate the liturgy as they approach the Jubilee Year 2000. The book contains a plan for getting from here to there and is an invaluable directive for every local church in the United States and beyond. Liturgy Training Publications.

Codes

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<td>CCC</td>
<td>Catechism of the Catholic Church (Vatican Commission for the Catechism, 1994).</td>
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<td>FYH</td>
<td>Fulfilled in Your Hearing: The Homily in the Sunday Assembly (NCCB, 1982).</td>
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A Part-Time Pastoral Musician Keeps in Touch with the Staff: A Success Story

The Paulist Center is an intentional community staffed by the Paulist Fathers and located on Boston Common. It was originally established as a Catholic Information Center in the mid-'40s but has had an ongoing worshiping community since the '50s.

The position of music director at The Paulist Center was originally combined with the liturgist's position as a one-person, full-time position; whoever held that position was also part of the staff at the Center. This meant that the liturgist/music director took part in

Splitting the job reduced the need for bi-(and, sometimes, tri-)location.

the regular staff rotation, taking duty calls on the phone or meeting people who walked in off the street. In the early '90s the staff decided to divide the full-time post into two part-time positions. The role of the liturgist was filled at that time by a Paulist seminarian (who was later ordained to the presbyterate), and I took over as the music director.

The decision to split the liturgist/music director position into two jobs was made for several reasons. The first reason was that our budget did not allow us to pay a just salary for a full-time person in that role (especially given the cost of living in Boston). A second reason was that, as a staff member, the full-time liturgist/music director wound up with a number of scheduling conflicts; in fact, he was often supposed to be at two or three meetings at the same time. Splitting

Mr. Drew Deskur has been involved in pastoral music since 1963. He serves part-time as the director of music ministries at The Paulist Center in Boston, MA; in his "day job" he is the Manager of Telecommunications at the Shiva Corporation in Bedford, MA.

A Full-Time Pastoral Musician and the Parish Staff: A Cautionary Tale

I received a letter last week. It brought bad news. A colleague had died. But the news was of something more than the death of a colleague, because the woman about whom the letter spoke has also been a very dear friend. She had served as a full-time minister of music for the previous twenty-one years, and, in that time, she had worked hard to build one of the finest parish music programs in her diocese. Her program of

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the job provided some budget relief, therefore, and it reduced the need for bi-(and sometimes, tri-)location. Although the position of music director became part-time, it was acknowledged by the staff that the role of music in our community is very important, and the music director would remain a staff member, though without the additional duties that had been formerly required.

Making Accommodations

I have been a member of the music ministry at The Paulist Center since 1979. This history with the community, I believe, helped in my acceptance as a part-time staff member when I was offered the post of music director. I was already known to the staff, and my knowledge of Paulist Center "history" would prove helpful as new laity and clergy transitioned onto the staff. There were, however, a number of accommodations which had to be made by everyone if a part-time person were to be active on the staff.

For instance, I have a full-time job in the Boston area which prevents me from being at the church offices during the day, when many staff meetings and casual exchanges usually take place in parishes. Thus one of the areas in which things had to run well between the rest of the staff and me was that of communication. There are a number of ways we make this work. First, I make sure that everyone has my phone numbers, both at work and at home, and I make sure to return calls quickly. Second, I have at my disposal e-mail and fax capabilities, and so do most of the other staff members. My e-mail program is always open on my work computer, and I make sure to answer my e-mail messages as quickly as I can. Third, written minutes are generated for all of our staff meetings, and I review them as soon as they are available, so that I can respond or take action as needed.

Even with the various communication media at my disposal, there are times when there is still no substitute for direct conversation. When my "day job" allows it, I take a vacation day (I must really love being a music director!) to join the rest of the staff at day-long retreats. Whenever I am at the Center, I try to make sure I get some one-on-one time with the various staff members, lay and clergy. These personal connections are made both in scheduled meetings and in spur-of-the-moment conversations. Fortunately for me, the other staff members have some evening hours built into their work schedules, and this gives me some time to meet face-to-face.

When it is time to prepare for a particular liturgical season, we schedule a meeting for seasonal preparation, held in the evening, at which members from the various ministries and the staff meet to learn more

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music ministries involved more than 160 parishioners; it was a program recognized by her colleagues as well as by members of the secular community for its excellence. It was a model of what parish music ministry is all about. My friend had been honored time and again with awards and certificates. Her life of service to God and community through the use of her musical talents and gifts had been remarkable. She was an exemplar for all of us in pastoral music who knew her. But all of that had come to a sad end.

A Ministry Taken to Heart

My friend had brought so much to the parish and its staff, for she possessed a great team spirit, and she even loved committee work. Although she knew that it is often easier and more efficient to work alone, she found that the wisdom and vision of the group she was working with was far more important to the community than her vision alone. She knew that to be a true servant of her community, she had to be part of the visioning process generated by the staff and the rest of the parish leadership—parish council, worship committee, arts and environment committee, and the rest. She understood that the continuance and enrichment of the faith life of the whole community grew out of the work of these groups.

Yes, it does take time, she would say to doubters, but it is the only way to assess the needs of this particular faith community. Once the needs of the parish are clearly discerned, she would point out, the solutions that meet those needs are generally clear.

She took her ministry to heart. She realized that skill in music alone did not provide enough knowledge or craft to make her an effective minister in her field, so she took

She found that the wisdom and vision of the group she was working with was far more important to the community than her vision alone.

the time—amid the commitments to family and job—to continue her education, entering graduate school to pursue a degree in liturgy. In the meantime, she went to conventions, workshops, diocesan programs, and the like in pursuit of whatever skill or knowledge she had to acquire to do her job more adeptly and effectively. After all, as she occasionally reminded me, we are not just doing weekend "gigs" in churches. We are an essential part of a process that develops the spiritual life and faith vision of a worshipping community. Bringing this vision to effective life was something that she did well through the parish’s music ministries: Congregations sang robustly at Sunday Masses, and her choirs were so well

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respected for their excellence that they even did concert tours.

But something went wrong. Things began to change, and my colleague’s work situation eroded dramatically.

Something Went Wrong

When the pastor decided that it was time to renovate the church, he formed a committee, but my friend was neither included on that committee nor consulted by it. Consequently, when the physical work of renovation was finally completed, there was no microphone jack for the cantor, and there was enough choir seating for just twenty-five members in a parish with an established forty-member adult choir and a sixty-member children’s ensemble. My friend had joined a growing list of musicians who were not consulted about requirements for music ministry during the construction or renovation of a church. Since one of the competencies expected of a parish musician is to understand the needs of this ministry, this experience made her ask why someone would hire a competent person like herself, but then not consult the expert in the area of her expertise?

He came equipped with a “vision” of the music that he wanted to be used in “his” liturgies, a vision that would set aside the twenty-one years of work that had gone into the formation of the parish’s current worship/music program.

The next problem arose when the parish hired a new DRE. He came equipped with a “vision” of the music that he wanted to be used in “his” liturgies related to religious education and the parish sacramental program, a vision that would set aside the twenty-one years of work that had gone into the formation of the parish’s current worship/music program and the rapport that the director of music ministries had with the community. It seemed that this religious educator had played guitar in his home parish’s folk choir fourteen years earlier (a parish with a notoriously poor music program), and he preferred the repertory he had learned then to the one currently being used in this parish. (It might be useful to note that this DRE chose not to be a member of the parish he served, worshipping with the parish community only when his job demanded, i.e., for sacramental celebrations or adult initiation liturgies.)

What this religious educator managed to do happens all too often: A unified parish becomes an impossible goal when the community is fragmented by so-called “ghetto” liturgies—liturgies which reflect a personal preference for a particular musical and liturgical style and the
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such as changes to the worship space (or even the design of a new worship space), the music director, whether full- or part-time, has to be plugged into the process. That is the case at The Paulist Center, but I was recently asked to play a service at another church in the area, where it appeared that the music director may not have been involved in the design process for the worship space. As I pulled into the parking lot I was impressed by the modern structure I was about to enter, but I was shocked when I entered the worship space and saw that the choir area was completely hidden by an intricate metal screen which may have let the sound out, but kept those gathered to worship from being able to see the faces of the choir or the choir director. When such permanent fixtures are in place, they inhibit not only the current music directors and other members of the music ministry, but also every subsequent music director who will have to live with the consequences of such uninformed decisions.

No Other Option

I cannot imagine not being considered and treated as a member of the staff. It keeps me connected to what is going on in the worshiping community. I can then communicate to the other members of the music ministry the information I have received and discuss its influence on the music we are playing at liturgy. A staff position also helps to communicate to the other musicians and to the whole worshiping community that the role of the music director is an important one. It is, indeed, a role integral to the well-being of the community and its worship life.

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favorite tunes of a religious education director, youth minister, elementary school principal, parochial vicar, or some other member of the staff. Liturgy is—or should be—both the font and crossroads of the spiritual life of the parish, and music can be a significant factor in unifying (not to be read as “confining”) the prayer life of a parish. Because we musicians are responsible for the musical prayer life of our communities, we can be catalysts to overcome parish divisions and unify a parish’s vision. But so often the musicians are left out of decisions that have the potential either to unify or to disrupt parish life.

No One’s in Charge

When my friend and colleague went to her pastor to complain about the DRE’s reluctance to work with her, she was told that “no one person is in charge of the music in this parish!” Even though her program was egalitarian and eclectic, reflecting a wide range of liturgical musical styles and periods, it did not seem to be quite eclectic enough. Her ability to exercise her role as director of the parish’s music ministries was further eroded when she discovered that her “assistant” organist was not playing all of the music that was scheduled for Sunday liturgies, but was substituting other music without bothering to consult her. When she found this out, she asked the organist why he would change repertory without appropriate consultation, and he responded that he just “didn’t like” some of the new music she chose. She suggested that such behavior should end, because part of her (their) job was to build parish repertory. Not satisfied with this response, the organist complained to the pastor. Without
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consulting the parish’s music director, the pastor informed the complaining assistant that he did not have to abide by the director’s program selections.

How often are parish music directors like my friend given responsibility for a task but not the authority (power) to do the job? Nothing is accomplished by such a powerless delegation except an undermining of the authority of the musician supposedly in charge. Undermining anyone’s authority only erodes his/her ability to do the job effectively. Naturally, when you cannot do your job effectively, you are not only discouraged and frustrated, but powerless to respond appropriately to negative criticism, which in turn eats away at your self-esteem. Such a process that demoralizes and destroys the spirit of another is nothing less than a transgression against the fifth commandment and a pattern of behavior antithetical to the gospel message. If, we, the members of the Body of Christ, tear each other down, how can we honestly claim that we are in the business of building God’s reign?

Get Used to Us!

Ours is a relatively new full-time ministry in the church. In general, parishes and their staffs seem not to be used to competent, knowledgeable leadership in the field of liturgical music. A history of using volunteers (we value what we pay for and pay for what we value) or hiring part-time organists to accompany and direct choirs or play background music for various services has left many people with the impression that our task, even now, is to provide nothing more than a kind of liturgical Muzak.

That is certainly not the task of today’s pastoral musician. In fact, the job requires far more than an ability to play the organ. Today’s pastoral musician needs to be a person of prayer and faith, first, who is competent on an instrument that is capable of accompanying a congregation, cantor, soloist, choir, and/or contemporary ensemble. A pastoral musician is also versed in how other instruments are played, in the arts of choral conducting and orchestral conducting, and in the study of acoustics. Directors of music ministries must understand the role of a cantor in order to train singers for that ministry; they are required to have a knowledge of liturgies and ritual; they must have studied some theology and have taken courses in Scripture. These ministers must have excellent “people” skills, as well as time management and organizational skills.

Still it seems that, no matter the number of years of schooling and the skills that we have acquired, we are often disregarded, overlooked, or simply not included when significant decisions affecting parish life and even a parish’s musical worship are being made. The fact is that we are as much about the salvation of God’s people as any other member of the parish staff. Ours is a pastoral ministry just as valid, necessary, and significant as the work of those who minister in the areas of social concerns, youth ministry, education, or in ordained ministry. We should be accorded the respect of other staff members for our expertise in our area; we deserve their cooperation as members of the same parish staff. We need the authority/power to do our jobs responsibly.

A Kind of Dying

The truth is that the letter I received reported that my friend had died not in body but in spirit. Her spirit had been broken by harassment, disrespectful treatment, undermining behavior, and, finally, by unjust criticism for not doing her job well. Like so many other colleagues, she has grown depressed, frustrated, and angry, and she finds no joy in music any longer. Although her faith is strong, she wants little to do with the church. It might have been better, I thought, had I been able to attend her funeral. At least, then, I would have known that she is at peace.

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How Do I Know I’m Making a Difference?

BY JOHN J. MILLER

As we find ourselves getting ready to gear up for another “season” of music making in our parishes, a natural tendency (after stopping to catch one’s breath) is to gather up and review our evaluations and notes on successes and shortcomings from the past year. This task of reviewing in order to move forward can be quite overwhelming, but it is a necessary task for the ongoing spiritual, personal, and musical development of every pastoral musician as well as for a community’s music program. Musicians of the liturgy hold an enormous ability to transform the minds and hearts of those to whom they minister, and, thus, to lead them to their own conversion in following the gospel more deeply and celebrating the liturgy with greater devotion.

Mr. John J. Miller is the director of music ministries for the Cathedral of St. Joseph, Hartford, CT, and the music coordinator for the Archdiocese of Hartford. He has recently assumed the post of president of the DMMD Board of Directors.

As we work our way through this self-woven web of study and review, we might best look at the previous year from the perspective of four relationships whose shapes are revealed in the data we’ve collected. These four are our relationship to ourselves, to the other members of the music ministry, to other members of the parish staff, and to the parish at large.

Relating to Ourselves

How do we relate to and minister to ourselves? This area is addressed first because taking care of our own needs will enable us to tend to the needs of others. Often our effectiveness as ministers is compromised by our obsession (disguised as ministry) to be present to every single person of the parish twenty-four hours a day, seven days a week, without exception—an attitude that is certainly not unique to music ministry.

Do pastoral musicians take the necessary time for themselves? Workaholism is certainly a trait common to many pastoral musicians. To see if you qualify, look at
your notes for the month before last year’s Triduum or, farther back, the past season of Advent. Many part-time musicians especially in those seasons have other jobs which make extra demands on their time, alertness, and energy. Those in full-time positions may somehow feel they are “shortchanging” the parish if they indulge in a weekly day off in such high-pressure periods.

You know the story, even in the year’s “slack times”: Monday is your regular day off, but a funeral comes in, which really needs your presence and support, so you go in “just to play the funeral” and all of a sudden it’s 4:30 in the afternoon. Congratulations, you have just set the course for your own burnout. Keep this up for several years, and your friends will have your personalized room at the local funny farm all ready for your arrival. But you say, “I just can’t possibly squeeze even one day a week for myself.” In this case I suggest you reserve a room at that farm with a view—chances are you’ve missed out on nature’s beauty far too long. Please don’t misunderstand, this is not a suggestion to abandon your parishioners in their time of need, just a plea to be careful not to abandon yourself in the process of ministering to others’ needs.

There are many solutions to the problem of frantic commitment . . . , but one truth is common to them all: If you don’t take control over your life, someone or something else will.

Other Music Ministers

The next set of relationships to be considered are those with the other members of the music ministry. These people are often the parish members who are in most direct contact with the director of music ministries. Are the members of the choir led to see and discover the beauty of the church’s liturgy? Do they have a complete understanding of their role and of their function in the liturgy? Are they given enough time for a full experience of the message of the composer’s music before singing it at the liturgy?

Think about offering some time for the choirs and cantors to discover themselves as music ministers. Is there time throughout the year for them to pray together? What about time just to socialize together? All of these elements contribute to shaping a singing ensemble into a well-seasoned choir. For those of you who think that such activities don’t make a difference in choral or cantorial performance, take a second look at your review notes. Volunteers in parish music ministry who feel good about what they’re doing and sense that they are needed because of the unique gifts they bring will take ownership in the ministry and, ultimately, will possess a stronger commitment to the whole ministry. It is surprising to learn how many directors still don’t even know the names of people with whom they spend so many hours each week; it is equally surprising to discover that most parish directors of music ministries are seldom aware of the extent to which they touch (both positively and negatively) the lives of those with whom they work and rehearse.

Another value that can usually use enhancement is the amount of time spent individually with cantors. Have they been well prepared to proclaim the texts they sing? Do they receive ongoing formation for their ministry? What about providing extra rehearsals or practice tapes? Cantors often find themselves feeling very vulnerable when they receive the psalm setting only hours before the liturgy, whereas those who have had the time to prepare the text and let its meaning become part of their being are better prepared to bring forth the beauty of the psalm text with conviction and confidence. Some parish music directors have offered occasional “evenings for cantors” as occasions to go into greater depth regarding the importance of the ministry, its background, and its place in today’s liturgy.

Musician and Parish Staff

The third area in which relationships are up for review is that of the musician and the rest of the parish staff. It is at this level that the musician can receive the greatest affirmation directly from the colleagues who are serving the same community. This can also be the place where the benefits from all those communication workshops might begin to pay off. It’s so important for the leaders of the parish (i.e., the staff) to take time together to establish,
define, and affirm a vision of the faith community that they are willing to share, and to re-evaluate in a continuing way how they are leading the parish to live out its mission statement. A staff that communicates effectively and interacts well with each other will form a solid team that will be able to minister sensitively to the diverse needs of the parish.

It is also vital for the parish musicians to foster a commitment to the music ministry among the other members of the parish staff, so that each person is "on the same page" in their level of support and understanding of the parish music program. Likewise the musician will want to reciprocate this same level of support for other parish programs, so that through such mutual support a stronger bond among the staff will be achieved.

Music Minister and Parish

In examining the relationships to which a music minister or a director of music ministries should attend, we have been developing an ever-widening perspective. At the fourth and broadest level, therefore, we have to look at the relationship of the music minister to the rest of the parish. Relationships at this level can be the most difficult to evaluate. Measurement tools have to move beyond obvious criteria such as how frequently the community's favorite hymns are sung to criteria that require a measure beyond such bean counting. We have to look at such questions as "Does this assembly pray?" or, even better, "Does this assembly pray the song it sings?" Have they achieved a level of music making in which they aren't always searching for pages in the worship aid to sing the common acclamations? Are there hymns or acclamations which are sung spontaneously and with ease? Does the assembly "own" their song? Do the texts which they sing call them to action, and how are they responding to that call within the parish, the community, and their own lives? The liturgy, after all, should shape the parish, the parish shape the community, and the community witness...to the world.

It Never Ends

The process of conversion is never-ending—a truth which motivates us to do what we do. Now that we are nearly through the summer months, when many choirs take a three-month hiatus, it may be a fitting time for pastoral musicians to step back and take a second look at the work from the past year. Some musicians should, perhaps, find themselves taking a larger step back, to assess their effectiveness over the past several years, and some should step back even further to look at a life-long picture. We not only feed those who hear our songs; they feed us as well. The dividend we receive on such an investment is a vibrant parish community responding to its needs and living out the Gospel message. The rhythm of this cycle is the life-giving heartbeat of the faith community. While many pastoral musicians may think that they couldn't possibly make a difference as individuals, consider the truth that the difference we make is, in fact, one that can stretch far beyond the boundaries of the parish music space.

August-September 1998 • Pastoral Music
This issue of Pastoral Music has put salaried professional musicians (full- and part-time) in dialogue with volunteer musicians who are, by far, the majority of pastoral musicians in the United States and Canada. This “Professional Concerns” column continues that dialogue. We have asked a full-time, salaried director of music ministries and a volunteer musician who is responsible for music ministries in her parish to respond to a series of questions about their own ministries and their sense of what the church needs and should expect from its music ministers.

What a Paid, Professional Musician Brings to the Parish

BY JAMES SCAVONE WITH WILLIAM R. BERG

Describe your job: What are your responsibilities, how much time do you put in each week, do you consider your salary a “living” wage if, in view of your church’s financial situation, you consider it a just wage? Who do you support on that salary besides yourself; could you support anyone else on it? What benefits do you have?

As director of music and liturgy, I am responsible for coordinating the liturgical music and worship of the parish. Currently our community has an adult choir and two children’s choirs, which means that I spend approximately five hours each week in rehearsals and an additional six to eight hours preparing for those rehearsals. I also play for five weekend liturgies, one weekly school liturgy, sacramental celebrations, and so on. In addition, I sit on the parish liturgy committee, the pastoral council, and the planning and development committee (our future building committee). Although the exact amount of time I spend on the job weekly varies, depending on the time of year, I average fifty hours per week.

I do consider my salary to be a “living wage,” based on the area in which I live; however, I am single and do not support anyone else with my salary. I have a hard time imagining how I would possibly be able to support a family on this salary.

I do think that my salary is “just” for my particular situation: I am the first full-time director of music that my community has hired; in fact, I believe that I am the parish’s first lay full-time staff person, period. Although I’m sure it was hard for the parish to make such a

Why I Work as a Pastoral Musician for No Salary

BY ANNE M. STEWART

Describe your education/training: What training have you had, how long did it take to get it, and what was its approximate cost?

What is faith? How does one learn it, and where does it lead? When I was a student at St. Matthew Catholic School in Kalispell, Montana, the Sisters of Mercy were true community musicians who nurtured music in all their students. Those students who took music lessons were called on to play the organ and/or to sing in the choir once they had reached the sixth grade; their special task was to provide music for daily Mass through the summer months. I was one of four students chosen for this task, and it was a task that we all enjoyed. We took two-week shifts, singing and playing for Masses celebrated in Latin, using what has since come to be known as the Tridentine Rite (this was in the 1950s).

Since those days, but while still a teenager, I have led the adult choirs at St. Matthew in Kalispell and played for funerals and weddings at St. Ann Mission in Somers, and for Masses at the local hospital. After the age of nineteen I continued as a choir member and/or organist in Seattle, Washington, at the parishes of St. Luke and St. Alphonsus, and then I moved to Missoula, Montana, where I served the parishes of Pope John XXIII and

Ms Anne M. Stewart is music minister for Arlee (Sacred Heart), Jocko (St. John Berchmans), and St. Ignatius Mission Parishes in Lake County, Montana.
significant budget commitment, I am fortunate to have a pastor and a community who are extremely supportive of liturgy and of my position. Unfortunately, I know several full-time music directors whose salaries are minimal. I think the church has a responsibility to look at those situations and to work at correcting any injustices in salary.

Why do you work for the church, and what do you expect to get out of your job?

I believe my job is my vocation, part of my baptismal responsibility to serve the people of God. I work for the church because I have a very firm belief in the liturgy. The document Music in Catholic Worship clearly communicates the power of liturgy when it says: "Faith grows when it is well expressed in celebration. Good celebrations foster and nourish faith. Poor celebrations may weaken and destroy it" (#6). I get tremendous satisfaction from knowing that I have the potential to help build the faith life of the community I serve. Also, the opportunity to take a group of people and make music with them is incredibly fulfilling. Not just singing music, but making music, creating art.

In our society, there is a tendency to value things and services in proportion to what these things or services cost. Do you think that the fact that you receive a full-time wage (which is probably a substantial amount of money) has any influence on the value that the parish community places on music in its liturgy?

Absolutely. In the year and a half that I have worked at my present parish, I have witnessed a definite increase in interest in both liturgical music and in the liturgy overall. Hiring a full-time music director gives more credibility to the liturgical music program. When a parish community makes the financial commitment necessary to hire a full-time music director, it places an importance on the role of liturgical music that cannot be equaled. Once the entire assembly recognizes this value, people are more willing to join a music program, and the whole assembly is more apt to participate in the sung prayer of the community.

Do you believe it is ethical to ask for such a salary from a church?

If, as the Constitution on the Sacred

St. Anthony,

A move to Arlee brought me the opportunity to play the organ at Sacred Heart (a very small church). When I told the eighty-five-year-old organist that I could play, she raised her hands from the pump organ's keyboard and exclaimed, "Thank heaven! I can't see the notes anymore!" Since that initial "invitation," I have played for and led the communities in song at the missions of Arlee, St. Ignatius, and Jocko. Under my leadership musical worship in these communities has thrived and grown. I have continued to play the organ for all three churches and, since there is only one other organist, I have also learned to play the guitar.

The cost of all this training has been very small: I cleaned the convent piano rooms in exchange for my piano lessons, and I have paid for a few workshops and some piano and guitar lessons in my adult years.

Describe your job: What are your responsi-

bilities, how much time do you put in each week, do you consider your salary (if any) a "living wage" if, in view of your church's financial situation, you consider it a just wage? Who do you support on that salary besides yourself; could you support anyone else on it? What benefits do you have?

My music ministry consists of playing for and leading the congregation in sung worship at Sunday Masses in Arlee, as well as at St. Ignatius on the third and fifth Sundays of each month. I spend an additional three to six hours per week playing for and leading singing at funerals, weddings, and eucharistic services for the communities of Arlee and St. Ignatius and preparing church holy days. The stipend for funerals at St. Ignatius is $35, and offerings for weddings range from $5 to $100; all such services go into the community's Music Ministry Fund, which is used to purchase music, seasonal worship aids for the congregation, and microphones, and to pay for repairs to the organ and for tuning the piano. (A little also goes toward a small stipend to send the musicians to NPM workshops.) I receive no regular salary, since the mission community receives a very low income from its parishioners.

Why do you work for the church, and what do you expect to get out of your job?

Why does anyone work for the church? Faith and, in the case of musicians, the love of singing and playing music. The liturgy of the word and the eucharist is very important to me. I love to hear community members sing and become better musicians, always learning more. I have heard so much great music that, even when the music is poor, my heart sings. My plans are to get more children singing, especially in small parishes. Sometimes, I have found, the only thing that keeps some of these children (and some of the adults) coming back to Mass is song. I want to share my good, great, and poor experiences with others. Sister Mary Leo, back in Kalispell in the 1950s, always told us that we could be the best. I always expect that now of my choir, community members, musicians, and children.

If you have another, full-time job, can you really do justice by "moonlighting" as a parish musician?

Many times I have felt that my church and its music do not receive full justice from me, as I try to provide in meeting the demands of my (other, full-time) job. I worry about not always giving my best to the church, but then I also worry sometimes about not giving that to the school where I work. At times I feel very drained, but then, it is quite possible to get that community to sing, and that is the most important thing.

like other musicians, I find that I generally get a great high and an infusion of energy (spiritual as well as physical) from good music.

The ability to produce a solid, excellent music program depends on many variables, but it does not depend on money, or on whether you have educated or uneducated musicians. If a community has a good leader who especially loves music and is open to dealing with the many types of personalities to be found among musicians, it is quite possible to get that community to sing, and that is the most important thing—much more
Liturgy states, the church believes, "the musical tradition of the Church is a treasure of inestimable value, greater even than that of any other art" (#112), then the Church has a responsibility to the community of believers to ensure that this tradition is allowed to continue. The only way to do this is for parishes to make a commitment to hiring and paying qualified, full-time directors of music ministries. The document Music in Catholic Worship observes that "for the art to grow and face the challenges of today and tomorrow, every diocese and parish should establish policies for hiring and paying living wages to competent musicians (#77). If the Church believes this to be true, then it is entirely ethical for musicians to ask for and receive a fair and just wage.

Do you have a contract? Have you ever had to negotiate one?

Yes, I currently have a contract. I would be hesitant to work without one, as a contract really protects both parties and holds both the parish and the musician accountable.

Do you think the fact that people volunteer to work in music ministry or work for a very small salary, especially if they perform the duties of the parish music director, has an adverse impact on the profession, and how?

We all recognize that volunteers are essential to any liturgical music program—in fact, they’re its cornerstone. If it weren’t for the many people who volunteer their time and talents as choir members, instrumentalists, cantors, and the like, most of our music programs would be non-existent. However, we must make a distinction between those volunteers and someone who does the work of a music director. For a parish to continue to use volunteer music directors perpetuates the belief that liturgical music is a luxury and is not essential or integral to the life of the liturgy or the parish. Music directors who volunteer or work for a very small salary undermine the belief that music is of preeminent importance to the liturgy and requires the financial resources necessary to support a full-time music director. It is time for parish communities to uphold that belief, and it is time for music directors to hold parish communities accountable to that belief. Only when that happens will it be clear that parishes recognize the great importance and value of liturgical music. Until then, we cannot possibly expect to live out the musical vision of the Second Vatican Council.

Church music should be for everyone, and if that means having to choose between volunteer music and no music, I vote for the volunteer every time.

I believe that most parishes today have found that music is essential and not a "frill." But music resources such as choir directors, organists, cantors, guitarists, and choir members can be very hard to find in a small parish, especially if the financial resources are poor. That is when a volunteer musician is most definitely needed. Some choir members may find it hard to learn to sing the music, and they may have difficulty getting to the practices, but they do manage to find a way because of their faith, and because they want to give something back. Church music should be for everyone, and if that means having to choose between volunteer music and no music, I vote for the volunteer every time.
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Webtalk: Salaried vs. Volunteer Ministry

Early in June, as this issue of Pastoral Music was being prepared for printing, there was a conversation on the NPM Users list (NPMUsers) at the NPM web site (www.npm.org) related to this issue’s topic. Here are some of the points made by participants in that exchange.

Paid to Practice

When I was hired (part-time) as music director, there was some grumbling because some people felt that they shouldn’t pay for something that they had always gotten for free. After about three months, though, many people came to me to express how much the music had improved. The only response I could give them was not that I was necessarily any better than the volunteers they had used in the past, but that I had one thing they didn’t: time to practice. Since I am paid I do not have to worry about another job interfering with my duties at the church.

Before I was officially hired, I had volunteered as a choir director and organist for one Mass per week for five years. I loved being a volunteer, and now I love being on the staff. Between the two, I guess that I would prefer being on the staff, because I do have the practice time. (Also, since I am principally an organist, having the time to practice is very important.) Now, I don’t want to give the impression that I don’t think that volunteers practice; I know that they do.

You Have to Get Along

I am a volunteer at my parish. We don’t have a paid liturgist or music coordinator, but we do have a standing committee of people responsible for liturgy and music. The key element here is that we like each other. Make no mistake, we don’t always agree. We have four choirs, each very different from the others in style and musical ability, but we have managed to appreciate one another’s differences and work together. Although we are volunteers, we are all professionals. This is a point that is sometimes overlooked by some (but not by all) of the paid staff members. There is an attitude that if you are a volunteer, you are less trained and not able to contribute as fully to meeting the needs of the parish.

It is paramount, whether you are volunteering or being paid for these ministries, that you study as much as possible to be knowledgeable about the scope of your responsibilities. This, I think, is the missing link in some parishes—you know, “that’s the way we’ve always done it.”

Be kind to the volunteers, and keep in mind that most of them take their volunteering seriously enough to pray and study in order to provide that “professional” level to their contribution.

Unified in Vision and Spirit

We didn’t have a choir ten years ago, or much of a music ministry, for that matter. What we had were individuals who “claimed” a particular Mass each week and did their own thing every week, no matter what. Some of what they did was very good, and some wasn’t.

Enter our present (salaried) choir director, who is now responsible for planning all the music for the parish, as well as for directing three choirs, planning show up regularly), most recruited because they felt called to join as they watched us grow and improve.

The choir director is the only salaried member of the music ministry—he’s hired full-time, and the rest of us are volunteers. This does not diminish his role as a minister, nor does it make him any less “professional” than the rest of us. In fact, among the varying degrees of experience and expertise that we bring, he falls about in the middle. Our bishop has said that we are one of the best choirs in the diocese: that’s the spirit in us, growing and sharing. If you build it (spiritually), they will come... and sing.

No Complaints

I receive no compensation for directing music at my parish, and I also receive no complaints. I’m convinced that the lack of complaints has little to do with the quality of the music, but it has everything to do with the fact that they’re afraid that if they complain, I can just walk. Then (heaven forbid!), they’d probably have to pay somebody to do what I do. (Of course, I’m presuming that they wouldn’t find anyone as deranged as I am to do this much work for free.)

All of Us Know

All of us who work for the church as our source of income know that we would not have a job were it not for the volunteers who make our programs happen. In music ministry alone our parish has more than one hundred adults, teens, and children who give their time as volunteers. Then there are the lectors, sacristans, and so on. Add it all up, and it takes many volunteers giving many hours to make a good liturgy. It takes me many hours to put it all together, and I am amazed that there are volunteers who find enough hours to make all this happen in other parishes without being paid as employees. Good for them; I hope that their gifts are appreciated by everyone in their congregations.
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Choral Recitative

God, Who Built This Wondrous Planet. Text: Jaroslav Vaja; tune: REAVIS BARRACKS by Tom Lesburg-Lange, arr. Brett Helm. Concordia, 1997. #98-3307, $1.30. SATB choir and organ, opt. congregation, opt. brass (2 trumpets, 2 trombones or horn and trombone), opt. timpani. Instrumental parts available separately. A very solid concerto on a fine tune, with a text by one of our truly great hymn writers. The choral writing is clean and highly accessible. The first two verses are for unison choir and unison trebles respectively; the third verse offers the alternative of a cappella SATB throughout or TTBB with trebles joining on the last phrase. (This option is not very clearly indicated in the score; make sure you look through it closely before presenting it to the choir.)

If you have particularly strong men's sections, by all means use the TTBB option; but I actually find the sharing of the melody among the sections in the SATB version more musically satisfying. The last verse uses a moderately challenging descant. The organ is featured in this setting, particularly in the extended introduction and two brief interludes: a more challenging part than many, but not unduly difficult and lots of fun to play—please give this too your organist well in advance! Optional assembly singing is indicated for the first and last verses; the tune is fairly straightforward and could be taught successfully in a brief rehearsal. Suggested use: Excellent for the dedication or anniversary of a church building; also good for services of thanksgiving for the ministries of individuals or groups, or any celebration relating to the institutional church.

Christ Is Arisen. Music: David Cherwien. Text: German hymn, c. 1100, trans. F. Samuel Jzano. Concordia, 1997. #98-3341, $1.40. SAB choir and organ, opt. handbells (2 octaves), opt. trumpet (part in B-flat included). This Easter fanfare for choir shows the solid crafting we have come to expect from David Cherwien, one of the most consistently fine current composers of sacred music. Mr. Cherwien possesses a highly musical style, but manages to keep the writing accessible, and he really knows how to make a choir sound good. The voice leading is superior, and the piece will be very easy to teach. The contrasting keys and meters add musical interest, but are never an obstacle to learning the piece. There are several moments which afford good opportunities to work on intonation; the writing is close and demands clean tuning. Strong writing for the organ is another hallmark of this composer's output, and this organ part will be appreciated by players at all skill levels. Suggested use: Any celebration during the Easter Season but the optional transition which the composer provides to the tune EASTER HYMN (Jesus Christ Is Risen Today) makes this a natural choice for a choral prelude, followed by a rousing rendition of this very familiar hymn.

All You Works of the Lord, Bless the Lord. Music: David Cherwien. Text: Benedicite, omnia opera (Dan. 3:57-88, Song of the Three Young Men). Concordia, 1997. #98-3330, $1.20. SATB, opt. cantor(s), congregation, opt. handbells (2 octaves). Mr. Cherwien has undertaken the daunting task of providing a musical setting for this important canticle. It is appropriately fashioned in a "call-and-response" format; unison verses can be allocated either to solo cantors or to sections of the choir, while other verses use SATB writing. There is a four-part choral response to each phrase ("Bless the Lord"), and an assembly response ("Praise and magnify God forever") after each group of three phrases. The composition can be performed entirely a cappella, with the handbell part only, or with the organ joining on the assembly responses. This piece would be a challenge to present effectively, but it could be a valuable addition to the repertoire of a community which regularly celebrates Sunday Morning Prayer. Suggested use: Festival Morning Prayer for Sundays of Weeks I and 3 of the Psalter, or a festive procession for an important celebration.

When Fully Came the Day of Pentecost/Dum compleunter dies Pentecostes. Music: Giovanni Pergolesi da Palestrina, arr. Dwight E. Wedy. Text: Acts 2:1-2. Concordia, 1997. #98-3339, $1.60. SSATBB. This is a piece for a relatively accomplished choir which can sustain divisi and independent lines. If you are looking for a sophisticated choral selection for your Pentecost liturgy, the ability of your tenor section will be the deciding factor with regard to using this composition. Though the range is not extreme in any section of the choir, the tessitura of the tenor and soprano I parts will be challenging to many church choirs. Latin and English texts are provided; I recommend using the Latin as the English does not phrase quite as gracefully with the musical lines as it might; since a significant portion of the text is repeated "Alleluias," however, either language is certainly usable. This piece would be a good choice for a skilled choir beginning to add Renaissance polyphony to its repertoire. The keyboard reduction in the very clean score will be much appreciated by congregants. While one appreciates the editor's choice not to clutter the score with performance suggestions, perhaps the inclusion of a few examples of appropriate chironomy would have been helpful to choirs and directors less familiar with music of this period. Suggested use: Pentecost Sunday in any Lectionary cycle.

When I Survey the Wondrous Cross. Music: O Waly Waly (traditional tune), arr. Guy Eldridge. Text: Isaac Watts. Novello, 1973. #055030, $1.40. SATB and organ. This finely crafted anthem pairs a well-known and popular text with a beloved melody. Both choirs who specialize in "classical" literature and those who claim a more "contemporary" identity will find this piece a welcome addition to their repertoire. The writing is highly skilled throughout in both choral and organ parts. A verse in the parallel minor adds some unexpected color to the composition, and there are many good opportunities to address intona-
tion with your choir. The alto and bass parts extend a bit low at one point. With work, even a rather limited ensemble could make this a very successful piece; a good choir will learn it quickly and enjoy singing it immensely. Suggested use: Lent and Holy Week.

**Let All the World.** *Music: Eric H. Thiman. Text: George Herbert. Novello, 1928. #027430, $1.40. SATB and organ. Surely every choir and director has a favorite setting of this famous text; this relatively brief version is pure classic Thiman. Both choral and organ parts look and sound a lot more challenging than they really are. This is a big, splashing anthem that can actually be learned rather easily, though it is certainly for a fairly large choir that really likes to sing out! Suggested use: The text is general praise; this would be an excellent choice for a festival or service where several choirs join together.*

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**Peace I Leave with You.** *Music: Matthew Glandorf. Text: John 14:27. Egan Choral, #EC-303. 95c. SATB and organ. Many readers may be unfamiliar with the smaller publishing house of Randall M. Egan; I have recently come to know them through their organ catalogue, and I am very impressed with both the quality of their output and their classy but low-key approach to the business of publishing and selling music. This “Short Anthem or Benediction Response” may not be something for which most choral directors working in Catholic churches will find a ready use, but it is a lovely and musical piece, with choral and organ parts that are both well-written. Particularly appreciated are the composer’s suggestions regarding registration: They are minimal enough not to be an obstacle, but—especially for colleagues not well versed in registration—they are enough to help create a good interpretation of the piece. Suggested use: Perhaps a brief anthem during the presentation of the gifts on an occasion when the relative scripture text is proclaimed (e.g., Easter VI C), or on any Sunday of the late Easter Season.*

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**Intros for the Church Year.** *Music: Richard Benedum. Text: by the composer, from Scripture and various sources. Selah, 1996. #410-127, $1.60. SATB (some two-part) and organ, one introit with opt. handbells; two preferably a cappella. Selah Publishing House has distinguished itself in the past several years with an excellent output of choral and organ music. The music is always of high quality and the texts are particularly sophisticated and inspiring, while the editions themselves are attractive and a pleasure to use in performance. These brief introits are far superior to much of the similar repertoire available. Of good musical quality, they will be easily learned, but the Catholic musician will be challenged to find appropriate uses for them. (I can’t help wishing, though, that I had access to them during my days with a Methodist choir; they would have saved me a lot of last-minute composing.) They could possibly be used as hymn introductions sung by the choir—for instance, the Introit for Advent, based on the Ambrosian text “Savior of the Nations, Come,” could introduce the hymn of the same title sung to NUN KOMM DER HEIDEN HEILAND (the key relationships suggest that the composer might even have had this in mind). While these pieces are obviously intended to be learned quickly*
An Advent Processional. Music: Veni, Veni, Emmanuel (15th c. plainsong), arr. Russell Schulz-Widmar. Text: Latin, c. 9th c., translation composite. Selah, 1996. #405-121, $1.40. SATB, handbells, organ, opt. assembly. Musicians might wonder if the repertoire really needs another processional on “O Come, O Come, Emmanuel”—at least until they get a look at this one. This simple but very effective piece, by an outstanding composer, is a real winner and a processional that would actually work for a procession! The organ part is reserved for the final two verses, when the choir is—presumably—in place (this is also the point at which the assembly is invited to join the singing). The first five verses are accompanied by clusters of handbells, making this a very “portable” piece, one which could even accompany a procession from one building to another (such a procession is an annual event in the seminary community I serve). The part requires only nine bells, which you might be able to borrow from a friend if your church doesn’t have a set. The bells could be played easily by five less-experienced ringers, or by two real pros. Even a group without handbell experience could make this piece work with rehearsal, but the piece could actually be performed (somewhat less effectively) without the bells if necessary, though in that case you might want to explore another means of keeping the group on pitch, especially if the procession will be an extended one. The line of organum (parallel harmony at the fifth) which the composer provides could afford an opportunity for some creativity on the part of the director, and the SATB plus descant ending makes a very satisfying close after the simplicity of the rest of the piece. The translation is just different enough from the English text with which we are most familiar to make it fresh; it is a definite improvement over that text, in fact, and, by placing the “O Antiphon” titles clearly at the beginning of each verse, the translation ties the text even closer to its traditional sources.

The Falconer. Music: Alfred V. Fedak. Text: Richard Leech. Selah, 1996. #410-659, $1.35. SATB and organ. The only adjective appropriate to this piece is “gorgeous.” Alfred Fedak is definitely among my favorite composers currently working in the sacred music field, and in this anthem he has crafted one of those melodies that sounds immediately as if it has existed forever. The text is marvelous poetry, and Fedak’s music matches and interprets it beautifully. The choral parts are well crafted and very singable; any balanced SATB choir which can produce a good musical line will be able to sing this piece effectively. Mr. Fedak is an accomplished performer and composer of organ music, and this organ part, though very accessible, is as strongly crafted as we would expect. I particularly like his decision to keep the organ off the melody when the choir is singing except for a few bars in the last verse: the organ does get a chance at the beautiful tune in the introduction and some interludes. Suggested use: This is purely an anthem, and it would be hard to make any direct application to a liturgical moment. It would be excellent for a service or festival celebrating sacred music, or perhaps for a memorial service, especially one for a church musician.

Lord of the Dance. Music: 19th c. Shaker tune, adapt. Sydney Carter (1963), arr. Allen Pote. Text: Sydney Carter (1963). Hope, 1997. 2-part mixed voices and piano. This straightforward setting is primarily in unison and could be sung by children’s voices by having a section of the choir sing the men’s part up an octave. (As the melody is so familiar and the harmonies quite natural to the ear, you could possibly use this piece as an introduction to bass clef reading.) Two modulations keep the interest up, and the accompaniment is bright and clever, as one would expect from this composer. For the fourth verse Mr. Pote uses dissonances very effectively in the accompaniment to alter the musical character. Mr. Pote clearly indicates piano for the accompanying instrument, and it is very satisfying to play this composition on that instrument, but I might be so bold as to suggest that it could be transferred to the organ quite nicely, and doing so would impart a rather different character to the piece: See what you think.

The Peace of Christ. Music: Austin C. Lovelace. Text: John 14:27. Selah, 1996. #410-553, $1.20. SATB with opt. keyboard reduction. Yet another distinguished composer in Selah Publishing’s catalogue, Austin Lovelace certainly needs no introduction to anyone working in the church music field. This anthem exhibits the proficient handling of choral technique which has earned so many of his compositions a place in the standard church choir repertoire. This setting of a verse from John is more typically “choral” than the one by Matthew Glandorf reviewed above, since the Glandorf setting is a bit more songlike in character. This piece is also marginally longer than the Glandorf, making it perhaps more usable as an anthem. Some inexperienced choirs will have trouble tuning this piece, but the good voice leading helps. Mr. Lovelace says he would prefer it to be sung unaccompanied, but don’t be shy about using an unobtrusive accompaniment if it will make your choir more comfortable.

Jackson Schoos

Books

Sacred Latin Texts and English Translations for the Choral Conductor and Church Musician, Proper of the Mass


At first glance this resource would seem to be a highly specialized work. Dr. Bausano is Professor of Music at Miami University in Oxford, Ohio, and his interest in choral music has inspired him to provide translations for many of the Latin texts used in this form. The book is a solid collection of proper Mass texts that are commonly used in the Latin original in choral presentations, but which are almost always printed without a translation of the words. This collection and translation of more than nine hundred proper texts enables choral directors and church musicians to understand the words they and their choirs are singing.

In addition to the texts themselves and their translations, the author has provided an extensive cross reference

Book Rating Scale

Father Tom Faucher uses a rating scale for books that ranges from a high of seven (“beyond fantastic”) to a low of one (“don’t bother”).

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Happy are the hymnal users...
and listing of proper for various feasts and seasons of the year, all for the old Catholic Mass calendar. This resource will enable any text to be seen in its context of a particular feast or season.

While the immediate impression is that such a work would have limited appeal, and that might be true, in addition to its very valuable service of enabling those who sing words to be able to understand and thus pray them there are other ways this valuable text could be of help to the musicians and liturgists of the church. As we become more comfortable with the notion that the normal language of prayer in our Church is the vernacular (English, Spanish, etc.), we are also becoming more confident in reopening some of the traditions of the Church. One of those traditions is the correct use of Latin. When it is not being used as a political bludgeon to enforce a kind of retrograde conformity, Latin can have a wonderfully unitive effect, both across cultures as well as across time.

Bausano’s book, therefore, could well be used by new composers, by parish liturgy committees, and by liturgists to find texts that need to be prayed and could be prayed in Latin as well as in the vernacular, or together with the vernacular. Because the translation is already done and is placed next to the English texts, the task of the composer would be easier. (Note, however, that these are unofficial translations of these texts, some of which have been translated and adapted for the reformed Order of Mass by ICEL.)

This is a difficult book to rate, but because it is so well done and has value far beyond its initial intentions, I will give it a solid six on my scale of seven.

The Seven Secrets of Successful Catholics


A resident of North Carolina, Paul Wilkes writes about and lectures regularly on Catholicism, and he is the author of the highly successful The Good Enough Catholic: A Guide for the Perplexed. This is a simple little book in which the author takes the result of the personal experience of people whom he views as “successful” Catholics and asks them what brings about that success. Among the “secrets” that they share are closeness to the eucharist, being part of a faith community, and belief in prayer. Each of the chapters ends with some words for reflection and imagination, some questions, and a prayer.

Primary users of this book will be individuals looking for good, authentic spiritual reading, but it could be well used as the basis for a retreat or an adult education class. It is simple, easy-to-read, and well written. The work ends with a request for those who have read it to send their opinions and suggestions to the author—a sure sign that more books will be forthcoming from Mr. Wilkes, who also seems open to the spirit speaking to him through his readers.

One last note: Often in these reviews I have been critical of Paulist Press for the poor design in many of their books, especially the use of small print and narrow margins. I am especially pleased, therefore, to note that Seven Secrets is well designed and carefully laid out, one of the more pleasant looking Paulist Press books in many years.

Seven Secrets rates a five on my scale of seven.

Poverty of Spirit


Paulist Press has prepared a new, updated, inclusive language translation the Johannes Baptist Metz spiritual classic which it first published in 1968. The worthy goal is to make this work available to a new generation of readers, for it has a great deal to offer and is a very worthwhile read. The new translation is excellent. In fact, my only difficulties with the work are its design and its price. An unappealing cover and margins that are much too slender make it an unattractive book. While a number of blank pages between chapters help the
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appearance somewhat, they also emphasize that there are not even fifty-two pages of text, in fact, there are closer to forty. Even at today’s prices, $6.95 is a lot of money for so little material, especially for a book with this title. The content and translation deserve a six on my scale of seven, but the overall book only gets a three.

The RCIA: Transforming the Church


Thomas Morris, who was until recently the executive director of the North American Forum on the Catechumenate, is an acknowledged expert in the field of adult initiation, and this work certainly shows the positive results of his expertise.

This is a tough book, tough in the sense that it is a detailed manual about how to use the Rite of Christian Initiation of Adults, how to understand it, how to make it happen. It is a supplement to the ritual itself, one that presumes a close knowledge and understanding of the RCIA and of the theology that the rite expresses. That relationship between this book and the rite must be emphasized, because someone seeking in this book an introductory understanding of the Rite of Christian Initiation of Adults will be disappointed: It is too detailed, too specific to provide that information.

There are many good books out there which explain the RCIA to those coming to it for the first time; Morris gives us, instead, the mechanisms to put into practice a solid understanding of the rite. In fourteen chapters, each with ten or more subdivisions, he mentions almost every possible difficulty, problem, or situation, and he maps out the road to a solution. All this is accomplished with extensive use of charts and diagrams. Morris, or someone working with him, is a classic “J” on the Myers-Briggs psychological examination, compelled to make everything as clear as possible. And this “classic “J”” succeeds. In the section on marriage questions, for example, he gives seven pages and six charts, all of which offer one of the best and well stated explanations of the marriage tribunal process I have yet seen. Almost all of his charts are equally as excellent.

As a liturgist and canonist I appreciate how well Morris presents both areas, while remaining totally faithful to the theology underlying the law of the Church, and to the liturgy which celebrates the source of that theology.

This is a book for the person who knows what the RCIA is and is not, someone committed to a full implementation of the rite. Each member of the parish RCIA team should have a copy of this useful book, as should each pastor, parochial vicar, deacon, and parish staff member. It rates a six on my scale of seven.

W. Thomas Faucher

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Concordia Publishing House, 3558 S. Jefferson, St. Louis, MO 63118-3968. (800) 325-3040.

Randall M. Egan, Publisher, Kenwood Abbey, 2024 Kenwood Parkway, Minneapolis, MN 55405-2303. (800) 269-EGAN.

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Novello—see Shawnee.

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Psalms of Advent

Songs of the Revolutionary Remnant

BY PATRICIA DATCHUCK SÁNCHEZ

If we were to assign to Advent a specific “theme song” that gave voice to the spiritual and theological ambiance of the season and expressed the appropriate attitude and posture of preparedness which are evoked in these four weeks, that theme song would be the text known best by its Latin name, the Magnificat (Luke 1:46-55).

Though this “canticle” (the name for biblical psalms that are not part of the Book of Psalms) is not used as a responsorial psalm in the A Cycle of the Lectionary, which we begin this coming Advent, it is used liturgically several times over the course of a year: as the psalm on the Third Sunday of Advent in the B Cycle, as the gospel reading for the Advent weekday celebration each year on December 22, and as the gospel text for the Feast of the Annunciation (March 25) and the Solemnity of the Assumption (August 15). And, of course, it is sung each day as the gospel canticle at evening prayer in the liturgy of the hours.

Through the centuries the composition of this prayer has been attributed to both Elizabeth¹ and to Mary,² but, as Raymond E. Brown has noted, “virtually no serious scholar would argue today that the Magnificat was composed by Mary.”³ The current general scholastically consensus does not attribute the canticle to Luke either, however; instead it supports a pre-Lukan authorship, proposing that the Magnificat as well as the other canticles in Luke’s gospel, namely the Benedictus (1:67-79) and the Nunc Dimittis (2:28-32) are probably hymns derived from the Jewish Christian circle of the “anawim” or the “poor ones.”

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

Magnificat

My being proclaims the greatness of the Lord,
my spirit finds joy in God my savior,
For he has looked upon his servant in her lowliness;
all ages to come shall call me blessed.
God who is mighty has done great things for me,
holy is his name;
His mercy is from age to age
on those who fear him.

He has shown might with his arm;
he has confused the proud in their inmost thoughts.
He has deposed the mighty from their thrones
and raised the lowly to high places.
The hungry he has given every good thing,
while the rich he has sent empty away.
He has upheld Israel his servant,
ever mindful of his mercy;
Even as he promised our fathers,
promised Abraham and his descendants forever.

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

The designation “poor ones” originally referred to the physically and economically strapped members of the First Covenant, but the term evolved, in time, to include those who would not trust in their own strength and resources but chose, instead, to rely solely on God, living in utter confidence in God’s care. This group included the lowly, the sick, widows, orphans, the disadvantaged, and the disenfranchised. As Joseph A. Fitzmyer has pointed out, descriptions of these poor ones can be found in the Psalter (Psalm 149:9) and in the prophetic literature, particularly in Isaiah (49:13; 66:2), where they are described as the “remnant” of Israel.

Historically, the notion of a remnant whose humble faithfulness to God would assure their survival was redefined several times in the course of Judaism’s development. When the Northern Kingdom of Israel fell to Assyria in 722 a.c.e., Judah considered itself the remnant, but when the Babylonian siege of Judah began in 598, both those who were being deported and those who were left behind considered themselves to be the remnant.

“Eventually,” Raymond Brown writes, “under the catalyst of defeat and persecution, the remnant was redefined, not in historical or tribal terms, but in terms of piety and way of life.”⁴ The fact that riches, resources, and power had not been able to stave off defeat brought the spirituality of the survivors into sharper focus: The remnant or the “poor ones” came to be seen as those who looked to God as their only riches, resources, and power.

Centuries after the Babylonian Exile, these poor ones found a kindred spirit in Jesus of Nazareth, who was presented in Luke’s gospel as living in total reliance on God (Luke 12:22-34), praying in utter trust and dependence on God (11:1-4), embracing the role of the humble servant rather than that of the exalted king (22:27), and, in all his words and works, challenging his followers to do likewise. It is no surprise, therefore, that the psalm/canticle which celebrates the salvation that God accomplished in Jesus should be sung within the context of this gospel (in its infancy narrative) and placed on the lips of Mary, who is herself presented as an embodiment of the spirit of the poor ones.

The structure of the Magnificat is
modeled on the prayer of Hannah (1 Samuel 2:1-10). In the poverty of her barrenness, Hannah entrusted herself to God, who reversed her fortune and blessed her with a son, Samuel. Interpersed through the borrowed outline of Hannah’s prayer, the composer of the Magnificat has made reference to a series of texts and motifs from the Hebrew Bible. The result is a beautiful mosaic of praise. Both Hannah and Mary extolled God as savior, because each of them rejoiced in the new experience of salvation that was to come through the birth of her child. Through the gift of Samuel, God reversed the fortunes of Hannah and of “all Israel” (1 Sam 4:1); through the gift of Jesus, God reversed the fortunes of all humankind.

As this great reversal is celebrated in the verses of the Magnificat, God’s poor ones down the centuries are blessed with a catena of promises: “The arrogant of mind and heart will be dispersed . . . the lowly will be raised . . . the hungry will be filled . . . the rich will be sent empty away . . . the mercy of God is remembered from age to age and forever.” Citing Stanley Jones, William Barclay has called the Magnificat, with its emphasis on the reversal of fortunes, the most revolutionary document in the world. The dispersal of the proud instigates a moral revolution; the casting down of the mighty begins a social revolution; and an economic revolution is launched when the rich are “sent empty away.”

During each Advent this triple revolution is invoked once more and contemporary believers are challenged to choose sides. Shall we align ourselves with the “silent majority” who prefer the emptiness and defeat of pride and self-sufficiency, or shall we join our hearts and minds and voices to those of the revolutionary remnant who humbly trust in and rely on the God whose incarnation and final return have brought and will bring a reversal of fortunes to us all?

A sense of Advent-like anticipation and something of the spirituality of the “poor ones of God” is reflected in Psalm 24, the responsorial psalm for the Fourth Sunday of the season. Most scholars agree that this short hymn, composed as a processional, was sung to accompany the Ark of the Covenant as it was carried through the streets of Jerusalem to its resting place in the Temple, which would explain the references to gates and doors being lifted up and thrown open to welcome the coming of God.

Recall that the Ark was a portable shrine which, according to tradition, contained the Tablets of the Law, i.e., the terms of the Covenant (Deut 10:2, 5). Early in Israelite history it was revered as a direct manifestation of the divine presence, and it was virtually identified with God. Israel had followed the Ark through the desert (Num 10:33), carried it around Jericho’s walls (Josh 6), and taken it into battle (1 Sam 4:2-4; 2 Sam 6:17). After Canaan was settled and the Temple was constructed, the Ark was housed in the Holy of Holies, the most sacred area in the Temple precincts (1 Kgs 8:4-7).

It is not until verses 7-10 (which are summarized in the refrain on this Sunday) that the Ark is welcomed and God is praised in military terms. Carroll Stuhlmueller has explained that this language was derived from earlier traditions of God as the warrior-defender of Israel, the one who made possible the “procession” from slavery in Egypt to freedom in the Promised Land (Num 10:35-36; Judg 5:4-5; Ps 68:7-8). After the appearance of Jesus, Christians who prayed this psalm infused it with their remembrance of the “procession” of the Lord from death to life and with gratitude for their own “procession” from sin to forgiveness.

As an Advent song, Psalm 24 eagerly anticipates Jesus’ second coming and, with it, the final procession of every believer through death to risen glory in Christ forever. Psalm 24 also reminds us that, by virtue of the indwelling Spirit, each of us has become, as it were, a living ark through whom the loving presence of God is to be manifested to the world.

The attitude of those who would be such living arks and, thereby, participate in the great procession of salvation is described in verses 3-6. “Clean hands and a pure heart” would require of us blamelessness and integrity in word and work. Such cleanliness and purity are not to be achieved by ritual ablations but by piety, prayerfulness, humility, and total reliance on God—the very characteristics of the “poor ones.” Each Advent, then, we are called to be renewed in these qualities and to join the ranks of the revolutionary remnant as we wait in joyful hope for the God who comes.

We sing another processional song, Psalm 122 (see next page), as the responsorial psalm for the First Sunday of the new liturgical year, to remind Advent believers that ours is a God who comes to us and that we are a pilgrim people always

Fourth Sunday of Advent
Psalm 24:1-2. 3-4. 5-6.

Response (based on verses 7 and 10):
Let the Lord enter; he is king of glory.
The Lord’s are the earth and its fullness;
the world and those who dwell in it.
For he founded it upon the seas
and established it upon the rivers.

Who can ascend the mountain of the Lord?
or who may stand in his holy place?
He whose hands are sinless, whose heart is clean,
who desires not what is vain.

He shall receive a blessing from the Lord,
a reward from God his savior.
Such is the race that seeks for him,
that seeks the face of the God of Jacob.

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caught up in the process of going out to meet and welcome God, wherever and whenever God chooses to be revealed.

This psalm and the others in the collection of “songs of ascents” (Psalms 120-134) are believed to have been chanted by pilgrims traveling from the distant Jewish diaspora to celebrate the three major “pilgrimage” feasts in Jerusalem. Because of the dangers of travel in the ancient Near Eastern world, pilgrims usually banded together in caravans which provided not only the comfort of “safety in numbers” but also a much welcomed opportunity for camaraderie.

Notice that the psalmist first expresses personal joy—“I was glad . . .”—but that personal delight at going to the Holy City is immediately intermingled with the eager excitement of the other pilgrims. There is a certain contagiousness to the way this excitement is expressed that readily embraces all who pray this psalm.

In verses 3-5 the pilgrims, who have just arrived at the gates of the city (v. 2), unite in signing its praises. Jerusalem is the compactly constructed city in which all the tribes of Israel become conscious of their unity. The adjective “compact” may have been a reference to the physically impressive, massive walls that enclosed a network of streets lined with closely packed houses—such a sight would have filled a peasant with wonder. Alternatively, “compact” may have been used to describe the union of associates or the members of a group. No doubt the gathering of Israelites from places far and near would also have been a cause for joy and wonder. By recalling the theme of David and his just rule over a united Israel (v. 5), the psalmist expresses the hopes of the people for a return to that golden age of their history.

The prayer for peace which comprises verses 6-9 begins, Stuhlmüller writes, with a “haunting paronomasia [word play] in the Hebrew: sha’alu shalom yerushalaim.” With this play on words and puns in the name Jerusalem—e.g. sha’alu (pray), shalom (peace), yishlayu (prosper), shalwah (prosperity or tranquility)—the city is blessed. Like other Israelites, the psalmist believed that a blessing, once uttered, has the power to bring about its own fulfillment. He also understood that the very name of the city contained in itself the promise of its own peace and prosperity.

As pilgrims enroute to the heavenly Jerusalem, Advent believers sing this psalm with the fuller sense that we no longer find our source of unity and peace in a place but in a person. Jesus is the name by which we are saved and through whom we are blessed. He is coming again; let us go out to meet him, singing.

Notes
2. Supported by a decree of the Pontifical Biblical Commission, June 26, 1912.
5. Brown, op. cit.
6. Here is a table of the references quoted or alluded to in the Magnificat:
   Luke 1:47 Ps 255.
   1:48 Ps 113:5-6; 1 Sam 1:11; Gen 29:52; 30:13.
   1:49 Deut 10:21; Ps 111:9; Zeph 3:17.
   1:50 Ps 103:17.
   1:51 Ps 89:11.
   1:52 1 Sam 2:4, 7; Sir 10:14; Job 12:19; Ezek 21:31.
   1:53 Ps 107:9; 1 Sam 2:5; Job 22:9.
   1:54 Isa 41:8-9; Ps 98:3.
   1:55 Mic 7:20.
9. The pilgrimage festivals were Pasch (Passover), Sukkoth (Tabernacles), and Shevuoth (Weeks, Pentecost, or First Fruits).
12. Taylor and McCullough, op. cit.

First Sunday of Advent
Psalms 122:1-2, 3-4. 4-5. 6-7. 8-9.

Response (based on verse 1):
I rejoiced when I heard them say: let us go to the house of the Lord.

And now we have set foot within your gates, O Jerusalem.

Jerusalem, built as a city with compact unity.
To it the tribes go up, the tribes of the Lord.

According to the decree for Israel, to give thanks to the name of the Lord.
In it are set up judgment seats, seats for the house of David.

Pray for the peace of Jerusalem!
May those who love you prosper!
May peace be within your walls, prosperity in your buildings.

Because of my relatives and friends
I will say, “Peace be within you!”
Because of the house of the Lord, our God,
I will pray for your good.

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Workshop featuring Cyprian Consiglio at Mission San Miguel. Contact Abbot David Geraets at (805) 546-8286.

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Workshop featuring C. Consiglio/B. Hurd/D. Martinez at Santa Clara University. Contact Anne Grycz at (408) 983-0136.

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August 19-23
Workshop featuring Tom Tomaszek/Steve Angrisano at Youth Ministry Office. Contact Stan Cordero at (707) 571-8647.

**ILLINOIS**

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**MISSOURI**

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August 21-23
NPM Cantor Express Weekend featuring James Hansen and Melanie Coddington-Muller at St. John’s Diocesan Center. Addressing Scripture, liturgy, voice, repertoire. Contact: National Association of Pastoral Musicians, 225 Sheridan St., NW, Washington, DC 20011-1452. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NFMSING@npm.org.

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September 19-20
Workshop featuring Tom Tomaszek at Office of Youth Ministry. Contact Rita Ramos at (402) 554-8493.

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August 3-7
Short session: Beginning Conducting (Craig Denison); Group Vocal Technique (James Jordan); Voice Management Techniques (Anat Keidar); Body Mapping and Alexander Technique in

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September 25-26
Workshop with Dan Schutte at Immaculate Heart Central High. Contact Michael Wagner at (315) 782-3620.

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October 17

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September 18-19
Workshop featuring Christopher Walker at Immaculate Heart of Mary Church. Contact Leisa Anslinger at (513) 232-8793.

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September 18-19
Workshop featuring Grayson Warren Brown at St. Thomas More Church. Contact: Mike Calnan at (918) 335-0844.

**ONTARIO**

**CHARLOTTSTOWN**
August 22-23
Workshop featuring Gregory Norbert at St. Mary Church. Contact Sr. Frances Johnston at (902) 892-6585.

**LONDON**
August 9-11
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August 6-9
Summer School for Musicians, sponsored by the Ontario Liturgical Conference and hosted by the Diocese of Thunder Bay. Contact: Jim Suffak, Diocese of Thunder Bay. Phone: (807) 684-3492; fax: (807) 345-5693.

TENNESSEE
MEMPHIS
September 27-30

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September 27-29
Workshop featuring Gregory Norbet at Landgrove Inn. Contact Kathy Snyder at (802) 824-6673.

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Hotline

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

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

Position Available

ARIZONA


ARKANSAS

Director of Music. Our Lady of the Holy Souls, 1003 North Tyler Street, Little Rock, AR 72205. Full-time position (7/1) in 1,250-family parish responsible for adult, guitar, and children’s choirs; cantor training/scheduling; coordinating music, including weddings/funerals. Requires knowledge of Catholic liturgy, vocal/directing skills. Diocesan benefits, competitive salary. Send résumé to Dale Hornbeck at above address. HLP-4971.

CONNECTICUT

Director of Music/Music Educator. St. Peter Church and School, 107 East Main Street, Torrington, CT 06790. Full-time position with combined responsibility for director of the music program for parish and 6 hours/week music education (grades 1-8). Requires BA in music, keyboard/directing skills. Small pipe organ and piano. Salary commensurate with qualifications/experience. Send résumé/references to Fr. Stephen Sledeky at above address. HLP-4973.

FLORIDA

Organists/Directors. The diocese of St. Petersburg, FL, has several openings for full- or part-time organists/music directors. Send résumé to the Office of Worship, PO Box 43022, St. Petersburg, FL 33743-3022. HLP-4981.

Director of Music Ministries. Holy Name Church, 3455 Military Trail, West Palm Beach, FL 33415. Full-time position responsible for choirs and cantors, five weekend liturgies, weddings and funerals, beginning 9/98. Requires ability to work with team; knowledge of liturgy documents; voice, conducting, and keyboard skills. BA and previous experience. Rodgers organ; parish hymnal, RitualSong. Send résumé and references to Mr. Peter Mazzella at above address or fax: (561) 683-1051. HLP-4998.

GEORGIA

Assistant Organist. Cathedral of Christ the King, 2699 Peachtree Road, Atlanta, GA 30305. (404) 233-2145, ext. 238. Part-time position for 4,000-family cathedral parish with 10 choirs. Responsible for 2 to 3 weekend liturgies, weddings, and accompanying. Prefer MA in organ/liturgical tradition. Salary begins at $20,000. Additional remuneration to direct children’s choirs and/or assist with administrative duties. Send résumé/references to above address. HLP-4970.

ILLINOIS

Music Director. St. Francis de Sales, 277 East Main Street, Lake Zurich, IL 60047. Full-time position at 3,400-family suburban parish requires BA in music with studied organ/piano skills, knowledge of Catholic worship. Responsible for choral conducting, cantor training, volunteer management. Rodgers organ, grand piano, two octaves of handbells. Competitive salary/benefits. Weddings/funerals extra. Send résumé/references to Ms Charlene Johnstone at the above address. HLP-4852.

KENTUCKY

Director of Music. Mary Queen of the Holy Rosary Church, 601 Hill-n-Dale, Lexington, KY 40503. (606) 278-7432. Full-time position at 1,800-family parish. Requires knowledge of Catholic liturgy; strong keyboard and vocal skills; ability to direct choirs, coordinate small vocal groups and cantors, and work well with people. Position available 9/1. Send résumé/references to Jim Parris at above address. HLP-4993.

Director of Worship and Music. Mother of Good Counsel Parish, 8509 Westport Road, Louisville, KY 40242-3099. Vibrant, growing suburban Louisville parish seeks full-time director to collaborate on, plan, and coordinate all parish liturgical music and sacramental celebrations/school liturgies; direct parish worship program; coordinate liturgical ministers; direct adult and children’s choir. Requires MA, knowledge of Vatican II R.C. liturgy or 10+ years experience; vocal/choral skills; organizational/communication/interpersonal/leadership skills. Salary commensurate

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with experience. Résumé/references by August 31 to Search Committee at above address. HLP-4995.

LOUISIANA

Music Director. St. Anselm Catholic Church, PO Box 40, Madisonville, LA 70447. (504) 845-7912. Full-time position in 1,300-family parish responsible for adult/children/youth contemporary/handbell choirs, planning music for all liturgies, cantor training. Requires BA in music, knowledge of Catholic liturgy, directing experience. Competitive salary/benefits; weddings/funerals extra. Relocation expenses included. Send résumé/references to Fr. Alan Weseman at above address. HLP-4974.

MARYLAND

Organist. Our Lady of Mercy Church, 9200 Kentsdale Drive, Potomac, MD 20854. Part-time position beginning 9/1. Weekly responsibilities include 1 liturgy/choir, 1 liturgy/cantor, 1 weeknight rehearsal. Seasonal liturgies Christmas/Holy Week. 36 rank, four-manual 1984 Moeller organ. Requires experience, commitment, flexibility, familiarity with reformed Roman Catholic liturgy. Salary $13K-15K. Send résumé to Director of Music Ministries at above address. HLP-4972.

Choirmaster/Organist. Church of the Good Shepherd, 810 Aiken Avenue, Perryville, MD 21903. Part-time for parish serving three small Catholic churches in lower Cecil County, MD. Weekly choir practice; 2 choir Masses each month (Sept.-June); practice with cantor and play one additional Mass on the remaining Sundays (11 months). Starting salary $11,500 with benefits. Contact Father Forester at (410) 642-6534. HLP-4994.

MICHIGAN

Music Coordinator. Adrian Dominican Sisters Campus, 1257 E. Siena Heights Drive, Adrian, MI 49221. Serve as primary musician and choir director at campus liturgies. Music or liturgical degree, computer skills preferred. Requires vocal/keyboard/directing skills, and ability to teach congregation music that will enhance communal prayer. Send résumé to Molly McCutchan at above address. HLP-4911.

Director of Music and Worship. St. Kieran Catholic Church, 53600 Mound Road, Shelby Township, MI 48316. Phone: (810) 781-4901; fax: (810) 781-6516; e-mail: stkieran@sprynet.com; web page: www.stkieran.org. Growing community of 2,600 families in suburban Detroit seeks a full-time director of music and worship beginning summer '98 to continue a well-developed and functioning program. 8 rank Wicks organ; Kawai grand piano. Requires organ/keyboard/vocal proficiency; directing choirs, cantors, instrumental ensembles. Organist for all liturgies and funerals; weddings extra. Coordinate liturgical ministers and parish worship commission. Catholic traditional and contemporary music. Good salary/benefits commensurate with education, ability, and experience. Contact Father Thomas Johnson at above address. HLP-4990.

MINNESOTA

Music Director. King of Kings Lutheran Church, 1715 South Lapeer Road, Lake Orion, MI 48360. (248) 693-1676. Part-time to direct all duties/functions relevant to parish music program; coordinate with appropriate personnel; consult with pastor as needed. Start 8/1; salary $15-20K/year. Requires high proficiency directing choirs/supporting congregational singing: prefer bachelor's in music and/or music education; broad range of musical knowledge/ability; knowledge and appreciation of Lutheran liturgical arts/practices. Contact Jane Winge, Vice-President, at above address or at (248) 693-7838, phone; (248) 693-9919, fax; e-mail: jwinge@aol.com. HLP-4996.

MISSOURI

Music Director. St. Cletus Church, 2705 Zumbelih Road, St. Charles, MO 63301. Fax: (314) 946-6466. Full-time position requires keyboard/vocal/cantor skills, active engagement with children, teens, adults in contemporary musical setting. Degree in liturgical/pastoral music preferred but experience will be considered. Competitive salary. Send résumé, 2 references to Search Committee at above address. HLP-4978.

MUSIC DIRECTOR/Organist/Pianist. St. Norbert Catholic Church, 16455 New Halls Ferry Road, Florissant, MO 63031. (314) 831-3874. Parish seeks Catholic candidate familiar with various musical ensembles and styles; accomplished keyboardist able to direct/teach SATB music; comfortable working with grade school to veteran adult choir members.

Contact Father Michael Turek at above address. HLP-4999.

NEW JERSEY

Minister of Music. St. Paul's Episcopal Church, 451 Van Houten Street, Paterson, NJ 07501. Position in 500-member inter-racial, international, inclusive, involved parish serves as a core member of pastoral and liturgical leadership team. 25-30 choir members. Worship with music twice on Sundays and on Wednesday at 7:30 PM. Compensation competitive/negotiable. For more information call (973) 278-7900 or e-mail: Traceylind@aol.com. HLP-4975.

NEW YORK

Director of Music. St. Gregory the Great Church, 100 St. Gregory Court, Williamsville, NY 14221. Full-time position requires BA in music/ equivalent experience, proficiency in organ/keyboard instruments, knowledge of Catholic liturgical norms. Candidate should possess ability to motivate congregation to sing and to work with folk groups, adults, youth, and children. Salary negotiable. Contact Msgr. Rupert Wright at above address. HLP-4985.

NORTH CAROLINA

Director of Music Ministries. Holy Infant Catholic Church, 5000 Southpark Drive, Durham, NC 27713-9470. Full-time position in growing Vatican II parish. Responsible for overseeing the total music/liturgical ministry program of the parish. Bachelor's degree in a relevant field; master's degree preferred. Solid background in liturgical theology, keyboard skills; careful attention to detail. Professional salary/benefits. Send résumé, three references, and salary history to Search Committee at above address. HLP-4997.

OHIO

Music Director. Sacred Heart Parish Church and School, 260 Broad Street, Wadsworth, OH 44281. (330) 336-3049. Full-time position available 8/1 responsible for planning, preparing, supervising all liturgical celebrations for the parish and teaching music in the day school. Application and complete job description available from parish office at above address. HLP-4987.
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. Background in contemporary Catholic music, strong keyboard and vocal skills, competency in choral direction. Send résumé to Fr. James Back at above address. HLP-4983.

Director of Liturgical Music. St. Noel Church, 35200 Chardon Road, Willoughby Hills, OH 44094. Full-time position for 1,500-family Cleveland suburban parish committed to Vatican II. Requires understanding of Catholic liturgy, keyboard/vocal/ensemble skills. Responsible for parish liturgies, 4 weekend eucharists, cantors, funerals, sacramental celebrations. Baby grand piano; Galanti organ. Competitive salary. Contact Fr. George Smiga at above address. HLP-4979.

Liturical Musician/Music Teacher. St. Patrick Parish (625 families) in Bryan, OH (population 8,000), seeks a full-time liturgical musician/music teacher for its church and school. Required skills and experience include organ; choir directing and vocal skills; liturgy training; and elementary teaching. Responsibilities include developing an adult choir, teaching music at the parish elementary school, and providing music for 1-2 of the three weekend liturgies. This parish has an active music ensemble and other musicians available to assist a new director of music ministries. Further details and an application form may be obtained by calling (419) 636-1044. HLP-4988.

Pennsylvania

Music Minister. St. Joseph's Parish, 2935 Kingston Road, York, PA 17402. Full-time position at 2,500-family parish just north of Baltimore available 7/1. Organizational/interpersonal skills necessary...
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TEXAS

Director of Music. St. Bernadette Church, 15500 El Camino Real, Houston, TX 77062. Phone: (281) 496-0337; fax: (281) 218-9440. Full-time position in 3,400-household parish in Clear Lake requires experience, music degree, organ/piano/choral skills. Salary negotiable. September 1st deadline. Job description available. Send résumé/references to Search Committee at above address. HLP-4982.

WISCONSIN

Director of Music. Basilica of St. Josaphat, 2333 South 6th Street, Milwaukee, WI 53215. Full-time position in historic Franciscan church and active parish. Requires knowledge and sense of Catholic liturgy, organ/piano/vocal skills, responsible for training/conducting cantors/adult/children’s choirs, weddings and funerals. Ability to assist other musicians, orchestras, and choirs who often use the Basilica church. Send résumé/references to Conventual Franciscan Friars at above address. HLP-4965.


Position Available: International

IRELAND

Senior Lecturer. Applications are invited for Senior Lecturer/Lecturer in Plainchant Performance to operate in association with the Benedictine monastery of Glensal Abbey adjacent to the University of Limerick. Requires extensive experience in plainchant performance/direction, advanced degree in music, liturgical studies, or related area, and/or equivalent professional experience. Responsibilities include being course director in a new Master of Arts in Plainchant Performance program, as well as directing a postgraduate student plainchant schola. Ability to lead the development of a distinctive international program in plainchant performance and research will be an advantage. Contact The Irish World Music Centre, Foundation Building, University of Limerick, Limerick, Ireland. Phone: +353 (0)61 202575; fax: +353 (0)61 202589; e-mail: Ellen.Byrne@ul.ie. HLP-4986.

Musician Available


Director of Music. Seeking full- or part-time position in a warm Catholic community with competitive salary and benefits for highly trained professional musician: organ, piano, choir, flute. Salary expectation: $35-40K. Considerable background in Catholic liturgy; excellent references; experience in parishes on East Coast and in Midwest. Contact Mrs. Jitka M. Cinibulk, currently on maternity leave in Czech Republic. Phone from U.S.: 011 420 337 741 457. HLP-4989.

Miscellaneous

Software. www.wm-software.com is a new resource for church musicians—free music, publisher index, liturgy planning resources, discount music retail (often 20% off octavos and recordings), finale notation software (2.50), music minister’s assistant liturgy-planning software includes 13 hymnals ($50). Fax/voice: (616) 827-8988; write: Nicholas Palmer, 1495 54th Street, Kentwood, MI 49508; e-mail: wmsmail@iserv.net. HLP-4834.

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* Based on an enrollment as of January 1, 1998, of 4,588 seminarians in diocesan and religious seminaries; 692,951 students in Catholic colleges and universities; 660,583 students in diocesan, parish, and private high schools; and 2,070,890 students in diocesan, parochial, and private elementary schools and non-residential schools for disabled students.

An additional 4,323,386 students in public elementary and high schools participate in religious education programs. Figures from The 1998 Official Catholic Directory.

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Music Education: the future of the singing church.
Those unfamiliar with the “Roundelay” column should know that it was introduced into Pastoral Music by Dr. Fred Moleck, who described a roundelay as “a sort of antique poem, in various parts of which a return is made to the first verse or couplet, a poetical rondo.” In other words, the column aimed to reflect on contemporary experiences in worship from the perspective of the wise notion that “what goes around, comes around.”

Dr. Moleck’s contributions to this column began in the December-January 1980 issue and concluded in the April-May 1989 issue. Since our members continued to ask for a touch of humor in the magazine from time to time, however, a second Roundelay column—Roundelay 2—was initiated in the June-July 1989 issue by “Dr. Benet Wellums.” For purposes of this occasional column, Benet Wellums is the pen name for a number of NPM members whose contributions are otherwise anonymous.

Quality, like beauty, often resides in the senses of those who are invited to make such value judgments. And, like beauty, the sense of what makes for quality music changes from age to age and culture to culture.

Sometimes the practical measure of what will be considered quality music for liturgy is in the hands of those who write paychecks. The outstanding example of a ministry measured by this particular yardstick of quality during the musician’s own lifetime, of course, is to be found in the story of Johann Sebastian Bach. While few today would question the worth of his compositions as great music, his employers regularly questioned not only his compositional style but also the quality of his performance as organist and choir director.

While he was at the Church of St. Blasius in Mühlhausen (1707-1708), for example, though his stay was fairly pleasant, some members of the congregation opposed his style of music, so in 1708 he and his pregnant wife moved to Weimar. Later, in 1723, he left a position as Kappelmeister at Cöthen to move to Leipzig and accept the job of Kantor at the Thomaskirche, music teacher at the Thomasschule attached to the church (which provided choir members for the four major churches in town), and director of civic music, all of which was, for
him, a step down in social rank from his former position. The story of Bach’s hiring at Leipzig is well known: The town council wanted Telemann, then the most famous German musician living in Germany, but he was unavailable. Finally, knowing that they could not get the best, they hired a “mediocre” musician—Bach—hoping that his music would not be too “theatrical.” (A deciding factor in his favor may have been that he was willing to pay a deputy to teach Latin—one of the tasks required of a Kantor which most of the applicants for the job were unwilling to accept.)

Bach is not alone, of course, in the history of musicians judged mediocre or even bad in their own time, but heralded by later ages as masters of their craft. Chief among such geniuses in the field of liturgical music, unheralded by their contemporaries but praised by later generations, may be the often anonymous composers of Gregorian chant, many of whom probably considered themselves apprentice musicians or, at best, journeymen working away at a craft, but certainly not masters of that craft.

The other side of the quality coin also deserves examination: Some musicians considered great while they were alive were later recognized to be mediocre, at least when their works are compared to those of their contemporaries. Though it certainly does a disservice to the compositions of Antonio Salieri, the movie

One wonders if these youngsters were, in fact, trying to “improve” the quality of the chants that they were being taught.

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Amadeus highlights the contrast between his works, now for the most part considered competent but pedestrian, and those of his young rival, the genius Wolfgang Amadeus Mozart.

Perhaps no experience proves more readily the cultural limitation that must be placed on value judgments such as “quality” than the attempts of missionaries in almost every age to teach the “best” church music to people of different cultures, different languages, and different judgments about what makes for “quality” music. This was a problem when Christian missionaries went out from centers in the Middle East to preach the gospel and sing the liturgy in Asia and among the un-Romanized tribes in southern and western Europe. It was a problem when missionaries from southern Europe tried to do the same in the English isles and in eastern Europe. And it was a problem when the Franciscans came to Baja and Alta California to take over the Jesuit missions and to found their own centers for evangelization.

In the early part of the nineteenth century, for example, the great music educator Padre Narciso Durán described the singing of the boys’ choir at California’s Mission San José as the noise of an animal that “had neither feet nor head, and seemed a howl rather than a song.” One wonders if these youngsters were, in fact, trying to “improve” the quality of the chants that they were being taught by “translating” them into the kind of music with which they were familiar. Certainly at least some of the missionaries—including Durán—recognized the clash of attitudes toward what for “good” music and the need, for the sake of evangelization, to accommodate their own musical interests and attitudes to those of their converts. Since flutes and drums were among the local instruments used to accompany music, therefore, the Franciscans managed to incorporate those instruments into the liturgy, sometimes writing new arrangements and whole new compositions that included parts for stringed instruments, flutes, drums, and triangles. Recordings of this “mission music” even illustrate a limited use of indigenous chants adapted for use in Catholic services.

Still, because they were products of their own culture with its own measure of quality music, the missionaries often sought refuge from a music they did not understand by playing or listening to music that they thought was “better.” At the Mission San Juan in the 1830s, for example, Padre Felipe Arroyo de la Cuesta reconnected with the music that he had left behind in Europe through use of an English barrel organ that had been abandoned in California by the explorer Vancouver. More than five feet high and two feet wide, this “organ” was something like a large music box with changeable cylinders. At the end of a long day, Padre Felipe would load up a cylinder that played a popular song like “Lady Campbell’s Reel” and relax from his duties. He also used this barrel organ successfully for evangelization, although, he reported, the native people considered the music to be nothing more than interesting or scary “noise.”

Sometimes, of course, despite your concern for quality and your desire that only the “best” music be used to praise God, you have to settle for what you can get. When you’re at sea, for example. In one of three very small boats, in the fall of 1847. And your choir consists of illiterate sailors who tend to sing, as Christopher Columbus reported, “after their own fashion.” Columbus was being kind.

A more accurate description of the way these sailors actually sang appeared in 1573. Eugenio de Salazar, who certainly had an ear for musical quality, as well as a recognition that participation in prayer should be internal as well as external,

The choir of sailors tended to sing, as Christopher Columbus reported, “after their own fashion.” Columbus was being kind.

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sent home in his Cartas Escritas á May Particulares Amigos Suios these observations about the way Spanish sailors sang their prayers:

As mariners are great friends of diversions, and divide the four winds into thirty-two, so the eight tones of music they distribute into thirty-two other and different tones, perverse, resonant, and very dissonant, as if we had today in the singing of the Salve and Libany a tempest of hurricanes of music, so that if God and His glorious Mother and the Saints to whom we pray should lock down upon our tones and voices and not on our hearts and spirits, it would not do to beseech mercy with such a confusion of bowlings.

The sailors themselves, sensitive in some measure to the poor quality of their music, often preferred that the singing of the daily offices be led by or even performed entirely by the youngest boys on board, since their singing would appear to be more innocent, on the theory that innocent voices would be more pleasing to God. Especially during storms.

Notes

2. See ibid. 165, 179.

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