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In This Issue . . .

We review through words and pictures the four regional gatherings of the Association this summer in Grand Rapids, Michigan; Helena, Montana; Dallas, Texas; and Cherry Hill, New Jersey, and we reflect what a pastoral practitioner had to say about her experiences of church.

The four major articles in this issue are edited versions of presentations made at the Regional Conventions. They were selected not only because they are representative of an aspect of the theme of a particular Convention but also because they lend themselves to a written format, perhaps better than other presentations at the same Convention. Not so surprisingly, these four talks touch on four key issues facing the pastoral musician: liturgical priorities, the centrality of the assembly's role in worship, the need to attend to the text, and competency. The major articles conclude with a practitioner's view of the Church today—the response to NPM's Jubilate Deo Award.

Lizette Larson-Miller reminds us that pastoral ministers are called "to know, in an experiential way, our God," and that one of the doors to God is the sense that "Christian life is journey." "Fundamental," might be your first reaction to these insights, but that's precisely the point: To know God in an experiential way through the Christian journey is the central core of the Church's life. In my experience, that journey is not always a straight path: it has occasional starts and stops, ups and downs. And, sometimes, it feels like a labyrinth. Larson-Miller concludes her presentation with five very practical steps each of us can take to improve our understanding and practice of our ministry.

Whenever Bishop Ken Untener speaks, I am moved, though I'm not always sure why. I know that he speaks from his experience, and he is always straightforward in his insights. His presentation at the Region IV Convention in Helena was no exception to these practices. He named three problems with our current liturgical practice: "The part of the assembly we call the 'congregation' gets to do very little of our ritual; much of the ritual that is done is not understood by many members of the assembly; and much of the ritual that is done is not done very well. Apart from these three problems," he concludes, "it is all wonderful." Bishop Untener, as you will read, has been using videotapes to analyze the activities of the congregation in the liturgy. Of course, interior participation is critical for full, conscious, and active participation, but his observations offer, if nothing more, certainly an explanation for that often-heard complaint, "I'm bored," coming from our modern, action-oriented congregations.

In Dallas, Texas, the NPM Region III Convention explored in a serious way the vocational and ministerial call of the musician. What is unique about our ministerial call? In his teaching and writing, Rev. Edward Foley has been developing a comprehensive theory about pastoral ministers (lay and clergy alike) as practical theologians. He has suggested a method for theological reflection on ministry (drawn from the work of the Whiteheads) which begins with "paying attention." In this article he expands his thinking about pastoral musicians to name us "sound theologians, musical sacramentalists, prophets in text and tune . . . lyrical mediators of the divine presence, concelebrants and co-ministers in the Sunday eucharist." And he goes further, describing the role of "musical homilists" as a way to invite musicians to engage the liturgy, the "liturgical bible," world events, the arts, and the human story. This article is worth reading and then re-reading.

Our Convention in Cherry Hill, New Jersey, was rich with music and powerful presentations. Francis Kline, abbot of the Cistercian monastery in Monk's Corner, South Carolina, called music ministers to competence, to doing routine tasks with grace and love. He noted that we face problems of receiving a living wage, lack of patronage for the arts, uncertainties in musical composition, fragmentation, and a culture-in-Decline. But against these, he noted, we must hold up the indomitable human spirit, the revealed body of Christ, participation in the liturgy by large numbers of people, the power of the baptized, and the leadership of the American Church. In addition, he said, we have the divine commandment in Exodus that was echoed by Jesus, in which God tells us not simply to do what I tell you to do, but to do what I do, which is love. Competence "will come," Abbot Francis promised, "but it will come through exhortation, not norms."

Each year NPM honors its members in various ways: the Koinonia Award, for creating community through hosting the Convention; the DMMD Member of the Year Award, for an outstanding full-time music minister; special Presidential Citations for outstanding service to our members; the Pastoral Musician of the Year Award, for those whom we honor as models in their day-to-day ministry; and, of course, our Jubilate Deo Award, for lifetime achievement in the field of liturgy and music. Sr. Suzanne Toolan, in accepting this latter award, recounted a very central reason why we minister through music: "It's the privilege, the blessing, and the solemn responsibility . . . to be the song that captures the heartaches, the triumphs, the failures of the people—to be the song . . . that rises from the very heart of Christ, intersecting for our world, our planet, gathering our praise and worship into the very arms of God."

VCF

October-November 1998 • Pastoral Music
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**First NPM/AGO Service Playing Certificates Awarded**

**1998 Regional Conventions**

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**BY BISHOP KENNETH E. UNTENER**

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**Cover Photo:** Dallas Catholic Choir Festival and Organ Recital at the Morton H. Meyerson Symphony Center, Region III Convention in Dallas, TX.
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At press time for this publication, final approval is expected in time to release Lectionaries in September for use beginning November 29, 1998, the first Sunday of Advent Cycle A.

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A Little Problem with Swain

My wife and I are pastoral musicians, and we had a little problem with the article "Finding a Cure for Sing-Song Syndrome" (February-March 1998 Pastoral Music). I am a director of liturgy and music ministry for my parish in North Hollywood and have been a music minister for over sixteen years. I'm also a jazz musician (keyboard, guitar, trumpet, vocal), so I instantly come down on the side of creativity. I've done "creativity" in liturgies and have had many successes and mistakes. I rarely leave the harmonization alone on most pieces of liturgical music (because most of it needs work, especially with voice leading), and I compose my own responsorial psalm settings (for the same reasons just noted).

I must caution people who have read the article [against] taking it too much to heart. Yes, some of the music mentioned can become tedious at times, and that's precisely why I do reharmonize it. I also need to adjust the tempo and style a bit better to support not only the liturgical consideration but the assembly as well. The operative word here is "support." I have had to learn to temper my creative hand in favor of the assembly. The point I would like to make regarding this article is in support of some "sing-song" pieces of music. [They] can be very appropriate for the assembly if "full, conscious, and active participation" of the assembly is to take place.

Brothers and sisters, please, always be considerate of the assembly. Allow them every opportunity and encourage the assembly to be involved in their liturgy. Their considerations are always more important than how we musicians feel about a piece of music. And, if "sing-song" music helps reach out to the people and supports their desire to participate in the liturgy more fully through song, then be careful about how much you change it. You just might take it away from them for your own benefit.

I invite Joseph P. Swain and everyone reading this response to read Cardinal Roger Mahony's pastoral on the Sunday liturgy, Gather Faithfully Together: A Guide for Sunday Mass. I come down on the side of the Cardinal when it comes to helping the assembly to feel as if this is the liturgy of the people and not "Father What's-His-Name's" liturgy or the musician's Mass. I will always opt for assembly "sing-songing" and being fully active in the liturgy, rather than their standing there wondering if they're going to have any part in the song.

Terry Arford
North Hollywood, CA

Taking Issue with Guy

I am responding to the article by Joseph Guy in the April-May issue of your publication ["When the Music Director Isn’t the Organist"]). I, too, am a non-organist director, but my position is apparently quite different even from the one Mr. Guy is describing. Not only am I not an organist, I don’t play any keyboard instrument at all. I was hired solely as music director because we already have two keyboard players who were hired on a pay-per-service/rehearsal basis. I especially take issue with Mr. Guy’s comment, “At most funerals, for example, unless a parish is willing to pay a fee for a cantor, the organist is going to have to sing.” I was truly unaware that our parish was such an anomaly. We always have a Resurrection Choir to sing for funerals, rather than a single cantor. For that matter, we have a Wake Ministry as well, which provides music for the wake services at the funeral homes. Rarely do we have a keyboard player for these services; we almost always have guitar accompaniment with two or three singers.

The other point with which I wish to take issue is the salary guidelines. In a perfect world, all musicians would get that AGO-recommended salary. Unfortunately, few Catholic dioceses or even archdioceses fall into the "perfect" category. I would be positively thrilled to receive a salary of $35,000 per year, as, I’m sure, would most of my colleagues in the archdiocese, but I seriously doubt that any of us do. In fact, I know of quite a few music directors who aren’t paid at all, or who are considered part-time and receive what could generously be described as a "stipend."

When I was first hired, five years ago, I was afraid that I would not be up to this challenge. Not only am I not a keyboard player, my degrees are in English and writing. However, I do have an extensive music background, both vocal and instrumental (I’m a flute player), which is why Father took a chance on me. I’m fairly sure that his confidence was well placed. I have been able to devote full time to my choirs and to working on my own directorial and managerial duties. I do at times wish I had a little more music education, particularly in the area of church music, but, with my pastor’s support, I am able to do the studying and training that will help me fill in some of those gaps. And I think that is really the issue Mr. Guy left out.

No music director, no matter how extensive his or her training or experience, will be able to do a truly satisfactory, let alone exemplary, job without the support and confidence of the pastor. We are truly blessed at St. Patrick’s with a pastor who understands the liturgical significance and necessity of music. His primary goal in staffing his music ministry is to help the congregation to celebrate fully and actively in the liturgy. I believe we do an excellent job of that here, and I am proud to be the director of this program.

Theresa M. Larson
Oak Grove, MN

To What Rites Do We Have a Right?

I find myself in profound disagreement with Owen Cummings ("We Have a Right to the Rites") in the June-July issue of Pastoral Music. His call for a moratorium on all liturgical revision runs completely counter to the spirit behind the reforms; and to insist that the present
rites be received exactly as they stand is, in my opinion, absurd. Some of the rites he is asking us to receive are now almost thirty years old, and we have learnt much from experience in the intervening period.

To take Cummings's title one stage further, what we have a right to is rites that are right! Where they are not, action needs to be taken. Many examples of instances where the rites have indeed been tried and found wanting could be cited, but here is the first one that comes to mind: The *Rite of Christian Initiation of Adults* asks us (paras. 126, 128) normally to celebrate the Rite of Election in the context of a Mass on the First Sunday of Lent. I am sure there must still be some dioceses where this happens, but I do not know of a single one. Pastoral experience has rapidly taught us that the eucharist is not an appropriate framework for this particular rite, and so a Rite of Election outside Mass has become the norm. Many dioceses celebrate it not on the afternoon of the First Sunday of Lent but on the day before, a Saturday, when it is easier for priests and people to travel from their parishes to the cathedral (or wherever) without disruption to Sunday morning Masses where long distances are involved. Most dioceses have evolved, and continue to evolve, a whole host of adaptations of the Rite of Election itself, according to their different circumstances and pastoral needs, and with the approval and support of the local ordinary. This is exactly as it should be.

We behave irresponsibly if we content ourselves with receiving what is in the liturgical books just because it is there. A clear and very strong mandate is to be found in the *General Instruction of the Roman Missal*, chapter 1, para. 5, which tells us:

The celebration of the eucharist, and the entire liturgy, is carried out by the use of outward signs. By these signs faith is nourished, strengthened, and expressed. It is thus very important [maxime curandum est] to select and arrange [segregat ordinari] those forms and elements proposed by the Church [ses formes et elements de l'Eglise proposte] which, taking into account individual and local circumstances, will best foster active and full participation and promote the spiritual welfare of the faithful.

This is about making choices. What this paragraph is saying is that if we do not do all the selecting and arranging asked for, hard work as that may prove to be the day by day and week by week, we are not in fact doing our job properly as liturgical practitioners, and we are letting down our people. We may not simply take the rites as they stand; we have to take the blueprint of the rites and make them come to life. GIRM, chapter 1, para. 6, continues: “This instruction is intended to give general guidelines [lineamenta generalis] for celebrating the eucharist...,” not a rubrical straitjacket. As the *Constitution on the Sacred Liturgy* itself said (para. 11): “Pastors must realize that when the liturgy is celebrated something more is required than the mere observance of the laws governing valid and lawful celebration.”

Of course, we need to know how to do the selecting and arranging, and to know what may and may not be changed, but that is another question. Most of our current problems stem from what I term “liturgical auto-pilot”: We are still trying to celebrate reformed rites in an unreformed way, merely following more or less slavishly what is in the books and putting nothing of ourselves into it. The reformatted rites were never intended to work like this. Until we come to our senses, therefore, our rites will continue to be unsatisfactory to both traditionalists and progressives. Reform has come about, but we are still a long way from renewal.

What Owen Cummings describes as “the integrity of the rites” is a phantom. The Mass is always the same, and yet para. 5 of GIRM chapter 1 tells us that it should also always be different. When Cummings implies that it should always be the same everywhere, I believe he is missing the point of the reforms. Further on in GIRM (paras. 82-126) is a sample description of the Mass headed (in Latin) *Forma Typica*. It was pointed out long ago that this does not necessarily mean “The Common Form”; it can also legitimately be interpreted as “A Common Form.” To respect the integrity of the rites requires us constantly to be asking “What exactly is the rite trying to do here?” rather than putting the rite in a glass case and assuming that it will work ex opere operato.

Cummings’s ecclesiological argument—that communion is impaired when everyone does not do what is in the liturgical books—does not stand up either. I remember hearing the great liturgist Joseph Celineau say, way back in 1973, that we are all united in what we believe but not necessarily in the way in which we express those beliefs. Unity is not the same as uniformity. He then went on to demonstrate that a liturgy which had grown up in the Mediterranean basin was often quite unsuitable for other parts of the world. True inculturation still has a long way to go.

Like Owen Cummings, I too dislike the “game-show-host” style of presiding; and I agree that the general omission of a scripture reading in Rite A of the *Rite of Penance* is one of the great failures of the liturgical reform. But the answer to these and many other things is not a sort of imposed rubricism; it is education—a long-drawn-out business, like water wearing away a stone.

Let us not lose patience because things are badly done, trying to find a quick solution in an artificial uniformity which deliberately ignores the individual identity of each worshiping assembly. Rather, let us acknowledge that the first stage (for that is what it will prove to be) of the postconciliar liturgical reforms, as presented in our liturgical books, has not yet provided anything approaching perfection, and that there is still a lot more basic building and rebuilding work to be done before we can even begin to think of fine-tuning.

Paul Inwood
Portsmouth, UK

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: NPM@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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Jubilate Deo
Sr. Suzanne Toolan, SM
Burlingame, CA

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Region I: Sr. Joan Tabat
Naples, FL
Region II: Mr. Charles Gardner
Indianapolis, IN
Region III: Mr. Oliver Douberly
Oklahoma City, OK
Region IV: Dr. Patricia C. McCollam
Fountain Valley, CA

Mr. Oliver Douberly is honored as a Pastoral Musician of the Year.

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Rensselaer, IN

DMMD Member of the Year
Mr. Felip Holbrook
Yakima, WA

Koinonia
Region I: Ms Ann Harrison Evans
Camden, NJ
Region II: Rev. Paul Colloton & Ms Pam Szczesny
Grand Rapids, MI
Region III: Mr. Stephen L. Williams
Dallas, TX
Region IV: Sr. Mary Jo Quinn, scl & Rev. Edward J. Hislop
Helena, MT

Sr. Mary Jo Quinn and Rev. Ed Hislop at the Region IV Convention.
Pastoral Music • October- November 1998
1998 Conventions Update

Each One Was Special

The four 1998 NPM Regional Conventions are over. They drew nearly 4,000 participants to sites around the United States for shared worship, singing, concerts, workshops, dialogue, renewal, networking, exhibits, and fun. Taken together, the four Conventions received a very high rating: 4.25 out of a possible 5 (for individual Convention ratings, see box below).

Each of the Conventions had a special “flavor” noted by our members and other participants on their evaluations. Hospitality was a hallmark of the Region II Convention in Grand Rapids, while the beauty of the natural setting was a noteworthy aspect of the Region IV Convention in Helena. In Dallas (Region III), participants highlighted the outstanding organ work of M. Olivier Latry, while at the Region I Convention, in Cherry Hill, each of the four major presenters drew people to their feet for sustained applause. The eighty participants in the special Hispanic Day in Dallas—“¡Día de la Celebración!”—were enthusiastic in their response to the special presenters Jaime Cortez, Pedro Rubalcava, and Juan Saenz. Cortez, especially, encouraged participants “a vivir y a celebrar la gran ‘Fiesta’—la Liturgia!”

Participants in the four Conventions were, once again, very generous in their contributions to the NPM Scholarship Fund collection taken up at each of the Convention eucharists. This year we received donations of about $9,000. Additional donations are always welcome; address them to NPM Scholarship Fund, 225 Sheridan Street, NW, Washington, DC 20011-1452.

1999 National Convention

Children’s Choir Festival

Plans for the 1999 NPM National Convention in Pittsburgh, PA (July 12-16), include preparations for the NPM Children’s Choir Festival, co-sponsored by the Choristers Guild, to be held on July 11-12 in conjunction with the Convention. Directors of children’s choirs who are interested in receiving an application packet should contact the NPM Western Office at one of the following addresses. By postal service: NPM Western Office, 1513 S.W. Marlow, Portland, OR 97225. By phone: (503) 297-1212. By fax: (503) 297-2412. By e-mail: NPMWEST@aol.com.

Members Update

Scholarship Winners

Under NPM auspices, seven scholarships were awarded this year: two NPM Scholarships, one each for $3,000 and for $2,000 awarded from money collected at the 1997 National Convention; the $1,500 GIA Pastoral Musician Scholarship, from funds donated by GIA Publications; the $1,000 Virgil C. Funk, Sr., Memorial Scholarship; a combined grant of $1,000 from the Rene Dosogne/Elaine Rendler Scholarship funds; the $1,000 MuSons Scholarship, from funds provided by the MuSons Corporation of Golden, CO; and the $1,000 matching grant for the Rensselaer Program of Church Music and Liturgy at Saint Joseph College, Rensselaer, IN.

John Paul Cappa, winner of the $3,000 NPM Scholarship, grew up in St. Margaret Mary Parish in Lower Burrell, PA. He began organ studies with the parish organist, and the priests at his home parish encouraged his interest by taking him to organ concerts and allowing him to practice on the church organ just about whenever he wanted. He graduated from Grove City College in Grove City, PA, cum laude and with highest honors in music, then went on to earn a master of music degree in music and liturgy at the University of Notre Dame, South Bend, IN. Currently employed at Mother of Sorrows Parish in Murphysville, PA, where Fr. Daniel C. Mahoney is pastor, John is a candidate for a doctorate in organ performance from West Virginia University, studying with Dr.

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<td>78/30%</td>
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<td>105/48%</td>
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William Haller. The parish choir at Mother of Sorrows has been invited by Msgr. Pablo Colino of St. Peter Basilica in Vatican City to sing for Pope John Paul II during the Jubilee Year 2000.

Steven G. Blackstock, winner of the $2,000 NPM Scholarship, has been serving the Catholic Church as a music minister for more than twelve years. He began as an organist—later serving as the music minister—at St. Augustine Parish in Richmond, VA. After eight years there he accepted the position of minister of liturgical music at St. Bede Parish, Williamsburg, VA, where he has remained since 1994. His wife, Suzanne, completed a master of religious education degree this spring; she and their three children are glad that Steve will use his scholarship funds toward work on a master of liturgical music degree at The Catholic University of America, Washington, DC.

Marie Sica-Drohan, recipient of the GIA Pastoral Musician Scholarship, is the director of music ministries at St. Joseph Church, Babylon, NY. The scholarship will be used to further her doctoral studies at Columbia Teacher's College in New York City. Marie composes liturgical music, serves as the organist and chorister at St. Joseph, and is an accomplished soprano recitalist. She has directed the choir on the Fox 5 television station for broadcast Christmas liturgical celebrations with Cardinal O'Connor, Cardinal Bevilacqua, and the late Helen Hayes. During her choir's most recent concert tour in Italy, the St. Joseph Parish Choir appeared on European National Television and sang for Pope John Paul II. Another concert tour, to Germany and Austria, is in preparation for 1999.

Elohim d'Leon, of El Monte, CA, is the recipient of this year's Virgil C. Funk, Sr., Memorial Scholarship (photo unavailable). Although he began music lessons early (the accordion at age 6) and placed first in his division in a national accordion competition at age 8, he did not develop an interest in keyboard until he was 15, when he began to teach himself due to a shortage of family money for formal instruction. As his skills developed, so did his interest in ensemble performance and pastoral music. Before long he was offered a position as music director in a parish in the Archdiocese of Los Angeles. After self-instruction in piano and guitar, Elohim began formal lessons in organ last year. He performed with Bob Hurdt and Jaime Cortez at the 1997 NPM National Convention in Indianapolis, and he is currently music director at Epiphany Parish in South Monte, CA, while he attends Cal State Long Beach, where he is majoring in film and television with a minor in music/composition.

Catherine J. Wazenski has been awarded a joint grant from the Rene Dosogne Memorial Scholarship and the Elaine Rendler Scholarship to pursue a master of theology degree at the Jesuit School of Theology at Berkeley, CA, part of the Graduate Theological Union. She will also continue her music studies at the University of California, Berkeley. Until her recent move to the San Francisco Bay Area, Catherine lived and worked as a music minister in Denver, CO.

Thomas Wyvill, of Greenbelt, MD, left a career in hotel administration to become a pastoral musician. He will apply the Musonics Corporation Scholarship money to his current work toward a master's degree in vocal performance at the University of Maryland in College Park, MD. While working as director of music ministries for St. Bernard Church in Riverdale, MD, he also founded The Contemporary Liturgical Music Forum, an organization which serves area pastoral musicians through its summer choir programs and collaborative music presentations. In late December he will serve as director of music for the National Catholic Student Coalition's annual convention in Washington, DC. Tom comes from a family of pastoral musicians; he, his mother, and his great aunt are all currently serving as directors of music ministries at area parishes.

Jim Mendralla, recipient of the NPM Matching Grant for the Rensselaer Program of Church Music and Liturgy, received his bachelor's degree in sacred music and organ from Illinois Benedictine College in Lisle, IL. In addition to continued organ studies, Jim has begun studying the harp as an instrument for liturgical music, and he has completed a two-year certification program in liturgical studies through the Office for Divine Worship of the Archdiocese of Chicago. He has served as a choral member on liturgical music recordings published by GIA, OCP, and LTP. Since graduation from college, Jim has been the director of music for St. Mary Parish, Buffalo Grove, IL, but as he begins his master's program he is moving to a new post, as director of music for St. Francis de Sales Parish, Lake Zurich, IL.

Dr. John Romeri

John A. Romeri, director of music for the Cathedral Basilica of St. Louis in St. Louis, MO, and vice-chair of the NPM Board of Directors, received an honorary doctorate in humane letters from Lindenwood University in St. Charles, MO, during commencement ceremonies last May. Romeri, busy planning the music for Pope John Paul II's visit to St. Louis next January, is a vocal supporter of Lindenwood's Sacred Music Institute, which provides fundamental and advanced training for individuals who wish to contribute to the spiritual lives of their parishes through music.

Pax Christi Award to Richard Proulx

St. John's Abbey and University in Collegeville, MN, conferred its highest honor, the Pax Christi Award, on Richard Proulx during commencement exercises in May. The Pax Christi Award honors people who have devoted themselves to God by working in the tradition of Benedictine monasticism to serve others in the church and the world. The citation notes, in part: "You have long..."
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Keep in Mind

Rev. Raymond Brown, S.S., a renowned Scripture scholar whose work is said to have changed the biblical landscape in the Catholic Church, died in Redwood City, CA, of a massive heart attack on August 8. Father Brown had taught Scripture at St. Mary Seminary, Baltimore, MD (1959-1971), and at Union Theological Seminary, New York, NY, where he taught for twenty years, until his retirement in 1990 when he was named the Auburn Distinguished Professor Emeritus of Biblical Studies. Since his retirement he had lived at St. Patrick Seminary, Menlo Park, CA. One of the co-editors of the Jerome Biblical Commentary, a project which he had conceived as an accessible aid to biblical study, he served two terms on the Pontifical Biblical Commission. Shortly before his death, Father Brown had agreed to be one of the keynote speakers for the 1999 NPM National Convention; he will be remembered with a special tribute at that Convention.

Help Shape the Future

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

Meetings & Reports

“May Use,” Not “Must Use”

In the August-September issue of Pastoral Music, we reported erroneously that the First Sunday of Advent 1998 (the weekend of November 28-29) will be the “official implementation date” for Volume I of the revised English-language Lectionary for Mass. In fact, this first volume may be used in the liturgy as of that date, but a mandatory “must use” date will not be established until the second volume of the Lectionary for Mass has been officially approved.

Together on Justification

Ending 400 years of division and misunderstanding and 30 years of discussion, leaders of the Lutheran World Federation and the Pontifical Council for Promoting Christian Unity in June signed a long-awaited Lutheran-Catholic Joint Declaration on the Doctrine of Justification. The council of the Lutheran World Federation approved the document on June 16, and the Pontifical Council approved it, with some reservations, nine days later. Some issues require further discussion before the signing of a final version of the agreement, Cardinal Edward Cassidy pointed out, but the Vatican’s official announcement states that there is now at the international level “an accord... on the fundamental aspects concerning the doctrine of justification.” Cardinal Cassidy is the president of the Pontifical Council for the Promotion of Christian Unity. According to the joint declaration, Roman Catholics and Lutherans agree “in faith... that justification is the work of the triune God. Together we confess: By grace alone, in faith in Christ’s saving work and not because of any merit on our part, we are accepted by God and receive the Holy Spirit, who renews our...
# National Association of Pastoral Musicians
## NPM 1998 Regional Conventions

Post-Conference Sessions are $7.50 Each Tape

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**DALLAS, TX - July 29-August 1, 1998**
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**Pre-Convention**
- PS98096ab NPM-ME Seminar - Sr. Patricia Giljum (2 tapes $15.00)

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**CHERRY HILL, NJ - August 11-14, 1998**

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onratulations to the eleven pastoral musicians who are the first recipients of the National Association of Pastoral Musicians—American Guild of Organists Service Playing Certificate. Their names appear in the box on this page. The revised AGO service playing exam, which they passed successfully, allows NPM members to choose specific examples typical of the musical demands placed on organists in Roman Catholic parishes. The candidate’s exam is taped and sent to be graded by both NPM and AGO representatives.

This new certification program, administered jointly by NPM and AGO, was first announced just one year ago, at the 1997 National Convention in Indianapolis. How wonderful that these eleven members from all over the country have already completed the requirements.

Special thanks are due to Paul Skevington, certification chairman of the

First Recipients of the NPM/AGO Service Playing Certificate

Althea Allard—Pawtucket, RI
Carole S. Banse-Doyon—Neptune, NJ
Marybelle M. Buescher—Washington, MO
Mary Anne Eichhorn—Buffalo Grove, IL
Mark Ignatovich—Wilkes-Barre, PA
Peter J. Luciano—San Diego, CA
David Martinez—Providence, RI
Jennifer Pascual—Rochester, NY
Martin D. Purcell—Tampa, FL
Deborah L. Thirston—Louisville, KY
Kathy Weyenberg—Appleton, WI

NPM Standing Committee for Organists, and to Ann Labouisky, also on the Standing Committee and active in bringing the certification process into being.

Now that eleven brave persons have shown the way, the NPM Section for Organists hopes that many more candidates will follow. We will certainly do what we can to encourage candidates to apply and to complete the process. It would also be a great project for NPM Chapters and/or diocesan offices of music to offer a series of preparation sessions to assist those interested in taking that test. During this past summer in St. Louis several participants came for three such sessions, beginning their preparations to try the exam next spring. We plan to offer this assistance in the Archdiocese of St. Louis on a regular basis.

The Organ Standing Committee is also planning to offer some training toward this exam during the 1999 NPM National Convention in Pittsburgh, PA. Again, congratulations to our eleven “pioneers,” the first recipients of this certificate!
1998 Regional Conventions
Know What Is Important

BY LIZETTE LARSON-MILLER

There was good news from China during the week of the NPM Regional Convention in Grand Rapids. The televised debate between Presidents Clinton and Jiang was particularly striking in its expression of hope for openness in China and for improved relationships between the two presidents’ countries. When that week is put in the context of other events from recent history, such as the fall of the Berlin Wall, it makes it appear that some situations, once viewed as creating hopeless political divides, seem almost to change overnight. The changes, of course, are not as instant as they appear; they are often the result of many years of dissent, many years of reflection, and many years of diplomacy. But when the changes come to sudden fruition in public ways, they can seem startling: Who would have thought that the world would change (or appear to change) so fast?

Learning from the Diplomats

Perhaps this is one of the reasons that I am fascinated with competent diplomats—they seem to bring together all the issues, hopes, demands, and powers and actually make something happen. Watching U.N. General Secretary Kofi Annan or Madeleine Albright, U.S. Secretary of State, in action is a phenomenal experience. They usually come out of negotiations with just the results they intended when they went in; in other words, the goal is usually met. But it is the process by which they reach those results, by trying many different avenues, that fascinates me. I like to visualize the diplomatic goal as an inner room with many doors leading to it. Good diplomats try the first door, but if it doesn’t open, they don’t kick it, scream at it, knock it down, or collapse against it in despair. They try the next door, and the next, and the next, until they find a way into the room. In many of the most complex world situations the diplomatic attempts fail because the right door has not yet been found, but still the process of balancing invitation, threat, and plea has increasingly made the world a safer and more united place.

Who would have thought that the world would change (or appear to change) so fast?

Diplomacy in the church has had as long a history as other forms of “political” negotiation and, as in negotiations among governments, sometimes it works and sometimes it doesn’t. We in the church, however, are more prone to state as a given that it is the Holy Spirit who agitates humans to begin resolving divisive differences, and who brings our efforts to fulfillment, unlike many governmental negotiators, who are more likely than we to credit their own efforts over the work of an invisible divine reconciler.

For the argument presented in this article, however, I would like to borrow from both the traditions of political diplomacy and those of church diplomacy. It is the methodology of political diplomats that I want to highlight in this talk—the search for other doors, the willingness to try other ways—and to add that method to the content of church discussions, particularly the ecclesial confidence that the Spirit will ultimately lead us in the right direction.

As we stand on the brink of a new millennium, we hear a lot of talk that is imbued with a sense of the coming Jubilee Year, traditionally a time of reconciliation, a time to forgive past divisions and move forward in a unified way. Theologians are encouraging us at the dawn of the third millennium to take the best of the first and second millennia of Christian history and mold from them a new vessel. And again and again, there is acknowledgment that the Holy Spirit must be central to the Jubilee and to the shaping of the church for the third millennium.

What I would like to suggest is that, with the guidance of the Spirit, we look diplomatically for different doors than those we have used in the past, in other words, that we approach some central issues in a slightly different way, in hopes that we will grow in understanding and that the divisions among Christians will be lessened. For the sake of brevity, I have proposed here four areas which are at the core of our Catholic Christian faith: Jesus the Christ, the path of individual Christians, the path of the church, and the liturgy, all of which are important to what musicians and liturgists do, and all of which exist in a tension which keeps the church theologically and culturally alive.

Jesus the Christ

“Jesus, Lamb of God, you take away the sin of the world, have mercy on us.” While I was working on an archdiocesan review committee for the “1995 Sacramentary,” this suggested text became a theological flashpoint in our discussions. The inclusion of the word “Jesus” in the translation of the Agnus Dei suggested to at least one committee member a heretical view that it is the flesh of the historical Jesus which is central in this liturgical context. The addition of that one word raised all sorts of issues; in fact, it recalled the “eucharistic controversies” in the ninth and eleventh centuries about which “real presence” is real in the consecrated elements—the literal flesh of the historical Jesus, or the transfigured...
and glorified flesh of the eternal Christ. In the eleventh century, the literal view won the day (briefly), but the longer tradition has been to recognize the real, the symbolic, and the sacramental presences of Christ (which are inclusive of each other and not opposed presences).

What is the point of this observation for liturgical musicians? It is important to know what the church believes about Christology, about what Jesus Christ is and what he did and does. This is not optional information for the church’s musicians. If you are involved in liturgy and liturgical music, you are involved in theology! Without knowing something about the differences in theological interpretations of revelation, or their historical development, or current teaching, it is difficult for liturgical musicians to understand what is good and helpful about certain musical texts and what is not appropriate. Know where we have been so that you can help direct where we are going!

In addition to knowing past articulations, it is also important to understand where the Spirit is guiding us. One door that proved useful in the Christological “negotiations” of the early church may still be helpful today, if opened a bit wider than it has been in recent times. That door leads us to the reminder that it is the Spirit who enables the Jesus of history to be the eternal Christ, present in all places and all times. Similarly, it is the Spirit who enables us to perceive the presence of Christ eternally present in all times and in all places.

Theological politics of the first Christian millennium also remind us that Christ is always the way for us, but to name Christ the “way” implies that we are moving toward something. Christ is the way to the fullness of God; Christ is the presence of the Trinity. We profess a belief in a triune God; our liturgy is filled with images of and language about the Trinity. But what is the point of our professed belief in the Trinity? How many baptized Christians understand the doctrine of the Trinity as a way of naming the truth that God is “for us”? Our God in very essence—not just in what God does but in what God is—is a communion, a community, if you will. Out of that communion comes pure love for us. And a God who is communion models for us the way to be: in communion. We are made in the image of God; therefore we are called eternally to be in communion with each other as with God. Christianity and rugged individualism are in no way compatible.

A way of taking a different look at the same issue, opening a different door which may be helpful, is to “remember” the future. We have had a tendency, especially in the second millennium of our history, always to look back. We need to do that, of course, because we are a historical religion, but there is a fundamental tension in Christianity which drives us not only to look back to our history but also to look forward to the future. We have, at times, overplayed history and underplayed eschatology, the study of the direction we are headed. Every time we celebrate the eucharist we remember past events, but we also enter into the future fulfillment of the reign of God. As some fourth-century theologians explained eschatology, “we remember our own future,” we transcend time (our limits) to enter into the eternal presence of God.

Our eucharistic prayers, intended to summarize all that we believe about the eucharist, contain the double focus on past and future, but we have tended to emphasize their historical dimension to the detriment of their proclamation of eschatological and pneumatological (work of the Spirit) realities. This is exemplified by the way we treat the summary of the historical account of Jesus’ “Last Supper,” often called the “institution narrative” (“On the night he was betrayed . . .”) contained in our eucharistic prayers, while we do not place equal emphasis on the invocation of the Holy Spirit, the epiclesis (“Let your Spirit come upon these gifts to make them holy, so that they may become for us the body and blood of our Lord, Jesus Christ!”). Both of these are important; we need to remember that both are key to expressing the fullness of our belief. The epiclesis, for me, suggests a sense of Christ, by means of the power of the Holy Spirit, coming to us from the future and drawing us toward the fullness of God at every eucharist.

**The Life of an Individual Christian**

While it is important to know our theological tradition, it is more fundamental to Christian existence to know, in an experiential way, our God. This knowing, which we call faith, is a personal, experiential knowledge of the existence of God, which is subsequently given articulation by theology. One of our fundamental beliefs about God is that it is always God who initiates. God always finds us, searches us out, and gives us the desire and the means to search for God. This divine dynamic is ritualized in every liturgy: We listen to God speaking first in Scripture, and then we respond by doing—baptism, eucharist, marriage, ordination, and so on.

There have been times in our history, especially in the four hundred years since the European Reformation, when this dynamic has been obscured, usually because we have been intent on doing the opposite of whatever the “other” group was busy emphasizing (the opposing groups in this case being Roman Catholics and Protestants). The recent historical agreement between Lutherans and Roman Catholics regarding a consensus belief on justification by faith is a landmark, however, and the confusion, raised by polemic, on this issue of God’s initiative in salvation can now be set aside. We can return to the clear truth that we are always responding to God (but, of course, we do need to respond, which requires some effort on our part). We are able to respond to God because God always finds us, searches us out, and gives us the desire and the means to search for God. This divine dynamic is ritualized in every liturgy.

of the workings of the Spirit who presents before us the historical events which brought about our salvation and makes them real in the present.

We respond to the call of God and develop, by means of the Spirit, a personal relationship with a God revealed as person, or, more accurately, as a unity of persons. If your life is like mine, the Spirit moves us to do strange things at times. Often it is only in hindsight that we realize what may have looked like a blunder was actually the guidance of the Spirit. “Translating” the actions of the Spirit is an important part of our development in Christian life. We have several aids to make this “translation,” most importantly our own prayer life and reflection; but the guidance and tradition of a community are also crucial, as is some form of personal direction. All people ministering in music and liturgy should have the assistance of a “soul-friend,” what Celtic Christians knew as:
an amnixara. Trained spiritual directors and soul-friends are necessary companions for each of us on the way.

One of the doors toward God that we need to open (or re-open) is the sense of Christian life as a journey. One of the dangers in many of our religious education programs is that they give participants the illusion of being able to "graduate" from a completed program of Christian formation at eighth grade, or after confirmation, or after high school, with not even "remedial" education expected after that. The truth, which we need to understand and convey much better than we have, is that all of life is formation—formation and education. It is important to have some knowledge of theology and basic beliefs, but we also need formation in ways to conform our lives continually to our model who is Christ. The goal is not so much knowing facts as it is making our Christian faith the basis for all the dimensions of our lives.

Reminding ourselves of the fundamental goal of this journey may be a helpful exercise. In six years of teaching at the university level, I have found the most common answer given by my students to the question "What is salvation?" is "Being saved from our sins." What a shortsighted vision this answer reflects! The person who knows only this much about salvation is like someone invited to a house who can only go so far as to stand on the threshold of the front door. You'll never get any dinner if you stand there! Forgiveness of sin is important, but such forgiveness is only a "symptom" of salvation, not its full meaning. Salvation means union with God: We become so conformed to Christ that by the power of the Holy Spirit we move toward union with God.

Early Christians knew this. In the Eastern Church they called it "divinization," in the Western Church, "sanctification." Both refer to the process by which we become in our will what we imitate. This understanding of salvation is the basis for the cult of martyrs and saints, those who have conformed themselves so closely to Christ by imitation that they share in that divine presence. It is also the source for the creed we profess every week, "For us . . . and for our salvation, he came down from heaven . . . [so that we can] look for the resurrection of the dead, and the life of the world to come." One of the authors of this creed, Athanasius, summarized salvation in this way: "God became human so
that we might become divine.” That is where we are headed!

There is no end to Christian formation for any of us; none of us will ever be done with it or ready to graduate from the “program.” Therefore, there can be no end to religious education, liturgy, and spiritual development. Every parish should match children’s religious education with an equal amount of adult religious education; and formation should be for all, not just one age group. We should always remember that we are people on the way, people of the way, dough being baked in the oven, but never in this life baked completely!

The Church

The journey of Christian life is not a trip that we undertake alone, for we make the journey with all other Christians, to whom we are joined in baptism. One of the hardest concepts for my college students to grasp was the reality of the church—the reality of “we.” Many of those students would write, in an introductory essay assigned at the beginning of the course, that they were Christians—by which they meant that they believed in God, in Christ—but they didn’t belong to a church, since that was not necessary.

Such statements should send up a red flag for all of us, for they are proof of our failure to make it clear that Christianity is a “group thing.” One may start the Christian journey from the experience of a personal relationship with God, but that relationship is always part of communion with a “communion God,” with the communion of saints, with the church catholic (lower case as well as upper case), and with a local manifestation of the Body of Christ such as a parish. I think (as do many others) that our claim for Christianity as communion brings us into confrontation with an American cultural icon, with a culture that glorifies the independent individual and sees the ultimate expression of reality as “I” not “we.” This is and will continue to be a difficult problem in coming decades, but two “doors” might help us to discover another way to talk about the church and the reality of the group.

The first door is the recognition of “becoming” as part of our definition of church. Just as we speak about the dynamic quality of the life of an individual Christian on a journey to union with God, we need to remember that the Church is always becoming, too. Too often we have thought of the church as static, fixed, and finished. But the church is alive, the organic body of Christ, just as the famous Pauline symbol of the human body describes it (1 Corinthians 12). The whole church together is moving, on the way, journeying toward union with God. This movement creates a lifegiving tension, and it is often in the liminal stages of development (between one stage and another) that we are most creative and most likely to grow. In many ways, the church is called to exist in a liminal, in-between existence. Historically, we might say that we are living now between Vatican Council II and Vatican Council III. We are also between the beginning of creation and the fulfillment of the cosmos; we are between the incarnation and the second coming.

This dynamic of movement toward God has often been thought of as a “sending out” rather than a “gathering in.” Such statements should send up a red flag for all of us, for they are proof of our failure to make it clear that Christianity is a “group thing.”

This view is certainly defensible from biblical passages such as the great commission: “Go, therefore, and make disciples of all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Spirit” (Matthew 28:19). But perhaps looking at the tradition from the other direction might be more helpful today. Instead of thinking of the dynamic church as a “sending out,” which might be interpreted as the act of individuals, thinking of the church as a “gathering in” might promote a better understanding of the church as a communal act. This second view, like the first, is treated in Scripture, and it is prominent in early descriptions of the church. Many of the biblical stories of Jesus’ teaching tell of crowds gathering around him (e.g., Mark 4:1: “Again he began to teach beside the sea, and such a very large crowd gathered around him that he got into a boat and sat there”). The image of the church growing by gathering all around Christ was popular in early postapostolic preaching. The “direction” of the church, in this view, is thus the action of gathering in until the end of time, inclusive of everyone. This view is ritualized with every liturgy; in fact, it is the source of the Greek word *ekklesia*, translated into English as “church,” though the connection with the Greek original is maintained in other languages (e.g.,
iglesia in Spanish).

One of the most important actions that we do is to gather together. It is also, unfortunately, one of the most invisible actions we do, often thought of as a precursor to the real action. But it is in this gathering that Christ is really present: “Where two or three are gathered in my name, there I am in their midst” (Matthew 18:20). The richness of the several “presences” of Christ in the liturgy was restored to our consciousness by the Constitution on the Sacred Liturgy, paragraph #7, which described the eucharistic presences of Christ as those in the assembly, in the minister, in the word, and in the eucharistic elements. Liturgically, we have managed to maintain the early church’s tradition of gathering in at communion, in which we enact our belief that God draws near to us and we draw near to God in the communion procession.

The “sending out” vision of the church is ritualized in the dismissal part of the liturgy, but it is good to remember the need to be first gathered before we are sent out, and that the sending out is ultimately about gathering all people in.

The second “door” to try in an attempt to understand the “we” of church is to remember that redemption has happened. It almost appears, at times, as if we forget the efficacy of the saving events of the life, death, resurrection, and ascension of Christ. Here is another of those tensions in the life of the church worth pondering: We are on the way to holiness, but we are already redeemed by God who loves us. The ancient Greek-language invitation to communion, τὰ ἁγία τοῖς ἁγίοις (holy things for holy people), acknowledges our baptismal dignity, our having already “put on Christ.” Cyril of Jerusalem, bishop in the late fourth century, explained this invitation to the newly baptized in his community: “Holy are the things set out, having received the visitation of the Holy Spirit. And holy are you, having been deemed worthy of the Holy Spirit. The holy things, therefore, correspond to the holy people” (Mystagogical Catecheses 5). The classic Latin language eucharistic prayers included a thanksgiving for having found us “worthy to stand in your presence and serve you” (see Eucharistic Prayer II), another reminder that we have put on Christ in baptism.

Reminding ourselves of the unity of the church in being the redeemed body of Christ and of our unity in movement

Many, many thanks to all who worked so tirelessly and faithfully to make this Convention possible. Your vision became reality with the help of the Holy Spirit! May God bless you and continue to bless the work of your hands and voices.

A Participant in the Region II Convention

Pastoral Music • October-November 1998
toward the fullness of salvation may help us see that there is no reason to assume we are yet “done” or that the church is complete. We are not yet there! And that realization that the church is a “work in progress” may help us keep controversial issues in a new and better perspective.

The Liturgy Could Use a Fresh Perspective, Too

One final category of ecclesial existence which may benefit from a fresh perspective is the eucharistic liturgy itself. This focus on the eucharist is not intended to exclude our many other liturgies, for the eucharist cannot be “source and summit” unless it builds on and leads to other liturgical events. The eucharist is, however, the center of who we are as church; in the words of Sheila Durkin Dierks, it is the “native tongue of our spirituality” (WomenEucharist, 1997).

For several centuries, especially after the Reformation, we had difficulty getting beyond the “threshold” of the eucharist—making it all the way into the house. The threshold of any house is important, of course, but only as the entry to the rest of the house; it is the rest of the house that gives the threshold its meaning. In the case of the “house” of the eucharist, theological reflection became so focused on the threshold mystery of “transubstantiation,” the sacramental transformation of the “substance” of bread and wine into the Body and Blood of Christ, that we had forgotten that this sacramental transformation is really about our transformation. Transformation, while important, is merely the door to the full meaning of the eucharist, the means to the end, not the end itself. The point of the eucharist, as Western Scholastic theologians have affirmed, is union with God and our movement along the way to full union. The body of Christ on the table, in other words, is for the body of Christ at the table.

Regaining this perspective may help us put into action a key reminder of the Second Vatican Council—that our transformation in Christ is for the transformation of the world, a sort of chain reaction of transformations! Perhaps our title “Mass” for the eucharistic liturgy is not such a poor choice after all, if we remember what it means and that it came from the Latin text of the dismissal that once concluded this liturgy: “Ite, missa est” (“Go, you are sent”). Go, be eucharist; go, be bread and wine for the world, so that all will be all in God.

Once more, we are invited to step through a door that we haven’t tried, or haven’t tried in a while. Perhaps we could remember that many early Christian theologians emphasized that the real celebrant of the liturgy is the Holy Spirit, comforting and agitating, bringing about change and transformation, enabling the community to be joined in Christ as the body of Christ. As translated for Eucharistic Prayer D in the Book of Common Prayer, the ancient Anaphora of St. Basil asks, “Lord, we pray that in your goodness and mercy your Holy Spirit may descend upon us, and upon these gifts, sanctifying them and showing them to be holy gifts for your holy people, the bread of life and the cup of salvation, the Body and Blood of your Son Jesus Christ” (see Eucharistic Prayer IV in the Roman Missal, and the alternative prayers for United Methodist eucharist and the United Council of Churches).

The invocation of the Holy Spirit (the epiclesis) was traditionally a double invocation over both people and gifts, as in the Anaphora of St. Basil, asking that both be transformed. The unfortunate decision to break this invocation into separate parts in the contemporary Roman prayers, as in Prayer IV, which is drawn from the Prayer of St. Basil, undoes a clarity linking the people as the body of Christ with the bread and wine which become the body of Christ. The ultimate sign of this transformation is our unity in Christ. A renewed emphasis on the Holy Spirit as celebrant of the eucharist can help us keep the tension of past and future in balance, as well as help us to remember that, while the eucharist is the action of the whole church in offering its prayer of thanksgiving, we do not bring about transformation. The power of transforming bread, wine, and lives belongs to God alone, not any human.

At the beginning of this article I mentioned the Jubilee Year as a traditional time of reconciliation. There are serious
breaches in the church today in need of some serious reconciliation. Even at the parish level, we are often consumed by labels: liberal/conservative; traditional/non-traditional; and other unhelpful polarities. Pastoral musicians and the music choices they make always seem to be the tip of the unreconciled iceberg for many people (and musicians know just how painful it can be to sit on the tip of an iceberg!). The labels are not just unhelpful; they are misleading. If, for example, people really wanted to sing "traditional" music, they should all be singing texts in Aramaic and Syriac with native drum accompaniment!

The need for reconciliation in our liturgical celebrations is very important. May I suggest three "doors" or issues which may be openings for discussion, a type of "domestic liturgical avenue" that follows the lead of the late Cardinal Bernardin's wonderful invitation to find "common ground."

The first liturgical area for discussion could be the balance between immanence and transcendence in the liturgy. One of the complaints of those who suggest that the reforms have gone too far is that liturgy seems to have become worship of the assembly, not of God. Rather than responding negatively to such comments, perhaps we could invite those making this accusation to explore with us just what is going on. There are certainly musical texts composed today which confuse the assem-

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bly as active agent of the liturgy and the assembly as focus of worship. The assembly worships God, not itself. This may seem self-evident to any pastoral musician, but perhaps some people have not thought through the theology of church that should underlie much of our liturgical thinking. Some unreflective pastoral instruction has also taken the good emphasis on the whole assembly as doing the eucharist together and made that a focus of the liturgical act. A clearer theology on the immanence of sacramentality and the very "otherness" of God is perhaps necessary here.

Often the charge that liturgy lacks "transcendence" is couched in the language of a loss of "mystery" and
"beauty." Mystery is difficult to define, but the power of beauty as a vehicle for mystery should not be underestimated. We must continue to strive for beautiful music and beautiful spaces, in spite of the proverbial claim that "beauty is in the eye of the beholder," which means that there is no single standard for what is beautiful. Integrity and care in musical composition; in the performance of music; in the production, selection, and use of vessels and furniture; and in the design, building, and use of the house for the church are crucial. Here is an appropriate place to start the dialogue about developing a beauty which can be a symbol leading us to God.

Another "door" for discussion is the appropriate understanding of "symbol." Liturgy functions in a symbolic world; yet symbolic literacy today must be considered somewhat counter-cultural. When symbols are forced into a literal, didactic mold, they cease to function and participate as they are intended; "fundamental" symbols are not to be confused with "fundamentalism." Symbols are rich in meaning; they are "polyvalent"; they do not mean just one thing. But richness of meaning does not also imply confusion or fuzziness. Each person brings to a primary level of symbol (the tangible word, object, space, sound, gesture, person) their own experiences of God, their understandings of faith, their lived experience of whatever the object is, their religious education, their particular situation at that time. The symbol then evokes and invites each person and each community into another whole level of meaning. But this evocation and invitation are done through metaphorical language and evocative gesture, not by declarative juridical decisions. Learning to live with richness of meaning (and, hence, with some continual level of ambiguity or liminality) will help to heal the divisions caused by differing perspectives in the church.

The third conversational "door" opens to the issue of inculturation and multiculturalism in the liturgy. We must first remove from the conversation the false dichotomy that there is inculturated liturgy and non-inculturated liturgy. There is no such thing as an uninculturated liturgy; there is not even any such thing as a "pure" Roman Rite. Every unit of the liturgy is informed by some cultural aspect of its historical context, and much of what we call "Roman" liturgy did not originate in or anywhere near the city of Rome.

These historical realities, long obscured, are helping us understand the complex route by which the Roman Rite has come to us; current issues surrounding inculturation and multicultural liturgies must be acknowledged as equally complex, if not more so. Not everything in a culture is desirable or helpful in a liturgical context, and it may be particularly difficult to see the more insidious qualities of one's own culture that may prove antithetical to good liturgy. When I was working on the committee drafting the recent Los Angeles Archdiocesan pastoral on Sunday liturgy, Gather Faithfully Together, the most difficult issue we faced was that of multicultural liturgy.

In an era of larger and larger parishes and fewer and fewer priests, diverse linguistic and cultural groups increasingly find themselves existing in the same parish but often at odds on how to worship together. While the pastoral letter did not reveal a resolution of this issue, it did state an important reminder. It is important to recognize the unique qualities and gifts of each culture, but it is more important to remember what we have in common, our relationship to and in Jesus Christ.

Differences in parishes may be divisive in other ways than culture and race. American parishes particularly have a habit of dividing people by age groups for worship—the "children's Mass" or the "teen Mass"—an unfortunate undoing of the necessary complexity of the body of Christ. The body of Christ is not univocal. To return to Paul's analogy of the human body, an 8:00 Mass for the feet, a 10:00 Mass for the hands, and a 12:00 Mass for the spleen is not the best representation of the fullness of the body!

What Does It Mean?

What does all this mean for pastoral musicians and liturgists? May I offer some brief and concrete suggestions in conclusion.

First, we want to remember and practice the priorities of our faith, the fundamentals, not fundamentalism. Those gathered at NPM Conventions across the country are already following this suggestion: learning, gathering, encouraging others, and being encouraged. An exercise to use at home is to take a moment and write yourselves a list (between three and seven items) of what you think are the most important, central ideas about our faith. Share them with those you work with. Are your lists the same?

Second, we are part of the business of formation, for ourselves and for others. If you are a parent, as I am, you know that we must take responsibility as our children's primary religious educators. How will they ever be formed as praying, singing, ritualizing Christians if we don't do these things with them at home? How are all the adults in a parish helping to forge links between the domestic church and the larger church? As adults, we must all be continuing our own journeys of formation, too.

Third, the music we sing and the texts we set to music must be chosen with great care because they are often a foundation for religious education and spiritual formation. Singing itself is becoming a subversive, counter-cultural activity and is, therefore, all the more powerful because of its unique character. The music and the texts must be worthy of the Good News that they carry, and they must be durable enough to help individuals through those moments in life when they need a psalm response or a verse of a hymn to sustain hope.

Fourth, we must remember that we worship God and God alone. We must certainly know ourselves as the redeemed who are on the way to God, but we must also remember that we are the created, not the creator. On the other hand, we do not worship alone, i.e., as individuals, but as part of the body of Christ and the communion of saints. In a letter to his wife, in about the year 200, Tertullian paraphrased the gospel: "Where two or three are gathered together in his name, there he is in the midst of them, and where Christ is, there evil is not."

Fifth, we should pray for reconciliation and for unity—for the outpouring of the Holy Spirit on each member of the church and on the whole world. The power of prayer must be something we believe in fervently and something that we practice frequently enough to form us as pray-ers.

"Finally," to borrow from 2 Corinthians 13:11-13, "brothers and sisters, farewell. Put things in order, listen to my appeal, agree with one another, live in peace, and the God of love and peace will be with you. Greet one another with a holy kiss. All the saints greet you. The grace of the Lord Jesus Christ, the love of God, and the communion of the Holy Spirit be with all of you."
I’m going to talk about ritual and community, but I want to begin with some comments about my understanding of ritual. I look upon ritual as something that is predictable, repetitive, reverent, personal, communal, evocative of the widest and deepest feelings, and always fresh. A ritual that expresses all of that is, of course, something that is very difficult to create; but, thankfully, instead of having to create the appropriate words and gestures that make up such a ritual, we are called to focus on how to understand and take full advantage of the ritual that has been provided for us. We have been given, by those who have gone before us, an extraordinarily good, expressive ritual that is potential dynamite, especially the eucharist; but that evaluation is also true, I believe, of the other rites of the church as well.

Back in 1981, when many of us were trying to create “neat” Masses, Mark Searle wrote: “In our culture there is a distrust of formalities, as if formalities were necessarily mere formalism. The virtues commonly applauded, perhaps because so uncommonly practiced, are honesty, sincerity, and openness. Small wonder, then, that a liturgy of fixed forms should appear to many as a sure recipe for boredom. The cure is predictable: Jazz it up. Thus we are subjected to the curiosities of spontaneous prayer and creative liturgies, bombarded with aphorisms, folkly improvisations, and mawkish symbols which are supposed to be all the more sincere and meaningful if they have never been seen or heard before.”

What I want to focus on in this article is the ritual that we have, without any “jazzing up.” The community responds to this ritual when they have a part in it, when they understand its meaning, and when it’s done well.

One of the finest examples that occurs to me of a ritual that creates liturgical prayer in its fullest sense, that is well understood and well done, is the veneration of the cross on Good Friday—if, of course, you are using a freestanding cross that people can approach and venerate, instead of using a hand-held cross that is passed along to be venerated with a quick kiss as people kneel at the communion rail. People settle in during the veneration when it is well done, with a sense that there is something special about all of us being here together, and something special about watching the

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people as they come forward to venerate the cross—the young people, and the kids, and the older people, coming forward to touch the cross or to kiss it or to stand and look at it. There is silence; it is simple ritual; everyone knows what it means, and people seem to have a sense that it means more because it is something that we are doing together. It is always fresh, even though we celebrate Good Friday every year. That is an example of one part of the good ritual that we have been invited to celebrate in our time.

We have a wonderful ritual today, but it does have three problems. The part of the assembly that we call the “congregation” gets to do very little of that ritual; much of the ritual that is done is not understood by many members of the assembly; and much of the ritual that is done is not done very well. Apart from these three problems, of course, it is all wonderful.

On what do I base the claim that these three problems exist? I base it primarily on three sets of experiences. The first set comes from my work as a bishop of Saginaw, which takes me to three or four parishes each week to celebrate the liturgy.

The second basis for my claim results from a program I began about four years ago in which I ask five priests each month to videotape a live weekend liturgy and send the video to me. I videotape a live liturgy that I do, and copies of each of the tapes are sent to all six of the participants. After each of us has reviewed all the tapes, we meet for two hours to talk about what we have seen, and we try to help each other do it better—not only the act of presiding, of course; but we also try to find ways to improve the music, the use of the liturgical space, and so on. We have wonderful conversations about all of this; then we all go home and do it again, the same six people, making a new video, sharing copies of all six videos, meeting once more to talk about it. In these past four years I have watched a lot of videos! And I have watched myself presiding and preaching at liturgy a lot!

The third basis for my claim comes from an occasional invitation that I receive to preside at all the Masses on one weekend in a parish in order to do a “teaching” Mass. This is an exception to the normal ritual, of course, but I explain to the people before Mass begins that I am going to stop before each of the five major parts of the Mass (gathering, word, eucharist, communion, dismissal) to explain what we are going to do and why we are going to do it, to make it clearer and more understandable. (I also explain that this Mass will take about twenty minutes longer than usual.) This teaching is not something hard to do, for anyone who knows what the liturgy is and how it is structured; but, each time I do it, a few people come up after Mass to say, “I never knew that. Why don’t
they tell us these things?"

On the basis of these three sets of experiences I have reached the conclusion mentioned above, that our excellent ritual has three problems. I have also concluded that the three problems are not anyone’s “fault.” They are the result of the massive shift that we have recently made from the Tridentine Mass to the Mass of Paul VI. It takes a long time to discern such basic problems after such a change, and it takes a while longer to find effective ways to respond to those problems.

The Congregation Has Little Direct Involvement

As I mentioned, many members of our congregations don’t understand what we are doing, and in many places we don’t do ritual very well. (In fact, usually we just tend to “do” it rather than to “pray” it.) One of the chief reasons, I think, for the lack of interest shown by many members of our assemblies in learning about the ritual and in doing it better has to be the lack of direct involvement they have in the basic elements that make up our ritual. There are at least four major ritual languages “spoken” at Mass: silence, movement and gesture, the spoken word, and the musical word. How much of each of those languages do the members of the congregation get to “speak” in an hour-long Mass?

When my mother died, we had a luncheon right after the funeral, before the burial, so when we got to the cemetery, only the members of our large family were present. As we were standing at the grave, I invited everyone to take a few moments of silence to think and to pray however we wanted to pray. We were never closer as a family than we were in those brief moments of shared silence. There is very little silence at Mass, though shared silence is one of the most communal experiences there can be, and silence is a wonderfully unifying language. After a reading, or after communion, or after the invitation to pray, when the ritual books call for shared silence, there is very little of such sharing. In fact, reviewing the videos with a stopwatch, I have counted at most sixty seconds of such silence at a Mass.

There are many movements and many gestures during the course of a Mass, but the congregation gets to move very little. As I’ve mentioned before, we seem to think that, because more people are involved in doing the liturgy, “the people” have more to do. But that does not follow; it is an illusion. As one member of a congregation once told me, “All we get to do is stand, sit, say ‘Amen,’ and go to the bathroom.” The two biggest gestures in which all (or most) of the members of the assembly are involved at Mass come close together—the exchange of the peace and processing to communion. By my calculations, from joining in the Our Father through the exchange of the peace and processing to communion, the members of the congregation normally get to join in about three-and-a-half minutes of movement.

As concerns the congregation’s direct involvement in the spoken word (which I have timed with a stopwatch): If there is a creed, the congregation gets to speak for a total of ninety seconds. If there is no creed, fifty-eight seconds. That includes every “Amen,” every “Lord, have mercy,” every spoken word assigned to the congregation.

Congregational participation in the sung word varies quite a bit from parish to parish and from liturgy to liturgy. But, generally, if there is a sung Gloria, most members of the assembly get to sing for eight to nine minutes. By far, then, the biggest ritual entrée that most of the assembly has to what is going on is the music. This fact is of significant importance to pastoral musicians.

In sum, then, the total amount of time for direct participation by the congregation—actually “doing” any kind of ritual “language”—in a whole hour-long Mass is about thirteen or fourteen minutes.

We have a very good ritual, though there are some adjustments that ought to be made, but we have to find ways of connecting the ritual to the community because most members of the community don’t have much of a chance to participate directly in the languages that make up the ritual. A quick review of the five major parts of the Mass will show that lack of community involvement in the ritual, but it may also point us in some useful directions for developing ways of increasing ritual involvement.

The Gathering Rite Begins Well, But . . .

I will spend more time on the gathering rite than on other parts of the Order of Mass apart from the liturgy of the eucharist, not because it is more important than, say, the liturgy of the word, but because it comes first and will illustrate best many of the points that I want to make.

The gathering rite at Mass ranks second (behind the communion rite) in opportunities for congregational involvement in the four ritual languages because there is a lot of ritual involvement in getting ready to come to church, parking, entering the building, greeting other people, finding a place to sit, talking to people in neighboring seats—all those actions, unfortunately, that are not normally considered part of the gathering rite. If, after all of this has taken place, followed by the entrance procession and opening hymn, any presider says, “Let us begin in the name of the Father . . .” there is a clear lack of understanding about what has been going on for the past twenty minutes!

If, after all of this has taken place, any presider says, “Let us begin in the name of the Father . . .” there is a clear lack of understanding about what has been going on for the past twenty minutes!

Still, once the entrance procession starts, the involvement of members of the congregation in the ritual languages goes into decline. Aside from making the sign of the cross, there is no movement by the people during the entire gathering rite as laid out in the Order of Mass: They stand. They do get to speak and sing and enter into communal silence, if the presider offers an opportunity for silent prayer after the invitation to “call to mind our sins,” and to pray the opening prayer.

How well do the assembly members understand the ritual that constitutes the gathering rite? I am not sure that they even notice or, if they do notice, take cognizance of the cross that leads the procession, which is there to remind us that we walk the “way” of the cross: “Whoever wishes to follow me must . . . take up the cross” (Mark 8:34). I am not sure how much they understand about being led by the word of God, as the lector carries the lectionary held aloft, or the deacon carries the Book of the Gospels. (I’m equally not sure how many people would notice, at the end of Mass, if we stopped carrying the book out, on the theory that we become the word of God at Mass and carry it within us.)

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People in general, in my opinion, do not comprehend the meaning of the gathering (opening) prayer or of the silence that should precede it.

How well are our gathering rituals done? The ways in which people are greeted or welcomed as they gather will vary from parish to parish. Ushers or other greeters are often assigned this task because in many parishes the other ministers of the celebration are still back in the sacristy, which sometimes seems like Omaha Beach on D-Day as people slug it out at the last minute, trying to get the final details of the upcoming liturgy ironed out. Once the procession starts, I can see, on many of the videos that I watch, that no one in the procession is singing. The arrival and bow at the altar are usually something less than full ritual gestures. The half-bow that is offered but not completed before we are already moving away from the altar is an indication of how stingy we are with our gestures.

Word: A Low Point in Participation

The liturgy of the word usually takes about twenty to thirty minutes, during which time the congregation gets to do hardly anything. They sit from the first reading; they stand for the Alleluia and the Gospel; they sit for the homily; they stand for the creed and the general intercessions. There is very little for them to do in terms of speaking and singing: the responses to the readings, the refrain of the responsorial psalm, the text of the creed, the response to the petitions of the general intercessions. There are few opportunities for silence, usually, though it is called for after each of the readings and after the homily. This part of the Mass is one of the two “mountain peaks” among the five sections of the Order of Mass, yet, during this high point, there is little for the congregation to do in the way of gesture, silence, song, or speech. In my rating system of congregational involvement and understanding, it comes in fourth.

How well do they understand what is being done? How well they understand the homily, of course, will vary from parish to parish and preacher to preacher. They do understand the creed; these are traditional words that they have grown up with. But when it comes to understanding the first two readings, people need help. We are not people of the Hebrew Bible, so these texts need
some brief introduction, as do the texts of the New Testament apart from the gospels. It will take generations before these texts become part of our blood and bones, so when they come at us "out of the blue," as they do for many people today, the texts are simply not understandable. As for the responsorial psalm, if you did a survey, I believe that most people would not know that these texts are Scripture. They would probably say that it's the next hymn we're supposed to sing. Nor do they understand that they're supposed to sit back and "savor" these beautiful texts of joy and sorrow and hope and petition.

How well are the rituals done in the liturgy of the word? How well the readings themselves are proclaimed depends on the place and the reader. When asked about acting, the late Frank Sinatra once commented: "There's no trick to acting. All you have to do is know the lines like you know your own name." Similarly, there's no trick to being a good lector; all you have to do is know those texts like you know your name. Of course, to do that, you'll have to spend a few hours in preparation—not learning where to pause, but learning what the text means. Then, when you get up, all you have to do is proclaim the meaning that the text expresses, saying it however you would say that meaning. The liturgy of the word is not an occasion for great acting; it is an occasion for someone to speak these words and their meaning from the heart.

In my experience, fifty per cent of the time I cannot understand the verses of the responsorial psalm that the cantor sings, even though I have read the psalm beforehand. A cantor may sing well, and the sound system may be adequate, but, as with the ministry of lector, the ministry of cantor is not being performed well if the words of the psalm cannot be understood.

Liturgy of the Eucharist: Not Much Good News

There is a lot to be said about congregational participation in and understanding of the liturgy of the eucharist, as well as how well the rituals are done. Most of what should be said, unfortunately, is not good news.

In terms of congregational movement, for instance, the majority of the assembly gets to sit for the preparation of gifts from beginning to end while four people bring the gifts forward and ushers take up the collection. This is not community ritual. During the eucharistic prayer, they stand for the preface and kneel for the rest of the prayer, with no additional movements or changes of posture—no sign of the cross, no bow, no beating of the breast. That is not ritual.

How much shared silence is there during this key part of the liturgy? From the beginning of the preparation of the gifts to the Amen of the eucharistic prayer: usually, none. How much spoken prayer is there? Little for the congregation: the response to the invitation to pray at the prayer over the gifts and the Amen at the end of that prayer; the responses of the preface dialogue (if they are not sung); the memorial acclamation and Amen at the end of the eucharistic prayer, if these are not sung. How much singing is there? Precious little. The congregation might sing at the preparation of the gifts (though I think that this is not a good idea); they usually sing the acclamations of the eucharistic prayer (Holy, memorial acclamation, and Amen).

In other words, there is very little for the congregation to do during this whole stretch from the preparation of the gifts through the end of the eucharistic prayer. They move very little; they have no assigned gestures; they have little to say or sing; there is little, if any, communal silence.

How well do they understand the ritual of this part of the Mass, whether it is done by others or done by them? For most people, the collection of money is probably thought of more as "paying their dues" than as "making an offering to the Lord," and the presentation of bread (usually prepared outside the community) and wine (poured from a bottle in the sacristy) by a "representative" group does not seem very involving. What else might be done? During Lent of 1998 in our diocese, we emphasized the notion of almsgiving. One way of focusing on this theme was to invite people to come forward at preparation time with specific gifts, for which they had been prepared prior to the Mass. Suddenly there was this flow of people toward the altar and back again; there was a direct involvement in preparing something that is going to happen. People loved it; it was a chance to move; they felt part of what was going on. Perhaps they even felt that the bread and wine, placed on the altar, really symbolized the gift of themselves placed there to be transformed into Christ.

The preface is a mystery, so far as most people are concerned. It's not seen as part of the eucharistic prayer, and the Holy, holy seems to come from nowhere. People don't sense the truth that in the eucharistic prayer we cross the threshold of history in order to participate in the great heavenly banquet that is taking place with the risen Lord and all the saints and all who have "died in Christ." We sing with the angels and saints. What they sense is that it takes a long time and a lot of words to "consecrate the hosts." The Amen at the end of the prayer, which should be a crescendo, seems detached from what has gone before; people don't know why they should sing with gusto at this point.

In Saginaw, we're currently operating with too few priests, and we're trying to plan for having one-third fewer priests in the coming years. One of the parameters for this planning is that parishes are not allowed to substitute a word-and-communion service for a currently scheduled Mass. (They can't say, "No priest for Saturday evening? Fine, we'll do word-and-communion.") Now, this limitation seems strange to many people, because they don't see the difference between Mass and this other service. Even though people tell me that when they go to a funeral for someone whose body has been given to science, they miss something, there is something incomplete in a funeral where the body is not present, when they talk about the difference between a Mass and a word-and-communion service, those same people can't identify anything that they would miss. They tell me specifically...
that they would not miss the eucharistic prayer, because, they say, this prayer is the “priest’s part,” so what is there to miss? One person put this attitude perfectly: “At these services, we get the word of God, and we get the gift of God in communion. What else do we need?”

In the minds of many people, because of the way this part of the ritual is done, the Mass seems to consist of a twofold movement: God moves toward us in the word, and then God moves toward us again in the eucharist, culminating in communion. In fact, though, in the eucharist we move toward God, coming forward with our gifts, our lives, putting ourselves on the altar in order to join the trajectory of Jesus, who lived and died giving himself to God with great trust. We connect with the living Jesus doing just this in the eucharist, lifting himself toward the Father. This part of the Mass is where we get to do that, and then we celebrate all of that—God coming toward us in the word, our moving toward God “in Christ” with everything that is in us—we celebrate it all in the great banquet of communion. But people tell me that they’ve never heard this interpretation of the eucharist.

**How well are the rituals done in this part of the Mass? Minimalism rules.**

Of the two “mountain peaks” of the Mass, this eucharistic section is the higher peak, and this ritual marks the difference between a Mass and “going to communion.” It is the reason for coming together. This we must do together. But people say they would not miss this key ritual because they have not understood its importance. There are many things we can do . . . legally . . . to correct this problem, but it will take some work.

Finally, how well are the rituals done in this part of the Mass? Minimalism rules: Just a few people bring forward the gifts; the eucharistic prayer seems to follow the same trajectory as the liturgy of the word (God talks to them in the word, and the priest talks to them—and to the bread and cup—in the eucharistic prayer.) It doesn’t look or sound as if the priest is talking to God; if it is perceived as prayer of any kind, it is the “priest’s prayer.” In my rating system, this highest part of the Mass comes in dead last, lower than the gathering rite and the dismissal rite.

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Communion Rite

Based on my three criteria for participation, the communion rite comes in first. This is when we have all that movement of the Lord’s Prayer (if they join hands or raise their hands in prayer), the sign of peace, and the communion procession. There is a lot of congregational speaking and singing, and there is occasionally shared silence.

The rite is cluttered and fragmented, but people generally understand what is taking place. They love the Our Father, and they know what it means. They may not know exactly what the sign of peace is, thinking of it more as a friendly greeting than as a mutual exchange of the peace of Christ, but most of them love it. They know what sacramental communion is about. They may not understand those who handle and minister the consecrated elements. People don’t seem to understand, when they hold the consecrated bread or drink from the cup, that they are holding and sharing the mystery of the Holy Trinity, the Triune God with a human being at the center, because they are sharing the full mystery of Jesus, died and risen. They don’t understand that the *Amen* they speak is an acceptance of what Jesus accepted at Gethsemani and at Easter, an acceptance of the Lord into their lives right now, no matter what that might mean in fidelity to God’s will.

And we still have to figure out what to do with the congregation after the communion procession is over.

Dismissal Rite

Although this rite is very brief, it comes in third for congregational participation, behind the communion rite and the gathering rite. It’s pretty obvious what’s supposed to be happening, but I’m not sure that people have a sense that they are being “sent” by this rite; that awareness could certainly be enhanced.

In sum, then, we have a ritual that is wonderful, but we have to find ways to let the people do more. There are a hundred ways we can do that (legally), if we are willing to make the Mass something other than a Prussian close-order drill. There are ways to help people understand what is going on. They love the Mass, and they want to know about it, and they are grateful to find out. There are certainly ways to do the ritual better, and I am proud of all those who are working to find those ways.

Notes

1. See my article, “We Offer You, Father, This Life Giving Bread…”, *Pastoral Music* 21:2 (December-January 1997) 25.

2. General Instruction of the Roman Missal #23.

3. This part of Mass, which many liturgists would like to make optional or remove altogether, is the longest spoken part of the Mass assigned to the assembly. People have told me, when I have dropped the creed from a celebration, “You may not think that we should do it, but your attitude is typical of celebrants. You want to think for us; you think that your experience of the Mass is our experience of the Mass.”

4. I meet with a Scripture scholar and a journalist to prepare a set of brief introductions (no longer than thirty seconds) to the first two readings of the current cycle, not to say what the readings are about, but simply to provide a setting for the text. It takes the three of us about two hours to prepare introductions for four Sundays. These are sent to the parishes in the diocese for their optional use. Anyone interested in receiving a copy of the introductions for the rest of the Sundays in this year may contact Bishop Untener’s office in the Diocese of Saginaw.

5. Perhaps, instead of calling it the “responsorial psalm,” which makes it sound like some kind of medical instrument, we ought simply to call it “the sung Scripture.”

6. In “liberal” parishes where the congregation stands for the whole eucharistic prayer, there is not even this minimal change of posture from standing to kneeling for the majority of the assembly.
Once upon a time, a former student told me, a rather pretentious prime minister from her country was visiting a newly opened eldercare facility. This prime minister was in his element as cameras whirred, admirers cheered, and he careened from patient to patient, staff member to staff member, shaking hands, spreading goodwill, and recording just the right footage for his next campaign commercial. One of the planned highlights of the visit was a photo op with the oldest patient in the facility, a ninety-eight-year-old, wheelchair-bound gentleman. As he bent down to greet the man, flashing his most winsome smile, the prime minister asked, “Do you know who I am?” The old man looked closely, then shook his head and said, “No, but if you go to the front desk, they will be able to tell you who you are.”

Would that it were so simple for us to find out who we are or, at least, what it means to be a pastoral musician in this sometimes chaotic church on the edge of the twenty-first century. Instead, however, we must often deal with the expectations of that assemblage of unofficial supervisors and good-willed consultants—not to mention our individual and collective bosses—who are happy to instruct us in sundry varied ways about the many things we are supposed to do and be as pastoral musicians.

Their list of responsibilities for those of us with “part-time” jobs would make an Olympic athlete blanch. We are called to be the choir director, accompanist, substitute cantor, liturgical consultant, arranger of the liturgical environment, pastoral associate, janitor, presbytery buffer, potluck procurator, and mogul of all things musical. And many of us are expected to do all of that for $10,000 per year (or less), with no health care, few benefits, and, sometimes, not even that modicum of modest praise and support from staff and assembly that would make the job more palatable. “Full-time” directors of music ministries must add to that list responsibilities as the director of liturgy, supervisor of ministries, master of the laser jet printer, curator of catalogues, diocesan clinician, pastoral chauffeur, parish CPE coordinator, and keeper of the peace, all for an income sufficient to keep you driving a 1987 Mazda and laughing at your bank account total.

In spite of such overwhelming and contradictory demands, pastoral musicians have, in a relatively short period of time, become a formidable and largely effective force in the U.S. Church; and it needs to be said that NPM has played a significant role in that development. Pastoral musicians are helping to reshape the very definition of ministry in this country: this, despite the ironic truth that many pastoral musicians did not enter this field thinking of themselves as ministers, but as musicians. We were first about music, or so we thought, and not about ministry.

Never Simply Musical

As a consequence of such expectations, many of us entered the ministerial field with little, if any, training in ministry. Our strength was musical, as it should be, but many of us soon discovered that the job of pastoral musician is not simply musical. It is also deeply theological and fundamentally ministerial. This is because our music—our great lyrical gift—is not only in worship, it is worship. Music, variously wed to text or ritual action, is one of the languages of worship. Liturgical music, however, is not only a language spoken “in” the liturgy but is an essential language “of” the liturgy, to use Joseph Gelineau’s famous axiom. Our tradition goes so far as dogmatically to acknowledge music as the only art integral to the church’s official worship (Constitution on the Sacred Liturgy #112) and to assert that the very act of liturgical music making is a fundamental expression of the very presence of Christ (CCL #7).

Thus, music in the liturgy is never theologically neutral. Church musicians never simply “make” music in the liturgy. Authentic liturgical music, like the liturgy itself, creates and expresses faith and belief; broadly speaking, liturgical music can be considered a sacramental act. Thus, as pastoral musicians we must reckon not simply with our artistry but with our musical “sacrament” and with the kind of faith and belief our music expresses and creates.

This truth becomes very clear to me Sunday after Sunday, preaching and presiding in a local parish, where I am privileged to work with many fine ministers including Mary Prete, a first-rate pastoral musician. One of the gifts that Mary brings to the table each week is her ability to provide a musical counterpart to my homily. I try to inform her, as much as possible, about the point of the homily, its primary images, logic, and direction, and then she plies her special gift. After I preach, I sit down, and she makes music—sometimes instrumental, usually vocal—providing expansion, counterpoint, and critique to my words. It is, in effect, the “musical homily.” Mary does this so well and so often that most members of the assembly have come to take it for granted, but, a few
weeks ago, a visitor to St. Mary’s in Riverside reminded me of the power of this musical sacrament when he said to me, after Mass, “I don’t know if you caught what she was doing, but she took your sermon and set it to music, and while I liked your sermon, hers was terrific.”

While most pastoral musicians are not invited to provide such musical homilies on a regular basis, there is little doubt that, at least according to the teaching of the Church, your music is expressive, even generative, of the church’s faith. You are “sound” theologians.

Most Christians, most Roman Catholics, have an experience of ritual before they have developed an active faith. Those of us baptized as infants certainly prove the point: We experience worship rituals and their music long before we have developed the ability to reflect on God, pray, or make any faith commitments. That is why the church can assert that worship not only expresses faith but actually gives rise to it.

If that is true of our rituals, then it must also be true of our worship music, which the Constitution on the Sacred Liturgy teaches is integral to those rituals. This dogmatic abstraction takes on existential reality in the lives of members of our assemblies, who know more song texts, hymn texts, and psalm paraphrases than they do texts from the Bible. Often they remember more of the music than they do of the sermon…and sometimes with good reason. In providing our musical service we are actually offering what the “Milwaukee Statement” on Church music calls “winged words for life.”

Sound theologians…musical sacramentalists…prophets in text and tune: That is what pastoral musicians are, not merely the organist, music director, cantor, guitarist, the second alto. Pastoral musicians are lyrical mediators of the divine presence, concelebrants of and co-ministers in Sunday eucharist.

If we accept this awesome responsibility to be musical sacramentalists, then we also accept the responsibility to do it with some competency. Part of that competency is musical: the requirement to know your art, your instrument, your repertoire. Microtonal tunings, irregular rhythm, and a vocal style which gives new meaning to the term tonus peregrinus have no place in worship. Happily NPM continues to address questions of musicianship and advanced musicianship through master classes, the new DMMD certification programs, the NPM/AGO certificate, and other programs.

**Paying Attention**

While we are still not perfect on preparing people for their musical responsibilities, I believe that organizations such as NPM and the various schools that are training church musicians are doing a better job of addressing issues of musical method and competency than they are of addressing ministerial method and competency. Church musicians have more musical method than they do theological method. But if musicians are musical sacramentalists, sound theologians, prophets in tune and text, then they must acquire ministerial and theological competency. Otherwise they will end up reversing Gelineau’s famous axiom, and only supply music in the liturgy, but not be engaged in the music of the liturgy.

While I readily concede that it is not possible to impart a complete theological method in a brief compass such as that provided by this article, I would like briefly to consider what ministerial method might look like—or sound like—for pastoral musicians.

A useful entrée into this topic is provided in the movie Michael, that story about an overweight archangel, played by John Travolta, who is making what appears to be his last visit to Earth. He lands in Iowa, where he comes to the aid of an eccentric widow who is in a struggle with the local bank about the ownership of her beloved Milk Bottle Motel. While battling the fiscal enemy, Michael pens a letter to a character, played by John Hurt, who works for a tabloid newspaper in Chicago, inviting him to see the “angel.” Hurt and company, down on their luck and eager for a good story, travel to Iowa to investigate this angelic phenomenon, even agreeing eventually to drive Michael back to Chicago. Dorothy, however, a character played by Andie MacDowell, won’t go on the trip. So the stocky archangel has a little talk with her. He knows, he says, that she isn’t the purported “angel expert” she is sup-

![Rev. Edward Foley, Capuchin](image)

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posed to be, so Michael says to her, "If you don’t go, I will tell them why you’re really here." MacDowell’s character looks shocked and asks, "How do you know why I’m here?" Travolta the “archangel” introduces us to his ministerial method when he responds, “Because I pay attention.”

My assertion that “paying attention” is the beginning of a ministerial or theological method does not rest solely on the fact that this piece of wisdom dropped from the lips of an overweight celluloid archangel. Rather, I believe that “paying attention” is the beginning of

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Dr. Alison Lueddecke

Region III Convention eucharist

an appropriate ministerial method because of the gospel texts from Luke 10 and 11 proclaimed for three weeks in a row during July. The catalyst for this insight about “paying attention” is found in that text that proves very problematic for workaholics, camp directors, people in charge, type-A personalities, and extraverts on the Myers-Briggs scale—the story of Jesus’ visit to Martha and Mary, and his correction of Martha because she is anxious and upset “about many things.” Reflecting on that gospel, I was looking for redemption—for some reading of that passage which would allow my workaholic self to find some hope of salvation in that text without requiring a total rewiring of my personality. My redemption came through an exegetical technique which requires that one read a single pericope not as a passage isolated from the rest of the gospel, but in the context of the previous and subsequent gospel stories.

The gospel text that immediately precedes the Martha-Martha story in Luke 10, proclaimed on the previous Sunday, is the parable of the Good Samaritan. Placing the Samaritan parable against the Martha pericope makes it a little difficult to say that the point of Jesus’ correction of Martha was her over-activity. The Good Samaritan was certainly very active: caring for the beaten man, pouring oil on his wounds, hoisting him onto his own beast, transporting him to

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the inn, caring for him. It seems to me, putting these stories side by side, that Martha got corrected and the Samaritan got held up for praise because the Samaritan, to reprise the archangel Travolta, “paid attention,” that is, he was focused on the task or challenge before him. Martha, on the other hand, was so busy fretting about everything and everybody else that she wasn’t attending to the task before her, while Mary was.

This instinct that “paying attention” is theologically potent was confirmed, for me, not only in juxtaposing the gospel of the Good Samaritan and the gospel of Jesus’ visit to Martha and Mary, but also by considering the next Sunday’s gospel, from Luke 11, following immediately on the story of Martha and Mary: Jesus’ instruction on prayer. At the end of that instruction, Jesus summarizes his point in these vivid questions: “What parent among you will give their child a snake when asked for a fish, or a scorpion when asked for an egg? If you, with all your sins, know how to give your children good things, how much more will your heavenly parent give the Holy Spirit to those who ask?”

Here is not only the crux of the method, but its source and divine foundation. Like the Good Samaritan and Mary, we are called to pay attention to each other and to God because God first pays attention to us—a startling realization. True, we would expect God to pay attention to us when we pray, but, shockingly, the truth is that God pays attention to us all the time, even when we ignore the Holy One. Thus Jack Shea can pen a “Prayer to the Sleepless God” whom he characterizes as a divine “insomniac . . . pacing the night sky, missions smoking in his mind, two star-blazed eyes raking the earth” . . . for us. Pastoral musicians, then, are not performers, concertizers, or music makers first. Rather, we are people of faith who pay attention and, given our auditory expertise, that particularly means that we are people of faith who listen.

To what do we listen? What cacophonous sounds do we filter out? To what harmonious tones do we direct our auditory attention?

Preachers in Timbre and Tone

It is commonly accepted that preaching is one of the most problematic aspects of our worship today. Part of the problem, I believe, stems from two weaknesses: Preachers often have an inadequate definition of themselves and their ministry, and, often, they don’t know how to pay attention.

Most preachers, I am convinced, think of themselves as the subject, the “doer” or “agent” of the preaching, while they consider the rest of the assembly—the congregation—to be the object of the preaching. I believe such a perspective is dead wrong and demonstrably out of touch with the official teaching of the Church. The Church definitively teaches that preaching—like music—is not only in the liturgy but of the liturgy. Preaching is a liturgical act. So when you turn to the Constitution on the Sacred Liturgy to ask who the subject of the liturgy is, who does the liturgy, the answer comes back loud and clear: Christ does the liturgy: Christ, head and members. The priest doesn’t offer the Mass; Christ does, head and members. The priest doesn’t make intercession: Christ does, head and members. The priest doesn’t possess the Mass, but Christ does, head and members. And, therefore, the priest is not the subject or doer or possessor of preaching. The liturgical act of preaching, like the whole of the liturgy, belongs to Christ, head and members.

Such a perspective allows us to redefine preaching as a ritual conversation between God and the liturgical assembly, which announces God’s reign through the mediation of a preacher.

Now, music ministers, image yourselves as musical homilists, as preachers in timbre and tone. Just like other homilists, you are not the subject of the sermon while the rest of the assembly is the object of your musical homily. You are not the doer, the possessor, the owner of the musical message. You are the mediator, the facilitator, the animatour. Thus, like liturgical preaching, liturgical music could be considered a ritual conversation between God and the liturgical assembly, which announces God’s reign through the mediation of a pastoral musician.

As a lyrical herald of the divine realm, a proclaimer of that eternal harmony called the reign of God, a rhythmic enabler of this ritual dialogue, ask yourself (in full Travolta mode): To what do I need to pay attention? Where must I listen; what must I hear to allow my musical homily to be a credible entry into God’s reign?

Five Basic Areas

I would suggest that pastoral musicians who recognize themselves as musical homilists need to attend to the same five basic areas to which I believe every homilist, every preacher, every proclaimer of the word should attend. They are the Scriptures, especially as prepared for liturgical proclamation in the lectionary; the rest of the “liturgical bible”; world events; the arts; and the “human story.”

First, of course, attend to the Scriptures. This is the easy one of the five areas to which we should give attention. The lectionary readings as a source for preaching are probably the most celebrated and respected element in liturgical preaching today. Most preachers in word and music faithfully ponder these readings in preparation for preaching. As musical sacramentals we cannot overlook this central element in preparing for our role as musical homilists.

On the other hand, we cannot stop our attending simply at the lections. A second matter to which we must attend is what Louis-Marie Chauvet has called the “liturgical bible.” This phrase refers first to the other texts apart from the Scriptures which constitute the liturgy. These include the eucharistic prayer, collects, the invariable texts (such as the Holy, Holy), and the optional texts of the liturgy (such as the prayers used for the blessing of an Advent Wreath). Furthermore, the “liturgical bible” includes not just the words, but also the ritual actions and even the very feasts and seasons that we celebrate throughout.
the year.

As noted above, most liturgical and musical preachers are very good about taking the scriptural readings seriously. Sometimes, however, there is such an overemphasis on the lectionary—in particular on the gospel reading—that the richness of the liturgical bible is overshadowed or even ignored. In examining your implicit “model” for your musical sacrament, therefore, you need to discover whether or not the liturgical bible has a prominence in your preparation that is comparable to the role of the lectionary.

While it might sound like an exaggeration to place the liturgical bible on a par with the lectionary in preaching, the Constitution on the Sacred Liturgy suggests otherwise. In an often overlooked instruction, that pivotal document notes that “Preaching should draw its content mainly from scriptural and liturgical sources” (#35.2). This assertion is echoed in the General Instruction of the Roman Missal which notes that the homily should develop “some point of the readings or of another text from the Ordinary or from the Proper of the Mass of the day, and take into account the mystery being celebrated” (#41). The profoundly theological reason for this assertion is found earlier in the Constitution when it announces that the whole of the liturgy—not just the reading of the Scriptures in the liturgy—is the fount and summit of the Church’s life.

It is true that, previous to the Second Vatican Council, little of the liturgical or musical preaching in our Sunday assemblies was explicitly linked to the lessons appointed for the day. There has been a major recovery over the past four decades in valuing the proclaimed Word and giving it a central role in preaching. As sometimes happens, however, this recovery of the Word has resulted in a lopsided emphasis which often ignores the liturgical bible. In concrete terms, when was the last time you heard a homily that explicitly took the text of the eucharistic prayer seriously? Or, when was the last time that your choice of acclamations or other music took into account the eucharistic prayer that was to be proclaimed on that occasion? Does the proclamation of one of the Eucharistic Prayers for Masses of Reconciliation, for example, invite a different setting of the acclamations than does Eucharistic Prayer III? Ironically, this great center and summit seldom informs our musical and liturgical homilies. We have de-

Dr. John Romeri

At this Convention I gained a greater appreciation for the role of music ministry in calling to worship, challenging the assembly, and expressing faith.

A Participant in the Region III Convention
fined liturgical preaching as a special kind of ritual conversation. An appropriate model for creating such a conversation needs to take all of the ritual seriously.

A third critical ingredient or conversation partner to which we need to pay attention in our music ministry is the local and global situation in which our musical preaching occurs. The Swiss theologian Karl Barth (died 1968) succinctly linked world events with preaching in one of the great homiletic maxims of the century, in which he noted that effective preaching dictated having the Bible in one hand and the newspaper in the other. Preaching in text and tune cannot ignore the world which provides the wider context for such preaching; rather, it must acknowledge and, when necessary, confront it.

A great document from the U.S. bishops, Fulfilled in Your Hearing, on preaching in the Sunday assembly, is particularly good in stressing the importance of this element. The bishops write the following (834), in which I have substituted the words “pastoral musicians” for “preachers”:

[Pastoral musicians] need to devote some time and energy to understanding the complex social, political and economic forces that are shaping the contemporary world. Watching the evening news on television or scanning the headlines of the daily paper may be a beginning but it is not enough. [Pastoral musicians] need exposure to more serious and sustained commentary on the contemporary world. Without this kind of informed understanding of the complex world we live in, four music too easily degenerates into platitudes of faith.

I wonder whether some of the banal and simplistic texts which we sometimes struggle to sing are born of an inability or unwillingness to engage in a serious and sustained dialogue with the contemporary world.

He writes: “The world and its history are the terrible and sublime liturgy, breathing of death and sacrifice, which God celebrates and causes to be celebrated in and through human history . . .” It is this liturgy, according to Rahner, which is fundamental and prior to any particular notion of ecclesial worship. It is the liturgy of the world which demonstrates that true worship is not so much the enactment of rubrics as it is what happens when “we freely immerse ourselves in the abiding, absolute mystery during the great and small moments of life.” What occurs in the particular sacramental action of the Church that we ordinarily call the liturgy is, according to Rahner, a symbolic manifestation of the liturgy of the world.

The unavoidable linkage between liturgy and the rest of life underscores that what we do in worship has serious implications for our actions on behalf of the salvation of the world. The liturgy and its music should make a difference in the way we vote, advocate for social change, challenge any decline in public morals, and champion the cause of the powerless. Just as worship is not a retreat from the wider world, but propels us in mission to work for its salvation, so must music worthy of the designation “liturgical” similarly take the world seriously.

Besides the Scriptures, the liturgical bible, and world events, preachers in text and tune also need to pay attention to a fourth conversation partner: the arts. One would think that engaging this conversation partner should be almost second nature to pastoral musicians, since art is (or should be) our life. We can readily understand why Fulfilled in Your Hearing would emphasize contact with the arts for preachers and readily agree with the bishops when they note (832) that “regular and sustained contact with the world’s greatest literature or with its painting, sculpture and musical achievements can rightly be regarded by preachers not simply as a leisure-time activity but as part of their ongoing professional development.” We would also be quick to note that many sermons are chock-full of flat language and uninspired discourse and admit our longing for the imaginative word, the poetic prophecy, electric prose that cracks open the word, the liturgy, and our lives. The arts can fire a preacher’s imagination and help the preacher proffer the community winged words for life.

But let’s not be too snug in our artistic lair, for, from my perspective, one of the ingredients in short supply among pastoral musicians is precisely imagination. It seems, in some parishes, that every hymn is rendered through the magic of the same general piston, the registration never varying from verse to verse, and who would be so bold as to suggest an improvisation, fugal interlude, or even a simple key change between stanzas? Such unimaginative performance is not just rampant among organists: Cantors sing through the same Celineau melodies in the same tired way, without improvisation or vocal ornamentation, at the same staid rhythm, and at an unvarying decibel level, whether the psalm is part of the Paschal Vigil or Advent evening prayer. Age upon age, guitarists strum the same unvarying patterns; to flat pick or not to flat pick is seldom the question. To suggest that a guitar body is actually a percussion instrument that can be bongued, beat, or brushed elicits either a catatonic “Duh?” or protective indignation from the instrumentalist.

Pastoral musicians need an infusion of musical imagination. And the best place to seek the inventive musical idea is not always from another pastoral
musician. Listen, instead, to what Julian Bream or Jimi Hendrix does with a guitar, to what Kathleen Battle or Barbra Streisand does with a voice, to what Marie-Claire Alain or jazz musicians playing a Hammond do with registration. Does the opera, the symphony, the chamber concert, or the top forty ever jolt us into reimagining our musical preaching?

It is incumbent on musical preachers to exercise their imaginations outside the preaching event, so that they might be in sufficient mental condition to provide imaginative and engaging prayer experiences within the liturgy. In view of this, maybe the previously quoted maxim from Karl Barth needs to be expanded: Musical preaching would seem to necessitate holding the Bible in one hand and the newspaper in the other, while Mozart’s Die Zauberflöte plays loudly in the foreground.

A final point regarding this fourth conversation partner also comes from Fulfilled in Your Hearing (#31): The arts are “a privileged means of access to the heart and mind of a people.” It is well acknowledged that a society’s art forms serve as cultural maps, revealing to the attentive observer (listener) the values and concerns of a people. Thus, while a careful scrutiny and analysis of the news and its commentary will provide pastoral musicians with some understanding of the complex forces that are shaping the contemporary world, political reports and economic forecasts are not enough. We must also enter the imagination of a culture, which is essentially achieved through that culture’s arts. If we are truly going to enter a culture’s imagination, however, we need to be cautious about being cultural aesthetes. While we don’t need to embrace the artistic forms of the people to whom and with whom we minister, we do need to be acquainted with them without disparaging them. The U.S. bishops (#33) put it this way: “If we are totally unaware, or give the impression that we are unaware, of the activities and interests to which people devote a good deal of their leisure time, energy and money, it will be difficult for us to make connections between their lives and the Gospel.

“Surely, we suspect, God prefers Mozart to Randy Travis.”

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First Baptist Church of Hamilton Park Male Chorus performs “Expression of a People” in the First Presbyterian Church Sanctuary, Dallas, for the NPM Region III Convention.
make music, cherishing their dreams, and embracing their stories may be the ultimate tests for effective pastoral musicians. Their lives are the particularization of Rahner’s awesome liturgy of the world. Their struggles with family, employers, local government, and the church are the terrible and sublime liturgy, breathing of death and sacrifice, which Rahner insists God celebrates.

Happily for us, the Jesus of the gospels is an astounding model for every minister who needs to hear and embrace the ordinary stories of people’s everyday lives. Over and over again Jesus enters into another’s story: bringing a daughter back to life, forgiving sin, providing someone with a new life direction, or often simply sitting down to learn a name and share a meal. The incarnation of the Word was not only an effective storyteller but a consummate story-hearer. Those who wish to proclaim that same Word today cannot afford to be anything less.

Yielding the Urge to Entertain

As we go deeper into the conversation that should shape musical preaching, the urge to be entertaining must yield to something much more serious because, to be blunt, we face difficult times. There are clear signals that major forces in the Church are not merely involved today in offering a corrective to what they may perceive as too radical a response to ecclesial renewal, but to my way of thinking are attempting to turn back the reform. The new Lectionary has been seriously compromised; the new Sacramentary seems to be stalled; and the imprimatur for the ICEL translation of the psalms has been withdrawn. From my perspective, there is a new wave of clericalism sweeping the church, demanding obedience rather than imagination, apologetics rather than theology, rubricism instead of liturgy. Some people actually think now that liturgy is in a book rather than in people’s faces.

One of my enduring hopes in the face of these developments is that the great throng of lay ministers now serving our worship will not yield the authority of the baptismal call to mission, no matter whether officials of the Church decide that they will or will not bestow the title “minister” upon you. I chide and cajole and push you on method—on ministerial clarity and theological competency—because the church needs your leadership, your vision, and your energy, but it must be a leadership, vision, and energy that are not only musically informed but also theologically credible. The liturgy is the crucible of the church’s faith and belief. All too often that liturgy is done badly, and the faith suffers. Your musical homilies, your musical sacraments, however, can counterpoint, correct, even convert the inadequacies of other liturgical ministers who render the liturgy less effective in faith. I believe this is possible, however, only to the extent that you are capable of discerning and framing your music making in the most authentic of sacramental modes and are able to assert yourselves as “sound theologians” in every sense of those words.

Never Stop Singing

Two years ago we experienced a great loss in the ecclesial family with the death of our beloved Joseph Cardinal Bernardin, champion of the reformed liturgy and stalwart supporter of lay ministry. The writer Mark Doty has an essay about the death of a friend which captures something of my thinking about the death of our brother Joseph and the mission which he continues to inspire. Doty writes:

I believe with all my heart that when the chariot came for him, green and gold and rose, a band of angels swung wide out over the great flanks of the sea, bearing him up over the path of light (that) the sun makes on the face of the waters.

I believe my love is in the Jordan, which is deep and wide and welcoming, though it scours us oh so deeply. And when he gets to the other side, I
know he will be dressed in robes of comfort and gladness, his forehead will be anointed with spices, and he will sing—joyfully—into the future, and back toward the darkness of this world. 

I urge you and I beg you to embrace your ministry anew and—in the spirit of this poetic refraction of our blessed brother Joseph—never to stop singing joyfully, relentlessly, convincingly into the future and back toward the darkness of this world, so that all may be transformed in that one paschal banquet of Jesus the Christ, the eternal song of God, who is to be hymned, gloried, and praised for ever and ever. Amen.

Notes

1. I have had a few opportunities to do so in the past with NPM members—last year at the DMMD Institute during the National Convention and more recently, this past spring, at a special Colloquium for DMMD members in Washington, DC. In those two forums I drew on the work of James and Evelyn Whitehead in their splendid classic Method in Ministry. While I still believe their work is as solid as a rock, very accessible, and something that every pastoral musician should read, in this article I offer a different perspective for thinking about ministerial method for pastoral musicians.

2. As used here, they are the gospel texts for the Sixteenth Sunday in Ordinary Time (Luke 10:38-42); the Fifteenth Sunday (Luke 10:25-37); and the Seventeenth Sunday (Luke 11:1-13), Cycle C.


5. See, for example, his “La dimension biblique des textes liturgiques,” La Maison-Dieu 189 (1992) 131-47.


You’re doing good! As a long-time participant, I don’t expect that every speaker, session, or celebration will be life-changing but, on balance, I continue to be enriched and inspired by the experience.

A Participant in the Region III Convention
The Artistic Demands of Christ-Centered Worship

BY ABBOT FRANCIS KLINE, OCSO

My topic for this presentation is actually multiple: competence in music; competence in music in the liturgy; a passion for music; a passion for competence in music; and how all of this fits into the faith life, the life of our Church. It is difficult to bring all of these topics together, so I’m going to focus on two kinds of competence, on five problems that beset our Church in the area of competence in music, on five bright spots that serve as rebuttals to those problems, then, on a higher level, an integration of those problems and their resolutions in the form of some tentative conclusions.

Competence in Music

I propose that there are two kinds of competence in music to which we should attend. There is, first, a competence in music and in liturgy that leads to inspiration. Take, for example, the situation of a highly professional person who is called on to perform lots of tasks associated with the liturgy. Many of those tasks may be “beneath” such a person’s training and skill, yet even in such tasks a professional will seek to do a competent job. Occasionally, but not always, such people are able to rise to inspiration. Wouldn’t it be nice if our faith life, our spirituality, would support us, even when we’re doing the humdrum, daily tasks—even through the routine of liturgy, which goes on week in and week out—so that we would begin to get an uplift from our spiritual lives that would give a new dimension to our competence in music? We would begin, in other words, to do even routine tasks with grace and love. With such support, we would be not only highly professional musicians, but also artists.

Many of us are called to exercise a second kind of competence, one that calls us from what we can barely do to attain a higher skill level. This competence is a call to those who are not professional musicians, who are struggling to make what they do better. Such competence is not gained automatically, but there are events, invitations, that God offers us through his people to raise the level of competence in the liturgy.

Some Problems

All of us are aware of the problems that we face. I merely want to list five of them. The first problem is that our Church often doesn’t pay its employees adequately, though there are exceptions to this rule, of course. The issue here is that if you want to create a good music program, there is no escape from the need for enlightened patronage. Without such support, you wear down musicians by subtly but constantly degrading them, asking them to do all sorts of things for which they are not properly compensated.

This issue concerns much more than the question of a “living wage.” Many of us are paid according to an ecclesial sense of social justice, not out of a sense of support for our art. If you read art history, you know that there is no great music, no great art, without the support of some higher enlightened figure who is pushing the artist along, making sure that things happen, smoothing away difficulties, not merely by providing money but especially by creating a good work ambience. There is so much energy wasted in the Church over personnel problems, staff misunderstandings, and the like that could be easily reduced by the exercise of enlightened authority and leadership.

Though we are far removed from the worlds of the Italian Renaissance and seventeenth-century France, when there was much enlightened patronage of the arts, the principle of such support still holds today, at least to a certain degree. Where are the bishops, pastors, and administrators of our institutions who understand this problem, who understand that if you want good music and good art in the Church, you have to create them? By this I mean, you have to find the people who can make such art and help them do it. An artist or musician cannot operate in a vacuum; art and music are not merely business commodities or a service for which one pays. These are human endeavors, accomplished by a community, requiring a person in charge who supports this work as well as the artist whose skills will bring it to fruition.

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A second issue, related to the matter of patronage, is the problem of stability in leadership. This is a very grave problem in many places. Good pastors are moved to other assignments; pastoral administrators are also reassigned regularly. Even those who work hard to create a solid music program in one parish find themselves reassigned in five years, and this problem is simply increasing with the growing priest shortage. Its effect on musicians and on the quality of pastoral music in a parish can be devastating. Musicians will move from one coast of the United States to the other in order to find the right work situation; they will serve communities in religious traditions other than their own in the quest for a good work environment and October-November 1998 • Pastoral Music.
enlightened leadership.

A third issue is the way that the liturgy has changed since the Second Vatican Council. Though the reformed liturgy is wonderful, theologically enlightened, and a great challenge, it has cut across the Church's musical tradition, so that composers seem to face a whole new set of questions. Do you write for the congregation or for the choir? Do you write simply enough so that all may join in, or do you write to challenge professionals? Actually, these compositional problems with music in our liturgy are ages old, raised again by current debates over the meaning and use of "straightforward" music and "ritual" music.

How is it possible for a really great composer to find a way through such competing liturgical demands? Have you, some composers are asked by publishers, "dumbed down" your music enough so that congregations can sing it? From the point of competence, how do you make really great art that is simple and straightforward, that doesn't depend on complexity for its panache? It can be done; Mozart did it. But we have a long way to go before we find a reliable way through this maze. In the meantime, there is a lot of frustration for people who want to do "high class" music and hire skilled professionals to do it, but hesitate because of competing interpretations of music in the liturgy and because of changes in the ritual formulae such as those to be found in the revised Sacramentary.

A fourth problem that has followed on the Council and that also affects musical worship is the problem of a fragmenting Church. People are taking sides on various debates, and that is eating into our sense of unity as a Christian people. Bitterness and rancor are marking some of our public speech, and it seems as if the liturgy always winds up as the battleground for competing ideologies because it is the public expression of our membership in the Body of Christ, and the musician often becomes the whipping-post for other people's fights, the archetype of the problem who becomes the focus for this psychological violence. It's time to end this violence, to let a deeper spirituality and sense of unity to take over, and to resolve some of these arguments.

In addition to all these problems in the Church, there are even larger problems in our culture. The fifth problem that I want to mention is that we who
live in the North American culture must admit that we live in a culture that is in decline. Our public poetry, art, and music are so fragmented that serious new music, for example, has a hard time getting heard. Great composers are marginalized, though that is beginning to turn around a bit in the field of opera. In general, in the past twenty-five years, new composers have had to wait for five or ten years until even a really great new work is performed. In comparison, when Mozart was composing, he once wrote a letter to his father complaining that he had gone to a concert of chamber music the previous evening and, although the music was good, it was seven years old. In other words, the connection between the composer and the audience for whom the composer was writing in Mozart's time was immediate. Music became an expression of the "nerve" of the society.

There are many cultural and sociological reasons why the distance has increased between the creative spirit in art and music and the audience for whom a work is created, but the size of that distance is an important signpost for the health of a culture. In our culture, there is so much mass-produced music that the really creative people are becoming more and more marginalized, distanced from their audience and from the culture's development. If they ever were in the cultural "mainstream," such creative people no longer are, and that has to affect our Church, our liturgy, and our sense of competence.

One more signpost of our culture's indecline has appeared to me during my travels to various Trappist communities in this country, in Europe, and in Latin America. Wherever you go, things are looking more and more alike. The architecture is the same, no matter what town you're in; you find the same stores, the same fast food outlets. Regionalism is fast breaking down in our nation, in a culture that prides itself on its individualism. Our individualism is more and more a surface phenomenon; it is not getting down deep into people as the spring of great original work. We are learning to settle for "more of the same." Our public expressions are, simply, boring. We need to take some time to discern what is going on.

In Rebuttal

Against these problems there are several good things happening, several benefits of the time and culture in which we live, that deserve our attention: I will highlight five of them. The first is that you can never finally defeat the human person. Despite the worst things that have happened in this twentieth century—despite Auschwitz—the human spirit has revived and survived. (This "deeper meaning" is no defense for such events, of course.) Think of Olivier Messiaen, prisoner in a concentration camp in Silesia, composing the Quatuor pour la fin du temps, one of the great chamber works of the twentieth century, played on broken instruments: a cello that had only three strings and a piano whose keys would go down but wouldn't come up again. Think of the 5,000 prisoners listening enthralling to the first performance of this masterwork in 1941, in the midst of that horrible human degradation. Though we are talking about problems here, and some of them pretty serious ones, we are also talking about ourselves, who are pretty formidable people.

And this is to say nothing of our second benefit: the Christian mystery of God in his Christ, who has given us and made us the Body of Christ. In the cultural history of the West, it has often been the Church as the Body of Christ that has changed the culture in which it has found itself, not settling for being "inculturated," but leading the way to uplift the culture for everyone.

Though we are talking about problems here, and some of them pretty serious ones, we are also talking about ourselves, who are pretty formidable people.

Add to this the third benefit, since the Vatican Council, I would say and would defend, that never before in Christian history have so many people worshiped God in Spirit and in truth, in knowing participation. You can talk about the decline in numbers of participants at Mass in many countries, but never before have so many people come to church in the mainline Protestant churches and in Roman Catholic churches to worship in Spirit and in truth, that is, knowing what they are doing and getting the maximum out of the ex opere operato, as Thomist theology would put it, being mostly disposed to "receive" grace. Because of the spirit of Christ and because of the Council, this is a golden time of opportunity. It's about time that we stop second-guessing what the Council should have done and focus on the main ecclesiological line that the Council established and then implemented. Compare this time with the Cistercian communities in the first flush of their founding 900 years ago, when the lay brothers only received communion seven times a year. Certainly those Cistercians participated in the eucharist, and received certain graces even without receiving holy communion, but they suffered from the deficient sacramental theology of the period. Let us be grateful that a lot of the theological obstacles and ritual accretions that blocked richer participation have been removed in our time.

A fourth benefit derives from the ecclesiology affirmed by the Council, which says that the power of the church is in the baptized. Vowed religious life is in great crisis; the priesthood is in great crisis. It is becoming increasingly clear that if religious life is to survive, it must hook into the energy where the Spirit is, and it is no longer with us. As Lumen Gentium said, the people of God come first (in chapter two); religious life is treated in chapter seven. Theologically and ecclesiologically, in other words, the Church, swelled by ranks of knowing and participating baptized believers, is at a high-water mark.

In addition to all these riches, we have, as a fifth benefit for which to be thankful, this wonderful American Church, which seems to me to be at the forefront of many of the churches, simply because our economy and our cultural place in the world have put us there. The Church, carried by this culture, is sociologically far advanced over other churches. We are the leaders, for good or for ill. This places a great challenge and a great responsibility on us in the areas of liturgy and our competence in music. We are the ones who can set the tone, if we are willing to accept the challenge.

A View from a Higher Level

Even the sketch of all these wonderful things, in the midst of the problems that I outlined, does not quite get at an adequate answer to the issue of competence in music, which will raise the whole matter to a new level. There is not quite enough going for us yet to allow us to...
reach that answer, because we are in transition; in fact, I would say, we’re at an impasse. All of the positive items that I’ve mentioned are still coalescing, not yet solidly in place.

We need to realize more keenly and cogently, for example, that we are worshiping in Spirit and in truth in a way that we never did before as a people and as a historical people taking our place in salvation history. God is doing something among us; salvation is moving forward.

As members of the Church in the United States, we need to stop bickering. The members of Generation X don’t relate to a lot of the problems we are fighting about; would that we could set aside our problems and set to work helping them, catechizing them, offering them the benefits of theology and spirituality that we have had. Of course, there are little pockets in the Church and

**We need to stop bickering.**

Virginia T.

in the culture where good things are happening (in a nation of 220 million, you’ll always find somebody on your side), but a look at the broader picture shows that we’re in trouble; we’re not dealing well with this new culture that’s arising. If we were to put all of our energy into evangelization of these younger generations, instead of into our in-house fights, then we might get somewhere.

If we don’t have the final answer to the impasse concerning competence in which we find ourselves, what are some interim answers that will point us in the right direction? We won’t find them by looking at sociology, coercion, or frustration, but by looking at the Bible, the word of God. God has given us his Spirit in the word, and we ought to look for our answer there.

For example, some of the frustrations over liturgy have led, in recent years, to solutions aimed at coercion that take physical form in norms that tell people to “do this,” or to have this competence, or to “have a standard” for certain behavior. On one level, I must agree with such norms and standards, but I also have to look at how God has acted with God’s people. Certainly God has established norms, called “commandments,” and said, “Look, here’s what you do. Here’s the norm; do it.” But when Moses came down the mountain with the Ten

This was my first NPM Convention, and I thought it was wonderful! I went to the youth workshops and have much input to take back to my parish. It’s so great to know there are others who do the same thing we do and who have the same concerns, problems, and issues as my parish.

_A Participant in the Region 1 Convention_
Commandments carved in stone, he discovered gross infidelity in the valley, because he had taken so long with God up on the mountain. The people said, "Nix on you, buddy; we're having a good time." So God said to Moses, "Since they're not doing what I told them to do, I'll forgive them, but I'll be just at the same time. I will redefine what it means to be God, and I will have mercy on them." (Read Exodus 32-34; read your commentaries and get past the primitive theology; it's a real eye opener.) In other words, God is always one step ahead of us, transcendent, and yet immanent to us at the same time, not static or undynamic, but always there where we need God to be. God is our salvation history as well as our salvation.

Then God tells the people, "Instead of giving you a norm—do this—I'll say, 'Do what I do.'" That's the difference between normative ethics ("Here's the tax law; you pay this tax.") and God's invitation ("I will love you this way; won't you do the same for each other?"). That's what God is saying in Exodus, and it is this very message that Jesus picks up. In John 13:14, Jesus says, "If I, your Master and Teacher, have washed your feet, you also ought to wash one another's feet." It's very clear that this is not a norm or a law, but an exhortation, an example. In fact, the next verse says just that: "I have set you an example, that you should also do as I have done to you." Jesus used many parables to make the same point: "Don't go tit for tat; go the extra distance. That's what I've done for you; now do it for one another." The parable of the unjust steward (Matt 18:23-34), whose debt is forgiven, teaches just how important such imitation of the divine example is.

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God does not ask us, in the final analysis, to do anything that God has not done first. God is right with us, showing us how to do it.
The period I’m thinking about is the French Catholic Renaissance, which ran roughly from 1865 to the beginning of the Second World War. In the first half of the nineteenth century, everything had gone wrong for the Church in France: The Church had not had a very successful theology to combat the challenge of the French Revolution and its Napoleonic aftermath; there was not much going on in metaphysics; the Church’s cultural expression was degraded—great organs in Paris churches were in ruins, or they had been “improved” by the addition of machines to make thunderclaps, bells, and whistles in order to entertain the people who came. The Cathedral of Notre Dame was little more than an auditorium.

Yet all over France, beginning with the monastic revival in the 1830s and reaching full steam under the reign of Pope Pius IX, things began to happen. Against all expectations, the Church pulled itself together. Finally freed from direct political involvements with the surrender of the Papal States in the war of 1870, which made the pope the so-called “prisoner of the Vatican,” Pius IX was able to focus his spiritual energy in new ways. The whole Church rallied around him and discovered, in turn, a spiritual energy which it had not realized it owned any longer. The Church, which had been enfranchised in many European nations as a result of long-standing compromises, was freed of antiquated mechanisms and involvements through the rise of the liberal democracies and of what we know today as “modern Europe.” Suddenly there was the release of a powerful metaphysical energy as people in the pews, frightened to death by all the social changes, sought to go deeper in their understanding of life, especially as they realized that their governments could not provide what they sought.

The Church in France found itself with new energies which it had not experienced before, and it produced musicians such as César Franck, Widor, Vierne, Dupré; writers like Péguy, Blois, Blondel, Maritain, and Gilson; and the architecture of the neo-Gothic revival leading into Modernism and Neo-Classicism. What happened, in short, was a spiritual awakening, not just among those involved with music and liturgy, but among the whole Church, which enabled four generations of creative artists to “get their act together.” The subsequent generations influenced by this
revival are important, because to reach the stage that this development reached requires one generation building on the previous generation, one person building on the work of another, competition among parishes to learn from each other. The whole Church was caught up in this creative work. Certainly there were liberals and conservatives in this period (Louis Villot vs. Montalembert; Ultramontanes and Newman), but it didn't stop this tremendous outpouring in unity.

Some Tentative Conclusions

History doesn't repeat itself, but we can learn from this history some of the elements that allowed this creative outpouring. The Church put aside the rubbish, at least to a certain extent, in order to concentrate metaphysically and produce, in the field of liturgy, what we know as "Gregorian chant" (Solesmes chant), improvisatory works for the liturgy, Tra le sollecitudini—the 1903 motu proprio of Pius X, and so on.

People built on the work of other people, but not just experts using the accomplishment of experts working in one field. This is an important lesson for Americans: If we are to learn from this period, we must learn that you can't be just a singer, or a guitarist, or a pianist, or an organist. That singular focus has never been true of great music making. You may have a particular expertise in one field, but that skill has to spill over into other fields. It may take twenty years of work to become a master, but we have to do it. That, in fact, is what our liturgy requires of us: You can't be good just at one thing; you have to be skilled at this, and this, and this. But you can't do all that at once. The ancient European practice of the guilds required that you learn your craft by working under a master, putting together skills year by year. Our educational system does not encourage such careful development, but we may be ready to move on to something new, and this may be the time. We may have to abandon the current degree system in order to develop a way to amplify our skills, one after another.

When Dupré wrote about being an organist in the Church of his day, he made it clear that you also had to be an arranger, a composer, an improviser, a musician familiar with all the instruments—and this at a time before such skills were being used in the liturgy. If you are going to improvise, he told musicians, you have to know how to compose, and his little volume on improvisation is, in effect, a masterpiece of compositional theory.

We need a new approach to education, one in which education isn't a matter of what you know but of what you know how to learn, a method for incorporating new skills. So when we talk about competence, we should be talking about it in a universal sense. Our liturgy itself calls for the development of such universal skills, not just being good at this or that, but being a good "people person," a manager, in addition to our musical skills. Then, for example, in response to the debate about "ritual" music vs. "concerted" music, we will be able to demonstrate how to make great art out of improvising ritual music around what the congregation is singing. The Anglican liturgy has done it in some places; it is a largely untapped field in the Roman Catholic Church.

But developments like this can only happen when people are challenged to move up to a higher level of competence, when it is not enough simply to offer models, but when modeling occurs where the Spirit is at work, and the whole Church takes this up. It will not happen through one or two enlightened programs; it will happen where new energies are released throughout the Church.

It is not enough for us to have available sociological modeling, in which everyone tries to copy some great music programs. That sort of modeling can help, but what is more important is that we pray to the Spirit of God to release these energies as the Spirit wants them released. If it could happen in a never-to-be-forgotten renaissance in France, it can happen here in ways that we cannot predict or pretend to know beforehand. One of the great things that we have going for us is not just that we have available to us the great treasury of Western, North European music, but that we also have the variety of ethnic groups in our North American Church, so prominent especially among the membership of our cathedral churches, with their wealth of music and the traditions that they bring with them. It will take a while to coalesce all that and to bring it together into some sort of new unity—but what wonderful raw material God has given to his people!

If I were to conclude with one statement about competence, it would be this: It will come, but it will come through exhortation, not norms; it will come through our listening as a people of God, not just as the accomplishment of individuals. To achieve the competence we seek, a Church has to be on the move, not just individually; there must be a deep sharing between the community and the individual. It takes a community to produce a great genius. Though the genius may be a prophet to the community or a marginalized figure, the genius can't, in the end, fight against the community, because it takes the community to raise up such a person. It's Church that's the important thing; individuals shine in the context of the community.

See what challenge awaits us as a Church! Our bishops, our mechanisms, our ecclesial institutions must be strengthened; some of the dross must be scraped away and washed out, so that these new energies can come. Then we will see true competence in the liturgy, and we will see passion. Then we will see people who won't need to worry about money, because they are well-supported by the patron Church, but who will be outreaching one another to do new things that really involve the whole people of God. That has to be a higher way of music; it may even be a way for music in the Church to spill over to secular music and relieve it of some of its nihilism and its other deep problems.

Pray with me that this release of new energies by the Spirit, already beginning, will affect everyone, from the bishops to the person in the pew. There is no better place for this to happen than in these United States, with such an ethnic variety driving new energies, and where the Spirit has identified the community, the people of God, as the place where this is going to happen. We are all waiting to see what the Spirit will do.

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Jubilate Deo Award

Privileged to Be the Song

BY SUZANNE TOOLAN, SM

During the Region II Convention in Grand Rapids, Michigan, Sr. Suzanne Toolan, sm, was honored with NPM’s Jubilate Deo Award. The text of the award honored her as “a woman of justice, a leader of prayer, a person of faith, a mantra of peace.” This article contains the text of her acceptance speech.

On completing a bachelor of arts degree at Immaculate Heart College in Hollywood, CA, in 1950, Suzanne Toolan entered the Sisters of Mercy in Burlingame, where she taught choral music at the high school, college, and seminary levels. She completed a master of arts at San Francisco State University in 1960, and, in 1981, she became the founding director of the Mercy Center, an active-spirituality conference center in Burlingame. Since leaving the position of director in 1987, she has been active in retreat work and in facilitating prayer.

Her best-known composition, “I Am the Bread of Life” was written during a free period in 1966, when Sr. Suzanne was a high-school teacher.

What an honor it is to stand before people who give of their time, imagination, creativity, using their skills in music making for the liturgy. And what an honor it is to stand as a member of this organization that has done so much for the betterment of church music.

The extraordinary improvement in the quality of liturgical music and music making that has occurred throughout the country is due in good measure to NPM, to its founder and director Virgil Funk, and to the national and regional Conventions, gatherings for cantors, for choir directors, for guitarists, and so on. In our gatherings musicians see good liturgy modeled; they learn from clinicians; and they hear experts unfold the treasures of the liturgy. Thank you, NPM!

For my brief remarks this evening I would like to tell you a story. It’s a story that appeared in Music for People’s Quarterly Newsletter in the summer of 1995. The story is told in the words of its writer, Paul Sullivan.

The Cellist of Sarajevo

Of all the events of this year, one in particular stands out. Last April I was invited to the International Cello Festival in Manchester, England. At this festival the greatest cellists in the world gather for a week of celebration. It is not a competition or merely a string of performances, but a true celebration of the cello, with workshops, master classes, concerts, seminars, recitals, and parties. There is a tremendous feeling of friendliness and incredibly high standards for musicianship. The Patroness of the Festival this year was the Duchess of Kent, and it was an easy, natural blending of royal formality, sophistication, and relaxed camaraderie.

Every evening the entire group of about 600 or so gathered in the Royal Conservatory Concert Hall for the major concert of the day. We sat in the same seats every night so that, by the end of the week, we knew all our neighbors and it felt like the lodge at a scout camp. I happened to have a great seat and an unobstructed view of all the proceedings. And what proceedings!

Every single note that came off that stage was the polished, burnished work of a master. One after the next, the greatest players in the world came out, took a bow, flattened us with lyricism, poetry, precision, and virtuosity, and then yielded the stage to the next astounding colleague. The concerts all lasted for several hours, and sometimes we would break at intermission for a sumptuous buffet in the dining room—lots of silver, champagne, and tuxedos with medals and sashes. Then back to the concert hall for another hour or two. One evening
the entire BBC Orchestra was on stage for four hours—playing nothing but cello concertos all night! It was musical heaven.

The opening night concert featured unaccompanied cello only. There on the stage sat a single, solitary chair. No piano, no music stand, just a chair. Each performer played only one piece, so the atmosphere was charged with concentration and focus. If ever a chair was a hot seat, that was it.

The moment of a lifetime followed the performance by Yo Yo Ma. He played a piece called “The Cellist of Sarajevo,” written by a contemporary composer named David Wilde. The program notes told the amazing story behind the piece:

In May of 1992, a bakery in Sarajevo which happened to have a supply of flour was making bread and distributing it to the starving, war-shattered people. At 4 pm a long line stretched into the street. Suddenly, a shell fell directly into the middle of the line, killing 22 people outright and splattering blood and gore over the entire area.

A hundred yards away a 37-year-old man named Vedran Smailovic. Before the war he had been principal cellist of the Sarajevo Opera Company—a distinguished and civilized job. When he saw the massacre outside his window, he was pushed beyond his capacity to endure anymore. Driven by his anguish, he decided he had to take action, so he did the only thing he could. He made music.

Every day thereafter, at 4 pm precisely, Mr. Smailovic would put on his full, formal concert attire, and walk out of his apartment into the midst of the battle raging around him. He would place a little camp stool in the middle of the bomb craters, and play a concert to the abandoned streets, while bombs dropped and bullets flew all around him.

Day after day, he made his courageous stand for human dignity, for civilization, for compassion, and for peace. As though protected by a divine shield, he was never hurt, though his darkest hour came when, as he took a little walk to stretch his legs, his cello was stolen and destroyed where he had been sitting.

The news wires picked up the story of this extraordinary man, sitting in his white tie and tails on a camp stool in the center of a raging, hellish war zone—playing his cello. That is how the composer heard of the story and wrote the piece played by Yo Yo Ma.

On this evening of the cello concert in the Royal Conservatory, Yo Yo sat down quietly on his little stool in his white tie and tails, and began. Quietly, almost imperceptibly, the music started, creating a shadowy, empty universe pervaded by the sense of death. Slowly it built and grew into an agonizing, screaming, shouting furor which gradually subsided back into a desolate death rattle—fading shamelessly into silence.

When he finished, he remained bent over his cello, bow still resting on the strings. No one moved—we scarcely dared to breathe. We all felt that we had just witnessed the horrible scene ourselves. After a long period of absolute silence, Yo Yo slowly straightened in his chair, looked into the audience, and raised his hand. He beckoned someone to come to the stage, and we realized it was him—the cellist of Sarajevo himself.

It’s the privilege, the blessing, and solemn responsibility of all of us . . . to be the song . . . that rises from the very heart of Christ . . . into the very arms of God.

He rose from his seat and headed down the aisle as Yo Yo came off the stage and headed up the aisle to meet him. With arms flung wide, they met each other in a passionate embrace right at my chair. I simply couldn’t believe what was happening. At that point, the audience leapt to their feet in a chaotic, emotional frenzy, clapping, weeping, shouting, embracing, cheering. It was deafening and overwhelming. And in the center of it all stood these two men, still hugging, both crying. Yo Yo Ma, suave, flawless in appearance and performance. And Vedran Smailovic, who had just escaped from Sarajevo, dressed in a tattered and stained leather motorcycle suit with fringe on the arms. His wild long hair and huge mustache framed a face that looked 80 years old—creased with pain and wet with so many tears. And this was the first time he had heard the piece.

I stared at them, wanting to remember every single detail, so that one day I could describe it to my son and say, “I was there!” And I thought of the audience—all the jewels and perfume and sophistication, now completely meaningless and forgotten—all stripped down to the starkest, deepest humanity. What a triumph for us all. And what a triumph for music! Here was a room filled with people whose lives had been largely devoted to that simple and unassuming instrument. Here were bow makers, collectors, amateurs, historians, vanishing, and, of course, the greatest master players came from all over the world to celebrate the cello together for a week. And here, on the first night, they encountered a man who shook his cello in the face of bombs, death, and ruin—and defied them. It became the sword of Joan of Arc. It became the mightiest of them all.

It’s because of experiences like this that I know the magic of music.

A week later I was back playing for the residents of the Penobscot Nursing Home, where I’ve played a free concert/sing along every month for five years or so. And I realized it’s all the same. It’s the privilege, the blessing, and the solemn responsibility of all of us who make music: to try to make the world a tiny bit better each time we play.

We Could Say the Same

And we could say the same as Paul Sullivan as we return to our parish ministry: It’s the privilege, the blessing, and solemn responsibility of all of us, not just to sing or play through our liturgies, but to be the song that captures the joys, the heartaches, the triumphs, the failures of the people—to be the song, the voice, the organ, the guitar, the instrument that rises from the very heart of Christ, interceding for our world, our planet, gathering our praise and our worship into the very arms of God.

Note
1. “The Cellist of Sarajevo” copyright © 1995 Paul Sullivan, reprinted with permission. Paul Sullivan, composer and pianist, grew up in Boston and received a bachelor’s degree in music from Yale University. His seven albums of original music, plus compositions for the Pilobolus Dance Theater, ABC TV, and the Winter Olympic Committee, have earned him an international reputation. Mr. Sullivan, who lives on the coast of Maine, is currently developing a project called “Music for Neighbors,” which will nurture the musical talents in a community and present them in one singular focus, with Mr. Sullivan as the artistic director. Paul Sullivan may be contacted through his publisher, River Music, Route 175, Blue Hill Falls, ME 04615. (800) 359-2208.
It is very exciting to welcome one of our newest Chapters: the Archdiocese of Philadelphia, Pennsylvania. Our friends in Philadelphia have had an active local Association of Church Musicians for many years, and I have had the privilege of making presentations at a few of their programs, which are always very well attended. In recent years, they have hosted two NPM Regional Conventions, and many members from Philadelphia have been very active in NPM national endeavors.

Members of the Association of Church Musicians in Philadelphia, like The Church Musician’s Guild of Buffalo, New York, are rightly proud of their history. Becoming a Chapter of NPM does not mean they need to ignore their past or their local identity, but it provides an opportunity for them to affiliate on a national level with NPM.

The Association has a well-written Mission Statement and Purpose; it regularly publishes a comprehensive newsletter; and it conducts frequent programs and social events for its members. We congratulate Cardinal Anthony Bevilacqua, Archbishop of Philadelphia, for his support of the Association and of its affiliation with NPM, and we welcome him as well as Rev. Daniel Mackle, Director of the Office for Worship, Diane Martyn, current president, and all the members of the Association of Church Musicians in Philadelphia, as well as the members of the communities they serve.

Special congratulations also go to Bill O’Neill, Chapter director in Providence, Rhode Island, on his marriage to Peggy Raymond. Their wedding was a Chapter event... perhaps a first in NPM Chapter history? And they “honeymooned” (no, not really) at the Regional Convention in Cherry Hill, NJ.

Camden, New Jersey

The Annual Parish Musician/Clergy Dinner took place on February 11 at Mass’s Crystal Palace. Sr. Peggy Devlin, CSP, presented a mid-Lent retreat on March 11. The annual Choir Festival was held on May 13 at Our Lady of Lourdes Parish, and we hosted the Region I NPM Convention at Cherry Hill in August.

Ann Harrison Evans
Chapter Director

Arlington, Virginia

Our Chapter joined forces with the Washington, DC, Chapter to hold a Youth Choir Festival at St. Luke Church, McLean, VA, with Dr. Paul Skevington as host. David Nastal was guest conductor of the 200 singers. The annual Shrove Tuesday luncheon was held at Squire Rockwell Restaurant. We celebrated our tenth anniversary year with Tableprayer at St. Mark Church, Vienna. Dr. J. Michael McMahon was host, and among the honored guests was Rev. Virgil Funk.

Richard Gibala
Chapter Director

Boston, Massachusetts

The “I Survived Christmas” party for musicians and clergy took place on Friday, January 9, at Our Lady of Grace Church. The dinner/meeting on February 23 at St. Bartholomew Church featured the music of Father Fran O’Brien. On May 27, Chapter members gathered for evening prayer, dinner, and the featured Assembly Song Video. The annual Kick Back and Relax Cookout was held on June 28 at Bill and Louise O’Leary’s home.

Meyer Chambers
Chapter Director

Cincinnati, Ohio

St. William Church was the site for a choral festival on February 15. On May 4, a program on wedding music was held at St. James of the Valley Church.

Dave Allen
Chapter Director

Cincinnati, Ohio: Miami Valley Branch

A hymn festival on May 22 at St. Mary Church was conducted by Dr. Robert Gallagher. “Mozart and Messiah”, featuring Missa Brevis in F, K192, by Mozart and Messiah, Part Three by Handel is scheduled to be performed at three sites. A summer music camp was held in June for children entering grades 3 through 8.

Dawn Hoy
Branch Director

Buffalo, New York

On January 26, we celebrated a Mass of Remembrance at Blessed Sacrament Church for our departed members. The annual Diocesan Convocation was held at Christ the King Seminary in March, and, in May, a choral reading session was led by the choirs of All Saints and Fourteen Holy Helpers. Our Chapter hosted a Cantor/Lector School in July at Christ the King Seminary.

Alan Lukas
President

Gary, Indiana

On January 9, Chapter members gathered at Our Lady of Perpetual Help Parish for a pot-luck supper followed by evening prayer and reflection. On January 24 and 25, St. Mary Church hosted a children’s choral festival. A Lenten Soup Supper at St. Elizabeth Ann Seton Parish was followed by Taizé Prayer.

Sr. Evelyn Brokish, CSP
Chapter Director

Altoona-Johnstown, Pennsylvania

On Sunday, March 15, Sr. Cynthia Serjak, CSP, conducted a Lenten retreat for parish musicians at Gallitzin Chapel in Loretto. On April 28, Dr. J. Michael McMahon was guest speaker at the Pastoral Music • October-November 1998
Hartford, Connecticut

On January 26, a choral reading session took place at St. Elizabeth Seton Church. On March 16, Rev. David Baranowski led a workshop on the Liturgical Documents: Beyond Vatican II” at St. Stephen Church. On June 3, Fr. David Cinquegrandi, cr, conducted an evening of spiritual renewal for those engaged in the ministry of music.

John R. Polletta
Chapter Director

Indianapolis, Indiana

Taizé Prayer was coordinated by Scott Soper on February 20 at Sts. Peter and Paul Cathedral. On May 1, at Holy Spirit Geist, a dinner preceded the annual chapter meeting and a program on “Singing the Great Eucharistic Prayer.” Charlie Gardner and Cleanne Sampson
Interim Co-Directors

Metuchen, New Jersey

A workshop on the funeral liturgy took place on March 16 at Our Lady of Lourdes Church and March 23 at St. Matthew Church. A hymn festival with Bruce Neswick was held on May 29 at St. Matthew Church.

Dan Mahoney
Chapter Director

Philadelphia, Pennsylvania

Bonnie Faber conducted a cantor workshop on March 8 at St. Francis Cabrini Church, with 220 in attendance. The Dominican Retreat House was the site for an Evening of Reflection for Music Ministers on April 22. On May 1, members celebrated evening prayer and presented awards to young church musicians.

Diane Martyn
President

Pittsburgh, Pennsylvania

Dr. Ron Doiron gave a presentation on “Choral Techniques for All Ages” at the Church of the Assumption in January. On February 16, Dr. Fred Molek facilitated a retreat day for pastoral musicians at the Gilmary Diocesan Center. Dr. Elaine Rendler was guest speaker on “Musical Liturgy for the Next Millennium” at Ss. Peter and Paul Church on March 16. Christopher Walker led a hymn festival at St. Paul of the Cross Monastery on May 18.

Rev. James Chepponis
Chapter Director

Providence, Rhode Island

On April 26, Patrick and Linda Reid presented “Proclaiming the Psalms” at St. Thomas Church. On Monday, May 25, chapter members were invited to attend Bill O'Neill’s marriage to Peggy Raymond at St. Jude Church. On Friday, July 10, the annual picnic was held at the newlyweds’ home.

Bill O'Neill
Chapter Director

Scranton, Pennsylvania

On January 13, the topic “Celebrating the Holy Days” was discussed by a panel; the program took place at St. Cecilia Church, Exeter. On February 9, Rick Shaw gave a presentation at St. Peter’s Cathedral on adapting piano accompaniments to organ. On March 24, Sr. Roselle Haas gave a presentation on ministering to the spirituality of the music minister.

Mark Ignatovich
Chapter Director

St. Louis, Missouri

On January 23-24, St. Anselm Parish was the host for the Gateway Liturgy and Music Conference. Rev. Ed Foley and Rev. Jim Chepponis were presenters. In March, a program on technology and music ministry was held. On May 18, we celebrated a choir festival for adult and children’s choirs.

Sr. Virginia Marie Perkins, osu
Chapter Director

St. Petersburg, Florida

Chapter members gathered on February 1 at St. Mary Parish in Tampa for a program of music performances and election of officers. On March 29, Anne Harmon led Chapter members in a presentation on funeral liturgies. Rich Pipas hosted members at the Church of the Nativity on May 29 for a choral reading session.

Joanne Johnson
Chapter Director

Sioux Falls, South Dakota

On April 26, 170 voices joined in song at St. Thomas Aquinas Church for the second annual NPM Choir Festival; the combined choir was directed by Verda Pape. On Tuesday, May 5, a workshop for cantors was conducted by Jeanne Ranek and Ruby North. The program was held at St. Joseph Church, Mobridge, SD.

Jane Rokusek
Chapter Director

Trenton, New Jersey

A Spirituality Day was held on January 18 at Stella Maris Retreat Center. On April 26, a choral festival, jointly sponsored by the Metuchen and Trenton Chapters, took place at the Vincentian Renewal Center.

Fr. Sam Sirianni
Chapter Director
Congregational

Walk with Christ

Stephen Dean; St. Thomas More Group. OCP Publications. Choral Songbook #10218, $8.95; Stereo Cassette #10219, $10.95; CD #10220, $15.95.

This collection by Stephen Dean includes selections suitable for several seasons and ritual moments of the church year. The hymns, songs, and service music are well written in a diversity of styles.

The new hymn tunes are melodically fresh and rhythmically strong. The tune Holy Vine, with the title “Lord, As the Day Begins,” is a setting of a very fine Timothy Dudley-Smith text appropriate for morning prayer or morning eucharist. The tune Holywell Row, with the title “Peoples of the Earth,” sets an adaptation of Psalm 100 by Patrick Lee. The text and the tune are well crafted and singable. Both tunes are set for four-part mixed voices with vocal descant.

Several pieces in the collection are fine examples of processional music. Each has a refrain that can be easily sung from memory as well as a tempo and meter that move at a processional gait. Some, such as “Into the Family of God” and “Awake from Your Sleep,” are more rhythmically complex and accompanied by the big sounds of brass and timpani. Others, like “I Know That My Redeemer Lives,” “May You Walk with Christ,” “One Bread We Break,” and “Ours Were the Griefs He Bore,” are simple pieces that are nonetheless powerful in their message and in their beauty.

The initial melodic repetition of the refrain of “I Know That My Redeemer Lives” communicates a confidence and assurance that reflects the text. The upward movement of the melody of the verses, accompanied by an alternative choral harmony, complements the melodic shape of the refrain. In addition to serving as the Song of Farewell at funerals, the piece is also suitable as a proces- sional.

Dean’s setting of “Ours Were the Griefs He Bore” possesses a reflective poignancy and solemnity that is never heavy or saccharine. Both the refrain and the verses are set for four-part mixed voices. However, because of the refrain’s simplicity and power, it could be sung as a mantra without the verses. The piece, which is a setting of the canticle for Sunday Evening Prayer in Lent, is suitable for Lent and Holy Week. It would also be particularly suitable for funerals during the Lenten season.

The flowing movement of the melodic line coupled with the slower harmonic movement provide a steady but gentle pace to “May You Walk with Christ.” The text is particularly appropriate for rituals of farewell or at funerals.

The well-crafted refrain, tempo, and rhythm at the beginning of each phrase in “One Bread We Break” makes this a fine communion processional. The verses are set antiphonally in unison between women’s and men’s voices, and the unison may be embellished by a vocal descant.

In addition to featuring the compositions of Stephen Dean, the collection also includes a unison piece entitled “Magnificat” by Anne Ward. The title is somewhat misleading in that this is not a setting of the text of the Magnificat. Rather, as the performance notes point out, the verses take images of Mary from the New Testament and draw them into the present through the use of questions. As such, it is a welcome addition to the small repertory of Marian hymns suitable for liturgical celebrations.

This collection has much to commend it. Most of the selections are quite versatile, that is, they can be sung with simple resources, but they include both optional melodic and instrumental parts which can be added for occasions of greater solemnity. The texts are inclusive, scriptural, and liturgically appropriate. Of the thirteen selections, several are available as octavos, including “Awake from Your Sleep,” “May You Walk with Christ,” “Ours Were the Griefs,” and “What Shall We Give.”

The usual features of these OCP collections, that is, the performance notes and the four indices, are helpful guides for using and adapting these pieces. The stereo cassette and compact disc provide sample performances which highlight the various options of the pieces, observing suitable tempos and balance between instrumental accompaniments, soloists, and choir.

Judith Kubicki, C.S.S.F.

Children’s Choral Recitative

Many of the choral pieces reviewed here contain optional instrumental parts. The fact that these “extras” are included with a piece does not mean that the piece sounds incomplete without them, but rather that the instruments may be used when resources are available or for more festive occasions. Do not make the mistake of withdrawing a piece from consideration because it has optional instrumental parts that cannot be used in your particular situation.

Easter Song. Mark Friedman. SSA, keyboard, guitar. OCP #10542, $1.15. Whether done in unison or SSA, this piece is a wonderful addition to the Easter repertoire, especially for a contemporary ensemble group. It does not need guitar to be performed successfully. This piece has a “pop” feel to it, with a duple measure often appearing within a section of 3/4 time. The octave leaps in the refrain (c-c) will be a challenge for younger children, making the piece more suitable for older children in the higher elementary grades. This pieces is included in the OCP collection Behold the Lamb.

All Things Bright and Beautiful. Laura Wasson. Unison with descants, keyboard, guitar, two solo instruments. OCP #10343. $1.00. A unique way to provide maximum flexibility for the choir director: The refrain has two optional (and inter-
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for religious, charitable and educational purposes.
For the Beauty of the Earth. Richard DeLong. Unison voices, keyboard. E. C. Schirmer #4797. $1.35. This flowing melody is a great example of the proper range for children’s singing voices (d-e). Another wonderful feature of this piece is that the middle of most phrases has a note of 3 or 4 beats that is held on an open vowel. The piano part doubles the melody at just the right moments. Highly recommended.

Loving Shepherd of Thy Sheep. Richard DeLong. Unison Voices, keyboard. E. C. Schirmer #4795. $1.15. The well-crafted melody of this piece has a very predictable formula; the starting note of each phrase is usually the highest and the middle note in each phrase is the lowest. The melody is lyrical and flowing. The text uses the traditional “thee” and “thine” rather than “you” and “yours.”

On Christmas Night. Jody W. Lindh. Unison, opt. descant, keyboard, opt. handbells. Choristers Guild. CGA73. $1.20. This four-verse setting of the Sussex Carol has an 8-measure choral fanfare (“Glory to God!”) that becomes the descant in verse 4. There is a clever key change from G to Eb in verse three. The bell part is very easy (20 bells) with no subdivision of the beat.

Be Joyful in the Lord. Robert J. Powell. Unison, keyboard, and opt. flute. Choristers Guild. CGA765. $1.20. If you are looking for an anthem of praise to use for many different occasions, consider this one! Based on Psalm 100, this melody wears well and can be sung several times during the year without sounding “trite.” The piece is in ABA form with the middle section in the relative minor key. Flute part is appropriate for a high-school-age player.

Star Shine Bright. Jeff Miller. Unison, keyboard, opt. C instrument. Choristers Guild, CGA759. $5.95. As part of the “Rote to Note” series, this anthem is designed for younger singers to hear and sing the music, while at the same time teaching basic music reading skills. The simple stepwise motion of the melody and lack of beat subdivision keep this piece simple. Each syllable has its own note. Suitable for Epiphany.

Psalm of Joy. Original melody by William Boyce, altered and arranged by Jane McFadden and Janet Linker. Two-part, keyboard, opt. bells (2 oct.). Choristers Guild, CGA760. $1.20. Here is another piece to introduce composers from other ages to young singers. The form of the piece (Vs. anthem with descant on final refrain) means that the natural repetition makes teaching that much easier. A simple handbell part accompanies the refrain. The descant part does not cross the melody, making this a great “first piece” for those choirs just starting two-part music.

Michael Wustrow

Organ Recitative

The three pieces reviewed here come from the ECSJAGO African-American Organ Series. They deserve a place in every organist’s library, for they are extremely well composed and offer a rich new addition to the organist’s repertoire. The American Guild of Organists is responsible for this project which was guided by a committee under the able direction of Maureen Jast-Mick. It was the committee’s goal “that the works be not only of the highest quality, but that they illustrate the artistic variety among a people who are bonded historically.” The styles range from gospel to modern.

Spiritual Lullaby. William B. Cooper. ECS Publishing #5118. $5.25. Mr. Cooper’s lovely piece is based on the Christmas spiritual “Baby Bethlehem.” This work, of moderate difficulty, should easily find a place among the most popular organ pieces played at Midnight Mass. Highly recommended.

Toccata on Veni Emmanuel. Adolphus Hallstork. ECS Publishing #5122. $6.30. Mr. Hallstork’s “toccata” is actually an extended fantasy that paraphrases the tune. This is powerful—but sometimes tricky—writing.

Chorale Prelude on Das Neugeborene Kinderlein. Roger Dickerson. ECS Publishing #5120. $5.25. Mr. Dickerson’s short chorale prelude is the most traditional of the three pieces reviewed here, based as it is on the well-known German Christ-

mas chorale. The pedals carry the tune, which is heard under skillful and intricate countermelody in the manuals. Not difficult.

Craig Cramer

Books

The Eucharistic Prayer at Sunday Mass


The very least I might say about this work is that it is an impressive book. Even before I get to its content I want to say that it is one of the most well designed, comfortable books I have read in a long time. Credit is given to "M. Uugo" as the designer, and I thank M. Uugo for a truly outstanding job of making this book readable, user-friendly, and pleasant both to the eye and the touch.

Richard McCarron is a doctoral candidate in liturgical studies at The Catholic University of America in Washington, DC. From his tone, writing style, and choice of content, I suspect that he is a poet as well as a postgraduate student. The tone verges on excitement: He obviously loves his subject and wants to share that love with the reader. The writing style reflects a person who would like to express himself more forcefully but is held in check by academic tradition, giving the impression that the book’s origins just might be a thesis. He uses quotations well and reprints longer sections of others’ complementary work in boxes next to the text.

But it is the content which makes this book most interesting. McCarron pulls his theological understanding of the eucharistic prayer from the General Instruction of the Roman Missal (GIRM) and the best of contemporary theology. He is comfortable with his theology and does not fall victim to the temptation of defending it against those who see the eucharistic prayer differently from its description in the General Instruction. He is not fighting battles but explaining prayer, which gives the book a solid richness.

I am not exactly sure who McCarron intends as his audience. The work is sufficiently technical to require from the reader some background in the subject but not too much. I can think of a number of good uses for The Eucharistic Prayer at Sunday Mass. One would be to pro-
Happy are the hymnal users...
vide it as a study text at a clergy conference, if the facilitator were strong enough to pull it off. Another would be as a text for adult education or diaconal training. Still another would be as a way to share with ministers from other traditions just what Catholics really mean by a eucharistic prayer. It would be a wonderful resource for use in ecumenical dialogue.

This work ranks as one of the few sevens in my seven-point rating system.

The Gift of the Mass


Another new book on the entire Mass comes from the auxiliary bishop of Westminster, England. Bishop Vincent Nichols is not well known in America, but he is highly respected in Britain from his days in Liverpool and then as General Secretary of the Bishops' Conference of England and Wales.

Like Richard McCarron, Bishop Nichols has a bit of the poet in him; he does not write direct explanatory prose but reflective, meditative commentary on various parts and sections of the Mass. The Mass format is a minimal structure he uses as a "hanger" for reflections on many aspects of our relationship with God, a set of "jumping-off points" for personal spiritual growth. The book, in other words, is more about what the Mass does than about what it is.

The general structure of the book presents a chapter on a part of the Mass, for example, the preparation of the gifts, with reflection on the connection between that part of the Mass and us. At the end of each chapter are reflection questions and a short prayer, making the book easy for discussion groups to use.

My only major criticism of the book is the absence, in the otherwise excellent chapter "Heralds of the Gospel," of a discussion of the homily, giving the impression that the homily is unimportant. I find that omission surprising and disturbing, for Nichols himself is known as a fine homilist.

The book rates a five on my scale of seven.

How to Be a Perfect Stranger


The basic idea of this book, one of the most complete and best finds I have come across in a long time, is to offer a "Miss Manners" for people visiting religious communities other than their own, especially when those communities are gathered for worship. The communities for which appropriate behavior is described include Roman Catholic, Greek Orthodox, and most mainline Protestant Christian denominations; Mormons, Christian Scientists, Jehovah's Witnesses, and Quakers; as well as Buddhist, Hindu, Islamic, and Jewish communities. For each denomination or religion the book follows the same basic format: 1) history and beliefs; 2) an outline of the basic service with instructions and advice for the visitor; 3) holy days and festivals; 4) life cycle events (birth ceremonies, initiation ceremonies, marriage ceremonies, funeral and mourning); and 5) home celebrations.

In each of these sections the authors ask and answer the same set of questions, such as, "What are the major sections of the church building? When should guests arrive and where should they sit? What books are used? Are there any parts of the service in which the guest should not participate? Will contributions be collected? How much is customary to contribute?"

The editor gathered an impressive group of thirty-two authors and contributors whose work has made the book possible. He seems to have compiled the information carefully. An examination of the Roman Catholic section, for example, shows the material to be simple yet accurate, so I presume the information about other religions is also good.

I certainly must recommend this book, but I am not sure exactly to whom I should recommend it. Each parish library should have a copy, and families with many friends in other religions would also find it of value. I could even see it used as part of a class on world religions. It is a high six on my scale of seven.

The Complete Idiot's Guide to the World Religions


In the same ecumenical vein as How to Be a Perfect Stranger is The Complete Idiot's Guide to the World Religions. I have used some of the Idiot's Guides before; I found the format a little disconcerting at first but, eventually, easy and comfortable to use.

Brandon Toropov is identified as "a Boston-based writer who has appeared on more than 100 local and national broadcast programs. He is the author of The Complete Idiot's Guide to Getting Along with Difficult People and the I Ching for Beginners." Father Luke Buckles is the "Vice Chancellor of the Dominican School of Philosophy and Theology in Berkeley, California. He has a Doctorate in Sacred Theology."

Idiot's Guides are popular because of the format and because they have a reputation for not losing content despite their popular format. That is true in this case. The book is divided into eight sections, the first of which is an unabashed appeal for the reader's "opening up to other traditions" by dealing with the question, "Why learn about other faiths?" Subsequent chapters deal with Judaism, Christianity, Islam, Hinduism, Buddhism, Nature-Man-Society in Asia, and, finally, "Old Paths, New Paths." Each section is subdivided into specific chapters, and there are two major appendices. The material covered is extensive, including the histories of the various traditions, their basic beliefs, and a list for each tradition of "the least you need to know."

If the material for other religions is as accurate as that for Roman Catholicism, then it is very good. I could easily see this book as an excellent text for a high school comparative religion course, or a text for any such course, as in an adult education program. It rates a high six on my scale of seven.

Paths to Prayer


We are firmly back in the Catholic tradition with Paths to Prayer by Bishop Robert F. Morneau, the auxiliary bishop of Green Bay, WI. A few years ago, Bishop Morneau was asked by St. Anthony Messenger Press to write a series of articles on prayer as it is understood in chapter four of The Catechism of the Catholic Church. His twelve articles form the basis this book.

This is not a book of prayers (although a number of good prayers are
printed in the text) but a book about praying. It is well done and would be a fine gift to someone who is either struggling with prayer or moving from one level of prayer to another. It is a five on my scale of seven.

W. Thomas Faucher

Short Takes: Audiotape

New Song from Old Hymnals. Alice Parker, songleader, commentator, with David Anderson, organist. Audiotape. $10.95. Liturgy Training Publications. Those familiar with Alice Parker's work with hymns and congregational singing will welcome this reminder of her basic methods. Those unfamiliar with her approach to hymnody may be stunned by the sound she elicits from the group she is working with in this recording session and from the repertoire that includes such "war horses" as Grosser Gott, Old Hundredth, Duke Street, and Pleading Savior. When her basic call to "find out what the song wants to be" in both text and tune is heeded, it is clear that amazing things happen to congregational song. Her desire to move away from the staid "leveling out" of hymns in the nineteenth century that distances us from what we sing is a significant contribution to "full, conscious, and active participation." As an introduction to these ideas or a re-appropriation of Parker's basic teaching, this tape should be listened to carefully by directors of music ministries, choir directors and even choir members, song leaders, and anyone who desires or expects hymnic song from the full assembly.

About Reviewers

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

Rev. W. Thomas Faucher, a priest of the Diocese of Boise, ID, currently serves as judicial vicar for the Diocese of Baker, OR.

Sr. Judith Kubicki, C.S.S.F., a member of the Felician Sisters, is the academic dean at Christ the King Seminary, Aurora, NY.

Mr. Michael Wustrow is co-director of music at Saint Agnes Cathedral, Rockville Centre, NY.

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E. C. Schirmer—see ECS


Twenty-Third Publications, PO Box 180, Mystic, CT 06355. (860) 536-2611.

I thoroughly enjoyed seeing the church gathered together in Grand Rapids and the beautiful way in which NPM members worked together to make this event possible for so many! I was present at the first NPM Convention, in Scranton, PA, years ago, and I have been at other NPM Conventions and events over the years. They have all been special, and this year, in Grand Rapids, sharing the experience with my colleagues was an inspiration and a great joy!

A Participant in the Region II Convention

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The Hebrew Bible reveals human history to us as the story of salvation—as a series of stories/events that illustrate the search of a people seeking to be redeemed from captivity. Since the fall from God’s favor in the Garden of Eden, the Bible tells us, humanity has struggled to be released from captivity—personal as well as corporate. Indeed, the history of all civilization can be understood as the development of humanity through liberating strife. The struggles for justice and for liberation have been two major underlying themes of the story of the human race over the centuries.

Our ministry as salaried, full-time musicians is a relatively new one for the Roman Catholic Church. While, in the past, the Church relied largely on volunteers, the liturgical reforms of the Second Vatican Council have placed great emphasis on the function of music in the liturgy, and this emphasis has highlighted the need for professional, qualified persons to develop the community’s ability to join in sung worship. Because this is a new ministry in many parishes, however, the establishing of parameters for this ministry and for the way we perform it are extremely important tasks.

Thirty years ago, when I first consciously decided to make church music my life’s work, I remember thinking how significant a decision that was. Since I entered music ministry after Vatican II, I was aware that I was setting myself up for a struggle: taking on a very time-consuming job, with an odd schedule, no established guidelines, and no contracts—just an overwhelming job de-

Bennett John Porchirian is director of music at St. Elizabeth Church, Pittsburgh, PA. He is also an adjunct lecturer at St. Vincent Seminary, Latrobe, PA, and a member of DMMD Board of Directors.

Help Us Make the Choice:
1999 DMMD Member of the Year Award
Here’s How!

1. Submit the name of a deserving colleague, a DMMD member who is working at a full-time pastoral musician position and provides a model or example that other full-time pastoral musicians want to imitate. Include the candidate’s name, address, phone number, place of employment, and the employer’s name, address, and phone number. Be sure to add your own name, address, phone number, and place of employment.

2. Write a 200-word, one-page letter of recommendation, using the following criteria:

   Personal
   integrity; fairness to employees and colleagues; shows respect for pastor, priests, co-workers, and colleagues.

   Spiritual
   demonstrates reverence, prayerfulness, and respect during worship; lives out gospel values.

   Service
   in the church community; in the local community (e.g., concerts and community projects).

   Professional
   • administers a high-quality program according to the musician’s and parish’s resources;
   • continues to develop skills and expand knowledge through continuing education opportunities;
   • maintains music skills through regular practice;
   • develops talent in the parish;
   • is generous with his or her time within the boundaries of personal and family constraints;
   • maintains membership in professional organizations;
   • upholds the DMMD Code of Ethics.

Applications must be received by March 1, 1999. Applications will be reviewed by the Professional Concerns Committee. Award will be presented at the 1999 NPM National Convention in Pittsburgh, PA. Send applications to: Pat McCollam, Chairperson, Professional Concerns Committee, St. Bonaventure Church, 16400 Springdale Street, Huntington Beach, CA 92649. Phone: (714) 846-3359; fax: (714) 840-0480.

I have often acknowledged since those days that being a music minister—full-time, part-time, or volunteer—is, first and foremost, a response to a call from God to serve our faith communities with the musical gifts and talents that God has bestowed on us. But being a church musician can also be understood as a profession. This means that there are professional as well as spiritual or ministerial aspects to what we do. Ignoring
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these professional aspects can only damage us and hamper our ability to minister.

**Gospel Values in Four Articles**

The DMMD Code of Ethics is a wonderful place to look for insight into what the professional demeanor of the parish musician should be. Simply put, the Code is rooted in nothing other than the Gospel values that we embrace as baptized Christians, expressed in four articles to guide our behavior as music ministers. A brief look at each of the four articles will show what they are about and how they reflect Christian values.

1. **All qualified individuals shall be eligible for membership and participation in the DMMD.** The Director of Music Ministries Division has sometimes come under fire as being elitist or exclusive. It is neither. Most organizations establish a certain set of qualifications for anyone seeking membership. By the Division's self-definition, membership in DMMD is open to all full-time parish musicians, i.e., those whose primary income is derived from their pastoral music position. The DMMD was established to help deal with the particular issues of concern especially to full-time musicians: medical benefits, sick leave, salary guidelines, portability of benefits, retirement, and the like. These are matters of justice. In today's world, the careful resolution of these issues is necessary for the well-being and survival of the individual and his/her family. By addressing the needs of full-time employees, we also help to address many similar issues of concern to our part-time colleagues.

2. **Members shall strive to promote good working relationships within the organization and within their employing institutions.** This article is about treating all those with whom or for whom we work with kindness, fairness, Christlike charity, and dignity. This does not guarantee that others will do the same for us. But, more often than not, when we treat people with dignity and respect, we reap the same in return. There are times when employers, staff members, parishioners, parish musicians, and our colleagues will focus more on the issue(s) than on how we handle those issues and each other. If we can maintain perspective and respond in Christian charity, our relationship with others will undoubtedly be strengthened.

3. **Members shall respect the employment of colleagues.** This article deals with some very sensitive situations that may arise. It asks us not to apply for, solicit, or even engage in discussion about possible employment with an institution until the incumbent musician has resigned or has been notified of termination. It asks us not to undermine or attempt to dislocate an incumbent. It asks us not to presume to accept a performing engagement without the incumbent's permission, and in the cases where our participation in such an engagement (e.g., a wedding, funeral, or other special occasion) has been requested by a third party, this article asks that the third party offer the incumbent his/her customary fee. Such professional courtesy should be second nature to us, but unfortunately this is just not always the case. I'm sorry to say that I've known musicians to apply for a parish position before the incumbent musician resigned or was notified of termination. There are instances when musicians have been wrongfully terminated by their employers. How sad is it when a colleague knowingly applies for those positions, for then they become as culpable as the employer for the injustice that has been done. I've known assistant musicians who have undermined the work of the musician in charge. And, countless times, a host of musicians in addition to myself have struggled with colleagues who have presumed that they should play a friend's wedding, a family funeral, someone's fortieth wedding anniversary, or some other significant occasion without asking the church's music minister or giving any thought of reimbursement to him/her. (Can you imagine someone going to the local auto repair shop and telling the person in charge that your friend who is a mechanic plans to repair your car using their garage and equipment—with no mention of reimbursement for the use of the equipment?) No one has the right just to step in and do another's job, usurping their income and violating their contract (written or oral). Any musician who violates any of the elements of this article shows disrespect for the incumbent musician, demeans the dignity of our profession, and proves to be unworthy of being a member of this ministry—whether that musician is full-time, part-time, or volunteer.

4. **Members shall respect the legal rights of others.** This article also deals with issues of justice: the property rights of composers, authors, and publishers; copyright law; legal reproduction of copyrighted materials; performing rights; respecting a colleague's contract; and similar issues. To consider just one of these issues: There are many reasons that we all can think of to justify making illegal copies of music, but the fact is that there is no justification for breaking copyright law. The music industry suffers, the composer and the composer's family suffer, and, in the end, we all suffer from violations of copyright. If we were to purchase legal copies of the music we need, more copies would be sold—and probably at a lower price, which in turn would make music more affordable for all of us. Somebody has to pay for those illegal photocopies; the sad truth is that we all pay for them. There is little difference between violating copyright law and other illegal or unjust actions such as insurance fraud, price gouging, or ambulance chasing. All are crimes that hurt the entire community.

**A Vital Spiritual Ministry**

Ours is a vital ministry in the continuing development of the spiritual life of the Church. It is also a profession worthy of respect and dignity. Dignity is something we deserve, as do all human beings; it is a basic human right. But respect is something that we earn through our treatment of others and through the performance of our job. I have always said that if we want to be treated as professionals, then we must act like professionals. Professional conduct will earn us the respect of our employers and of those whom we serve, with whom we work, and each other. There will be times when we may have to ruffle some cages in order to be heard correctly and treated fairly because justice has never been handed to anyone on a platter.

But as we approach the beginning of a new millennium, we would do well to remember that we are living building blocks, laying the foundation of the future of this ministry. Unjust, unprofessional behavior on our part will only perpetuate antiquated and damaging ideas of what a musician is and what our profession is about. Only we have the power to liberate ourselves from misconceptions of our ministry and from behaviors that are inappropriate for music ministers and for their employers. In short, how we do what we do can make all the difference in the world—for us as individuals and for the ministry/profession as a whole. Let us all continue to embrace gospel values through our lives and our ministry.
Psalms of Ordinary Time

Sing Torah, Sing Praise

By Patricia Datchuck Sánchez

Motivated by the promise of the new liturgical and chronological years about to unfold before us, many of us may be moved in the coming weeks to take a personal inventory of who we are and where we are going. For some among us, the waning year will provide an opportunity to allow past regrets to fade into distant memory while the coming months offer the hope of yet-to-be-realized possibilities. For others, the approaching crossroads between the past and the future will afford an occasion for sharpening our focus and centering our energies once again on those lasting realities without which life has no meaning, purpose, or direction. For all believers, for whom God is the uniquely precious and most enduring reality, the approaching birth of yet another year is a gift of grace, a call to growth, and a means of responding more fully in faith to the One who summons us forward.

As an aid to growth and an impetus to fuller, deeper faith, believers may find it helpful to join their ancestral brother and psalmist in an exploration of God’s teachings as celebrated in the lengthiest song in the Psalter, Psalm 119 (a brief excerpt from which is used as the responsorial psalm for the Sixth Sunday in Ordinary Time, February 14, 1999).

One of three so-called Torah psalms, Psalm 119 may, at first reading, seem monotonous and redundant. However, as Walter Brueggemann has noted, it is a massive intellectual achievement. The whole psalm of 176 verses is an artful acrostic; each of the eight verses of the first strophe begins with the first letter of the Hebrew alphabet (aleph); each verse of the second strophe begins with the second letter (beth), and so on for all 22 letters of the alphabet. There are eight verses to a strophe and almost every verse contains a synonym for the Torah or divine instruction, e.g., law, decrees, ways, precepts, statutes, commands, ordinances, words, and so on. With each strophe of the psalm sharing the same essential dynamic, Psalm 119 guides those who pray it through an orderly and progressive celebration of the core beliefs that (1) life lived in accord with and in response to God’s instructions will be both holy and wholesome; (2) no aspect of the human experience lies beyond the pale of God’s authority; (3) the Torah, or teaching of God, is not a set of lifeless legalisms but a mode of the divine presence that gives life; (4) obedient listening to God will necessarily involve conversion, constancy in prayer, and daily rededication.

James Newsome has suggested that Christians may have some difficulty generating the same enthusiasm for Psalm 119 as did the faithful of Israel. We recall Paul’s warning about the shortcomings of the law, and we are keenly aware that the grace of reconciliation with God comes about, not because we keep God’s commandments, but in spite of the fact that we do not. However, Christians should also remember that ancient Israel was under no illusion about the ability of human beings to attain moral perfection. Torah was crucially important not because total faithful observance could be attained but because it was the only authentic guide available to believers as to how the life of faith should be lived. Obviously, as the prophets have repeatedly attested, believers often missed the mark and strayed from the teachings offered in the Torah, but the mark remained as the only true guide for worship and conduct in a difficult world.

Perhaps the reality celebrated in Psalm 119 can be better appreciated by Christians as a necessary prelude to the incarnate and living word of instruction which God spoke into time and space in the person and mission of Jesus. Elsewhere in his correspondence with the Christians of Galatia, Paul referred to the Torah or law as a paideugogos or cus-
todian, under whose tutelage believers were being prepared for the coming of the Christ-event.

In discussing the value of Psalm 119 for keepers of the new and eternal Covenant, Carroll Stuhlmueller explained that this expanded psalm can lead us into hidden depths of meaning if we substitute an important aspect of our own lives for the word “law” in each line. By so doing, we can permit Psalm 119 and its multitude of rich observations to interact with such “obligations” as the command of Jesus to forgive others as we have been forgiven by God; our responsibilities as spouses, parents, teachers, brothers, and sisters to family, school, and church; a decision that must be reached and resolutions that must be made as regards service to the needy; priorities that must be set to maintain a constant awareness of God’s presence in our midst. Rather than be daunted by its length and repetitiveness, we should permit Psalm 119 to bid each of us to allow ourselves to be enfolded by that presence and to find therein the light, life, strength, and courage needed to hear and to live by God’s word.

A nother acrostic psalm, Psalm 112 (the responsorial psalm for the Fifth Sunday in Ordinary Time, February 7) forms a pair with Psalm 111. Both songs appear to have been composed by the same person and linked together by the shout “Hallelujah! Praise the Lord!” Whereas Psalm 111 remembers the great, saving works of God, e.g., giving food to those who fear God, sending deliverance, forging the covenant, and giving the gift of the Torah, Psalm 112 celebrates the joys of the person who lives in faithful responsiveness to God’s loving overtures. Like Psalm 119, these two psalms were probably produced in postexilic Judaism, during a period noted for its strong focus on the Torah. A term rich in significance, “Torah” may refer to the narrative of God’s creative and redemptive dealings with humankind or it may refer to the teachings or obligations that are to shape the lives of God’s people. As Bernhard W. Anderson has noted, both dimensions, narration and obligation—or, in Jewish tradition, haggadah and halakah—are so inseparable that one may not think of one without the other. When the good works of God are sung, the proclamation of these remembered good works requires a lived response that is appropriately good as well.

Beginning with the premise that people receive the consequences of their actions, Psalm 112 asserts that the one who fears God, i.e., keeps Torah, will be blessed with well-being. As Walter Brueggemann has affirmed, the anticipated well-being of the righteous runs the full range of human desire, from the most material yearning for wealth and riches (v. 3) to the steady heart that is not shaken by adversity but rather remains constant in every circumstance (vv. 7-8).

In its celebration of the joys of the just (vv. 1-9), as contrasted with the deserved punishment of the wicked (v. 10), Psalm 112 may seem rather naive, given the fact that, in the real world, the just often suffer while evildoers prosper. However, as James Newsome has explained, while this psalm may seem shallow at best and, at worst, a lie, it is nevertheless true to the character of Israel’s wisdom tradition to be rife with hyperbole. Painting the scene with strokes that are bold and general, the psalmist leaves it to others to sketch in the details. Without denying the inconsistencies and absurdities of life, Psalm 112 remains firm in its assertion that there is a definite correlation between the orientation of the human heart to God and the ability of the believer to survive the demands of daily living.

To round out the collective and individual focus on believers during the initial weeks of the new year, Psalm 146 (the responsorial psalm for the Fourth Sunday in Ordinary Time, January 31) reminds us of the qualities of the God in whom we need never hesitate to place our trust. A hymn of praise and the first of five Halal ("Praise God") psalms which comprise the climactic doxology of the entire psalter, Psalm 146 gives voice to the postexilic insight that those who trust in God, instead of trusting in human beings ("princes," v. 3), will never be disappointed. Whereas other people may fail us, God is a doer of justice; while others may overlook our hungers, God is a giver of bread (v. 7). While some may seek to enslave us, God sets prisoners free; while some may choose to deceive us, God opens the eyes of the blind (v. 8). Even if others engage in oppression, God raises up all who are bowed down; in contrast to the human penchant for hating and disdain both those who strive to do what is right, God loves the just (v. 8). When strangers find no welcome and the homeless are turned away, when the needs of orphans and widows are overlooked, God cares for and sustains them, each and all.

Psalm 112 permits of no abstraction

**Fifth Sunday in Ordinary Time**

Psalm 112:4-5. 6-7. 8-9

Response (based on verse 4):
The just man is a light in darkness to the upright.

He shall never be moved;
the just man shall be in everlasting remembrance.

The Lord doth go before him, he is gracious and merciful.

An evil report shall he not fear;
his heart is firm, trusting in the Lord.

Well for the man who is gracious and lends,
his heart is steadfast; he shall not fear.

who conducts his affairs with justice.

Lavishly he gives to the poor;
His generosity shall endure forever;
his horn shall be exalted in glory.
from reality. In concrete, visible, and palpable terms, it sets forth the true character of God and affirms that this very character evokes a similar standard in human behavior. A real and personal God makes real and personal demands on those who profess to be believers.

The only response worthy of such a God must necessarily be real and personal. To pray Psalm 112 with sincerity and authentic faith requires that our praise of God's goodness be met and matched by a comparable expression of goodness. We, who say that this is our God, must become doers of justice and givers of bread, who liberate the enslaved and bring light to blind eyes. Champions of the lowly and needy, we are called to praise God not only with our lips but also with our lives.

Notes
1. See also Psalms 1 and 19.
5. See Isaiah 51:7, etc.
10. Newsome, op. cit.
11. Psalms 146-150.

Fourth Sunday in Ordinary Time
Psalms 146:6-7, 8-9, 9-10.

The verses selected as the responsorial psalm for this day appear in bold type.

Response (based on Matt 5:3):
Happy the poor in spirit; the kingdom of heaven is theirs!

**Alleluia.**
Praise the Lord, O my soul; I will praise the Lord all my life; I will sing praise to my God while I live.

**I.**
Put not your trust in princes, in man, in whom there is no salvation.
When his spirit departs he returns to his earth; on that day his plans perish.

**II.**
Happy he whose help is the God of Jacob, whose hope is in the Lord, his God, Who made heaven and earth, the sea and all that is in them; [The Lord] keeps faith forever, secures justice for the oppressed, gives food to the hungry.
The Lord sets captives free; the Lord gives sight to the blind. The Lord raises up those that were bowed down; the Lord loves the just. The Lord protects strangers; the fatherless and the widow he sustains, but the way of the wicked he thwart.
The Lord shall reign forever; your God, O Zion, through all generations. Alleluia.
Pastoral Musicians Day 1998

This is the tenth year we have made suggestions to our members for a service of blessing to honor pastoral musicians at a time near St. Cecilia's Day (November 22, though it is replaced this year by the Solemnity of Christ the King). In honor of this anniversary, we're trying something new—posting these suggestions on our web page this year, instead of placing them in the September issue of Notebook as we've done for the past nine years, and including them in this issue of Pastoral Music.

We're pleased that many of our members look forward to these suggestions each year, and that several of the ideas and prayers from previous services have been incorporated into other public rituals, e.g., at NPM Conventions and even at evening prayer during the papal visit to New York several years ago. The suggestions for this year draw on some of the "hits" from previous years, which are listed separately as "general suggestions" and are also incorporated into a proposal for evening prayer celebrated by a parish or by an NPM Chapter on (or near) St. Cecilia's Day.

General Suggestions

If pastoral musicians are to be honored at Mass, this blessing service would take place after the homily. At morning prayer or evening prayer, it would take place after the Scripture reading and responsory—see below.

Invitation to Prayer

The musicians may be called to stand before the rest of the assembly in these or similar words:

(Leader to the musicians:) We call you, as leaders of our community's song, in the words of Psalm 68, to help us "rejoice before God and celebrate with song," to "sing to God's name," and "make music for the Lord."

(Leader to the rest of the assembly:) Brothers and sisters, let us call on the Lord to bless these music ministers sent to assist the song of this community.

Intercessions

The appropriate petitions may be selected from the list that follows. After each petition, the assembly responds by singing—or saying—"Lord, hear our prayer." See suggestions below for evening prayer for alternative intercessions.

Let us ask God to bless our cantors,

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who lead the psalms and songs of the people, reminding us all that we stand before the Lord with joyful spirits and loving hearts:

Let us ask God to bless our choir(s), whose voices unite to echo the song of the heavenly liturgy and whose leadership encourages the singing of the assembly of God’s people on earth:

Let us ask God to bless those who play the organ (and other keyboard instruments), which add(s) splendor to our worship and lift(s) our hearts in prayer:

Let us ask God to bless those who ring out a happy noise from the clear sound of the bells, who bring music from lifeless metal, calling God’s people to praise:

Let us ask God to bless all those instrumentalists who bring forth many voices of praise from wood and skin and metal, praising God with lyre and harp, tambourines and pipes, trumpets and guitars, timpani and woodwinds:

Let us ask God, finally, to bless all in this assembly, whose voices join in singing God’s praise with great thanksgiving:

Blessing of Pastoral Musicians
(adapted from the Liturgy of Thanksgiving in the Divine Liturgy of St. Basil. The leader invites the whole assembly to extend their hands in blessing over the musicians. All pray silently as the leader says:)

God the Creator, who sings all things into existence;
God the Son, who makes us one with the heavenly song of the angels and saints;
God the Holy Spirit, who sings in us with words too deep for human understanding;
we ask you to bless those who bless you, to sanctify those who trust in you, to save your people and bless your inheritance.
Safeguard the fullness of your church; sanctify those who increase the beauty of worship; raise them to glory by your divine power; and do not forsake those who put their trust in you.
Father of Lights, from whom comes every good and perfect gift, to you we sing glory and praise and thanksgiving and worship, to the Father and the Son and the Holy Spirit, now and always and for ever and ever. Amen.
(Also see suggestions for evening prayer, below. This would also be a good time to bless new instruments used in worship, such as bells or a new organ. See the Book of Blessings, #1312, 1319, 1320, 1330, and 1337.)

Song of Praise
To conclude this blessing, the whole assembly, led by the music ministers, should join in song. The great song of pastoral musicians is Psalm 150; some other hymn, such as “When in Our Music,” is also appropriate.

Evening Prayer
This year, the Memorial of St. Cecilia, virgin and martyr, is replaced in the calendar by the Solemnity of Christ the King. Communities may prefer, therefore, to celebrate evening prayer for the solemnity and to incorporate a blessing of pastoral musicians into that celebration (see suggested texts above and below). In that case, the proper texts for the solemnity, as found in the Liturgy of the Hours, should be used.
At a gathering on another day, communities may feel freer to adapt the structure of evening prayer to incorporate a blessing of pastoral musicians. Such an adapted form might include the following elements:

Service of Light
At the beginning of evening prayer the church is in semi-darkness; after the service of light only enough light is provided for people to see the participation aid.

• Greeting
• Hymn to Light: Phos Hilaron (during the hymn the candles and other needed lights are lit)

• Evening Thanksgiving

Suggested settings of the service of light:
CBW3 #14A-G; G2 #9-11; GP #160-161; JS #140-142; RS #12-14; W3 #10-13; WC #6-7.

Service of Incense
Several of the settings above also include the lighting of incense to accompany the singing of Psalm 141.

Evening Psalmody
If you use Psalm 141 as the first psalm for evening prayer, then the normal course of evening prayer would call for an additional psalm and a New Testament canticle. (Note that many hymnals set only selected verses of most psalms, intending them for use as the responsorial psalms at Mass.) Some psalms that speak of singing God’s praises include:

Psalm 68
CBW3 #177; G2 #63; RS #96; W3 #930.
Psalm 98
CBW3 #32, 104; CH #109, 110; FYC #547, 548, 549; G2 #86; GP #241, 243, 244, 245; RS #135, 136, 137; WC #232, 233.
Psalm 100
CBW3 #99, 142; CH #150, 151, 152; FYC #551, 552, 553; G2 #87; GP #246, 247; RS #138, 139; W3 #53; WC #235.
Psalm 150
FYC #578; RS #200; JS #486; W3 #554; WC #262, 263.
The richest source for settings of the New Testament (non-gospel) canticles is The Episcopal Hymnal 1982. The most ap-
appropriate of these canticles for this celebration are the ones found in the Book of Revelation. Here are references for those canticles as well as for some additional settings of other appropriate canticles:

Ephesians 1:3-10
W3 #91.
Philippians 2:6-11
W3 #92.
Colossians 1:12-20
W3 #93.
Revelation 4:11; 5:9, 10, 12
H82 #5261-5265; W3 #96.
Revelation 15:3-4
H82 #5267-5271; W3 #98; WC #552.
Revelation 19:1-7
RS 213; W3 #99.

Reading and Response

An appropriate reading for St. Cecilia's Day might come from . . .
- Evening prayer for the Common of Martyrs: 1 Peter 4:12-19;
- The Mass readings of the day (Common of Martyrs): 2 Corinthians 4:7-15; 2 Corinthians 6:4-10; 1 John 5:1-5;
- The Mass readings of the day (Common of Virgins): Revelation 19:1, 5-9; Revelation 21:1-5.

After silent reflection, a sung response is appropriate; it might be a setting of a responsory for evening prayer (see, e.g., RS #16E; W3 14E) or an appropriate hymn.

Blessing of Musicians

The leader calls the musicians before the assembly (see also general suggestions above).

Leader: Sisters and brothers, the church teaches us that when we offer praise to God, we unite ourselves as church with that hymn of praise sung throughout all ages in the halls of heaven. Let us give thanks for these pastoral musicians, who help us to join in that heavenly song, and let us ask the Lord to bless them and their ministry throughout the coming year.

The petitions may be divided between two cantors, with the second cantor taking up the petition at the asterisk.

Cantor(s): God, who sang to our ancestors in the many voices of the prophets,* we give you thanks for singing to us in your Word-made-flesh, and we pray: (Lord, have mercy).

God, who sang new life into your Son as he slept in death,* we thank you for teaching us the song of the resurrection, and we pray:

God, who cares for the poor like a mother embracing her young,* we give thanks for the Spirit singing in us words beyond our speaking, and we pray:

God, who sings even in the silence of those who have no voice,* we thank you for the variety of voices that blend in our worship, and we pray:

God, who makes the stones to shout and the stars to sing,* we thank you for the voice of instruments born of wood and metal and human creativity, and we pray:

God, whose song is heard in every land and nation,* we thank you for sending us to those who do not know you, and we pray:

God, our God, whose song will never end,* we give you thanks as we remember our sisters and brothers who have gone through death to join the song of the saints, and we pray:

Leader (a prayer adapted from the Book of Common Prayer): O God, whom saints and angels delight to worship in heaven: Be ever present with your servants who seek through art and music to perfect the praises offered by your people on earth: and grant to us even now glimpses of your beauty, and make us worthy at length to behold it unveiled for evermore. (We ask this) through Christ our Lord.

Canticle of Mary
Use your community's favorite setting.

The Lord's Prayer

Blessing and Dismissal
See the Liturgy of the Hours or: CBW3 #14M; G3 #17; GP #166; RS #19, 20; W3 #17, 18.

HYMNAL CODES

CBW3—Catholic Book of Worship III (Canadian Conference of Catholic Bishops)
CH—Collegesville Hymnal (The Liturgical Press)
FYC—Flor y Canto (OCP Publications)
G2—Gather, 2nd ed. (GIA Publications)
GP—Glory & Praise, 2nd ed. (OCP Publications)
H82—The Hymnal 1982 (The Church Hymnal Corporation)
JS—JourneySong (OCP Publications)
RS—RitualSong (GIA Publications)
W3—Worship, 3rd ed. (GIA Publications)
WC—We Celebrate, Deluxe Hymnal (World Library Publications)
Hotline

Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; we encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs. Ads will be published in the next available issue and 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. Ask for the Membership Director; if the director is unavailable, leave your name and phone number, and we will return your call. Mail your ad (include payment, please) to: Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20001-1492.

Position Available

CONNECTICUT

Organist/Music Director. St. Lawrence Church, 7 Hemlock Drive, Killingworth, CT 06410. (860) 663-2576. Part-time position for 500-family parish responsible for three weekend Masses, adult and children’s choirs, cantors, rehearsals. Requires knowledge of Catholic liturgy / music. Starting salary $12,000. Weddings/funerals extra. Send resume to Search Committee at above address. HLP-5018.


Director of Music/Organist. St. Peter Catholic Church, 104 Main Street, Danbury, CT 06810. Full-time position for 1,800-family parish requires music degree, liturgical planning ability/experience. Responsibilities include directing choirs, five weekend Masses. Right of
first refusal on weddings and funerals. Salary range $22-25,000, plus benefits package. Contact Msgr. Kevin Wallin, Pastor, at above address. HLP-5003.

Director of Music. St. James Church, 767 Elm Street, Rocky Hill, CT 06067. (860) 529-8655. Hartford suburban parish of 2,000 families seeks competent pastoral musician. Established adult/children's choirs, paid cantors. Should possess organ/keyboard skills, choral experience, and knowledge of the reformed liturgy. Present Allen organ to be replaced by pipe organ. Competitive salary and benefits. Send résumé/references to Music Committee at above address. HLP-5034.

DELWARE

Director of Music/Liturgy. St. Mary Magdalen Parish, 7 Sharpley Road, Wilmington, DE 19803. Phone: (302) 652-6800, fax: (302) 658-6806. Full-time position in 1,800-family parish responsible for directing choirs, scheduling liturgical ministers, 4 weekend liturgies, environment, and other duties. Requires knowledge of Catholic liturgy, keyboard/vocal/directing skills. Degree in music preferred. Salary negotiable. Contact Fr. Joseph Cocucci at above address. HLP-5005.

DISTRICT OF COLUMBIA


FLORIDA


GEORGIA

Choir Director/Liturgist/Administrator. St. Jude the Apostle Catholic Church, 7171 Glenridge Drive, Atlanta, GA 30328. Phone: (770) 394-3986; fax: (770) 399-7886. Full-time position for a parish of 1,800 families. Applicants should have music degree, experience in choral directing. Understanding of Catholic liturgy, demonstrated ability to work with adult volunteers, choirs of children and

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adults, clergy, and parish staff required. Salary commensurate with experience/training. Fax or mail credentials to Candee Elrod, Music Search Committee, at above address. HLP-5035.

ILLINOIS

Music Director. St. Michael Church, 315 West Illinois Street, Wheaton, IL 60187. Full-time position in large Chicago suburban parish. Responsible for direction of choirs, handbells, cantors; coordination of schedules; organist for weddings/funerals. Should have good knowledge of Catholic liturgy, collaboration skills. Competitive salary. Send résumé to Search Committee at above address. HLP-5010.

Director of Music/Liturgy. St. Mary Star of the Sea Parish, 6435 S. Kilbourn Avenue, Chicago, IL 60629. Fax: (773) 735-3894. Full-time position for 2,800-family parish requires experience in Catholic worship, excellent organ/piano skills, choral/cantor training ability, good vocal skills, thorough knowledge of liturgical music and liturgy. Degree in music/liturgy preferred. Send résumé to Ms Helen Gabel at above address. HLP-5001.

Director of Music. Our Lady of Loretto Church, 8925 S. Kostner Avenue, Hometown, IL 60456. Fax: (708) 424-7588. Full-time position for 1,400-family parish. Degree in music/liturgy preferred. Experience in Catholic worship with excellent organ/piano and directing skills, choral/cantor training ability, good vocal skills, and a thorough knowledge of liturgical music and liturgy. Send résumé and references to Rev. William A. Burke at above address. HLP-5028.

Director of Music and Liturgy. St. Mary Church, 302 Fisk Avenue, DeKalb, IL 60115. (815) 758-5432. Deeply spiritual parish of 1,500 families, with a balanced repertoire of traditional and contemporary music, seeks a full-time director of music and liturgy. Three choirs, Howell pipe organ, Technics digital piano. Bachelor's degree, experience with and knowledge of Roman Catholic liturgy and music required. Salary range $20,000-25,000; weddings/funeral extra. Send résumé/references to Search Committee at above address. HLP-5032.

INDIANA

Director of Worship/Music. Sacred Heart Church, 1840 East Eighth Street, Jeffersonville, IN 47130. Southern Indiana parish seeks full-time pastoral musician with BA in music/liturgy or equivalent to plan music, direct adult choir, train cantors, offer keyboard/organ accompaniment, serve on pastoral team. Send résumé to Sacred Heart Search Committee for DWMM at above address. HLP-5015.

IOWA

Director of Music. St. Francis of Assisi Church, 7075 Ashworth Road, West Des Moines, IA 50266. Full-time position requires BA in music or equivalent, knowledge of/appreciation of Catholic liturgy, vocal/keyboard skills. Responsible for liturgical planning, weekend liturgies, cantor and accompanists training, directing choirs. Salary commensurate with education/experience. Send

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rémé to Search Committee at above address. HLP-5014.

MARYLAND


Assistant Organist. St. John the Evangelist Church, 116 E. Second Street, Frederick, MD 21701. Fax: (301) 698-1832. 3,500-family parish, 1900 Möller organ (17 ranks). Candidate should possess good service playing skills; 2-3 weekly services; no choral accompaniment. Salary based on AGO guidelines. Mail or fax résumés to Mark Stotler, Music Director, at above address. HLP-5031.

MICHIGAN

Music Director. St. Joseph Catholic Community, 715 North Lapeer Road, Lake Orion, MI 48362. Suburban parish of 2,500 families in North Oakland County, MI, Archdiocese of Detroit, seeks experienced music director/organist/pianist to lead existing cantor program and choirs: mixed adult, men’s Gregorian chant, children, and resurrection. Rodgers organ (electronic) and Steinway grand piano. Competitive salary, benefits. Send résumé to Fr. Bernard Mullen at above address or phone: (248) 693-0440, ext. 200; fax: (248) 693-3724; or e-mail: research87@aol.com (Fr. B. Mullen). HLP-5025.

Director of Music Ministers/Worship Coordinator. Our Lady of the Woods Catholic Community, 21892 Gudith Road, Woodhaven, MI 48183. Full-time position available in parish 20 minutes south of Detroit. Well-paying with benefits package; requires organ/keyboards and vocal proficiency, directing choirs, coordinating liturgical ministers, and worship services. Catholic traditional and contemporary music. Send résumé to Fr. Richard Bartoszek, Pastor, at above address, or contact via phone: (734) 671-5101 or fax: (734) 671-2901. HLP-5026.


MISSOURI

Music Positions Available. There are several part-time and full-time positions available in the Archdiocese of St. Louis. Most are for organist-director of music with starting salaries from $15,000 to $35,000. Send résumé to Office of Music Ministry, Attn: Dr. John A. Romeri, Archdiocese of St. Louis, 4431 Lindell Boulevard, St. Louis, MO 63108, or call (314) 533-7662 for information. HLP-5002.

Director of Music/Liturgy. Our Lady of the Presentation Parish, 130 NW Murray Road, Lee’s Summit, MO 64081. (816) 524-3657. Full-time position in 2,700-

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family, progressive parish; responsible for directing choir and cantors, ministry training, wedding/funeral planning, liturgy planning committee, other duties. Requires knowledge of Catholic liturgy, keyboard/vocal/directing skills. Music degree preferred; salary negotiable. Contact Fr. Joseph Sharbel at above address. HLP-5021.

NEW JERSEY

Organist. St. Matthew the Apostle Roman Catholic Church, 87 Seymour Avenue, Edison, NJ 08817. (732) 985-5063. Part-time for 2,700-family parish. 3 or 4 liturgies/weekend, alternate Saturdays from the following: Saturday, 5:00 and 6:00 PM, and Sunday, 9:00 AM, 10:30, and noon. Rehearse Tuesday 5:30-6:30 and Thursday 7:30-9:30. 3-manual, 21 rank Ferragallo organ; wide-ranging repertoire; position available Sept. 1998. Contact Dan Mahoney at above address. HLP-5036.

NEW YORK

Music Director/Organist. St. Pius X Church, 90 Secor Road, Scarsdale, NY 10583. Full-time position responsible for 3 weekend Masses, adult and children’s choirs, CCD students’ music program, overseeing parish music program. Requires proficiency in organ/piano/voice, knowledge of Catholic liturgy. Job sharing will be considered. Competitive salary begins at $30,000. Weddings/funerals extra. Send résumé and salary requirements to Lucy Busco, 17 Myrtle Road, Scarsdale, NY 10583. HLP-5013.

NORTH CAROLINA

Director of Liturgy/Music. Holy Infant Church, 5000 Southpark Drive, Durham, NC 27713-9470. Full-time position responsible for overseeing total music/liturgical ministry program. Requires BA in relevant field although a master’s degree is preferred; solid background in liturgical theology, keyboard skills, and careful attention to detail. Professional salary/benefits. Send résumé, three references, salary history to Search Committee at above address. HLP-5008.

OHIO

Director of Liturgical Music. St. Paschal Baylon Church, 888 Rose Boulevard, Highland Heights, OH 44143. Fax: (440) 461-8222. Full-time position in 3,100-family parish requires thorough knowledge of Catholic liturgy. Responsibilities include directing adult and children’s choirs, coordinating liturgical music. Competitive salary. Send résumé to Search Committee at above address. HLP-5009.

Pennsylvania

Organist/Pianist. St. Basil Church, 8700 Brecksville Road, Brecksville, OH 44141. (440) 526-1686. Part-time position requires piano/organ skills and experienced knowledge of Catholic rite. Ability to sing a plus. Responsibilities include 4 Sunday Masses, special liturgies, adult choir rehearsals. Weddings/funerals extra. No meetings/directing/planning required. Contact Joe Guy at above phone number. HLP-5006.

WASHINGTON

Part-Time Music/Choir Director. Our Lady of the Lake Parish, 8900 35th Avenue, NE, Seattle, WA. Immediate opening for an enthusiastic part-time music/choir director for 800-family parish. Ability to lead congregation and/or choir, piano and computer competency are musts. Candidate must be knowledgeable and up-to-date with Catholic liturgy. Send inquiries to: Barbara Hill, 3517 NE 89th Street, Seattle, WA 98115. HLP-5019.

Director of Music. St. Louise Catholic Church, 141 15th Avenue, SE, Bellevue, WA 98007. Full-time position now open in diverse, 3,000-household, suburban Seattle parish. Responsibilities include coordinating music for multiple choirs at 5 weekend Masses plus directing 3 choirs. Requires liturgy experience, interpersonal and volunteer management skills, keyboard/conducting abilities. Competitive salary/benefits. Send résumé, audio tape, and references ASAP to Music Search Committee at above address. HLP-5020.

WISCONSIN

Director of Liturgy/Music. St. John Vianney Parish, 1245 Clark Street, Janesville, WI 53545. Phone: (608) 752-8758; fax: (608) 752-1970. Full-time position in active 1,300-family parish 30 miles south of Madison. Seeking individual to be able to play organ and piano as well as direct choirs. This person should have a working knowledge of Roman Catholic liturgy. Résumé/references to Fr. Michael Doro at above address. HLP-5030.

Miscellaneous

For Sale: Advent Booklet. Excellent for Advent Evening Prayer or 7-day Preparation for Christmas; 24-page booklet (5½” x 8½”). Music for “O” Antiphons, prophecies, canticle, plus dialogue prayers, intercessions, hymns. Single copy 50¢; fifty or more copies, 40¢ each. Music for prophecies $1; organ accompaniment $3.50. Handling & shipping additional. Order from Sr. Luella Dames, C.P.P.S., 204 N. Main Street, O’Fallon, MO 63366-2299. Phone: (314) 240-3420; fax: (314) 272-5031; e-mail: LDamesCPPS@aol.com. HLP-5022.

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The major benefit I received from this NPM Convention is... inspiration... renewal... reaffirmation... renewed hope in a time of great doubt... rejuvenation to continue working... spiritual uplift... sense of closeness to Christ... learning to appreciate myself as “gift”... a call to excellence... new questions... recharged batteries... renewed sense of the diversity of our faith... learning more about my Catholic faith... the opportunity to be in a group of like-minded, forward-thinking people who are dedicated to making liturgy meaningful... community through music... musical treats... the challenge to reach beyond being a “song leader”... reinforcement of ideas regarding liturgy preparation... assurance that our parish is on a “good path”... feedback... training... recognition that I need more practice... practical music suggestions and repertoire ideas... a lot of literature... handouts... vocal techniques... cantor in-service... new ideas... the DMMD Organ Institute... Standards in Repertoire... Music Educator Institute... valuable techniques for directing my youth choir... opportunities to develop hands-on skills at keyboard... a deeper knowledge of the eucharistic prayer... the opportunity to come together with other music educators working in Catholic schools... dialogue about improving Chapter effectiveness... invigorating major presentations... general session speakers who were marvelous and challenging without being boring... hearing people with a vision of the church and our ministry who also understand where we’ve been and where we need to go... being surrounded by and learning from professional musicians... Yellowstone... the joy of singing... learning how to ring handbells... opportunities to interact with those who lead our organization... praying with musicians... the Convention eucharist (best I’ve experienced at an NPM Convention)... prayer experiences... music beautifully performed... evening concerts... quality organ/choral/assembly music... seeing products at the exhibits... growing closer to my parish staff... the joy of seeing pastoral friends... discovering new colleagues... meeting cool new people... exposure to the varieties of approach among pastoral musicians... hospitality... exposure to NPM (my first year)... the NPM circle of friends... learning that all of this exists... the whole experience... strength for the journey... a desire to take a different road home... a renewed desire to find the $ to come to the next NPM Convention.

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