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In This Issue . . .

We provide a suggestion for celebrating "the first day" of the new millennium and the Year of Jubilee: Open the closed doors of the Church and sing a Te Deum.

Somehow, the suggestion made in this issue to open the doors of the Catholic Church seems more and more appropriate, even to the point of becoming a "political" gesture. In the life of the psyche, sickness is often identified with "getting stuck," "fixed" at one or another point of development. The Catholic Church these days somehow seems to be getting "stuck." I'm not sure whether it is the figure of the aging Pope which creates a feeling of a family waiting for death to occur, without speaking much about death, or whether it is a case of the church as a social institution stuck in the general malaise at the end of the century, as we anticipate a new burst of energy to come with the new era. Maybe it is a local influence, coming from the secular culture of the United States: the political climate of the past two years of the embattled president. Maybe it's the United States that is somehow "stuck." Still, whatever the cause for this feeling, the proposal to create a simple ritual gesture of opening the doors of the Catholic Church to the new millennium seems ever more appropriate.

The Catholic Church needs to rekindle its enthusiasm for its catholicity, for its willingness to welcome all to the table. The interest in ecumenism seems to be treason; in fact, our attitude toward the other Churches and other religions seems to be sinking back into a preconciilar hardness. One recent example will suffice to make my point. Ending four hundred years of division and misunderstanding, after thirty years of intense discussion, leaders of the Lutheran World Federation and the Pontifical Council for Promoting Christian Unity in June 1998 finally signed the Joint Declaration on the Doctrine of Justification. This statement prepares the way for the removal of the joint excommunications proclaimed centuries ago by both the Lutheran Church and the Roman Catholic Church, and it paves the way for the eventual possibility of organic unity between Lutherans and Roman Catholics. This is a momentous step taken by both Lutherans and Roman Catholics. Yet the announcement of this major development hardly made a "sound bite" in the Catholic press, and its meaning seems to have totally evaded ordinary Catholic consciousness. It certainly seems that the Catholic Church needs to rekindle its enthusiasm for opening its doors.

In this issue the Pope's address to the Bishops of the Pacific Northwest emphasizes the meaning of full, conscious, and active participation. "Full participation . . . means that every member of the community has a part to play in the liturgy . . . Active participation means that, in gesture, word, song and service, all the members of the community take part in an act of worship, which is anything but inert or passive . . . Conscious participation calls for the entire community to be properly instructed in the mysteries of the liturgy, lest the experience of worship degenerate into a form of ritualism." These are words that can keep us from getting stuck and return us to an enthusiasm for "full, conscious, and active participation." Let's hope that the invitation suggested by Pope John Paul II does not fall on deaf ears.

In this issue, we suggest the singing of the Te Deum. The text of the Te Deum, like the "text" of Christianity itself, is "not the story of what we have done for God but of what God has done for us . . . Despite its extraordinary place in the history of Western music and culture, the complete text of the Te Deum has become for most lay Roman Catholics of our day an undiscovered treasure" (Finn). The celebration of the first day of the new millennium is the perfect place to introduce or re-introduce the Catholic Church to the great heritage of this hymn text (and tune).

So in this issue, we propose that every member of NPM begin preparing for the celebration of the first day of the new millennium in your parish by rekindling your enthusiasm for "full, conscious, and active participation" with the opening of the doors of your parish church and the singing of the Te Deum. Let's get unstuck!

VCF

February-March 1998 • Pastoral Music
Contents

Readers' Response 5  Association News 7

FOR CLERGY & MUSICIANS
Rediscovering the Penitential Psalms 13
BY PAUL J. SCHLACHTER

Time and Te Deum

THE RENEWAL IN THE NEXT MILLENNIUM
The Purpose of All Our Worship 17
BY POPE JOHN PAUL II

SUGGESTIONS FOR DECEMBER 31, 1999
Open the Door and Sing Te Deum 20
BY VIRGIL C. FUNK

Te Deum: The Jubilee Canticle 23
BY PETER C. FINN

"Let There Be Sung . . . Te Deum" 27
BY J. MICHAEL THOMPSON

Known by the Calendars We Keep 31
BY J. NEIL ALEXANDER

A Monastic Geography of Time 36
BY R. KEVIN SEASOLTZ, OSB

Reviews 39  Psalms of Lent 47
Hotline 51  Welcome, New Members 56
Calendar 60  DMMD: Professional Concerns 63
Music Industry News 66

Cover: The Holy Door at the Pilgrim Shrine Church in Kevelaer, Germany.
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A Note of Gratitude

This is a note of gratitude ... to thank you for announcing the new Summer Program of Church Music and liturgy at Saint Joseph’s College in Rensselaer, Indiana (Association News, August-September 1998 Pastoral Music) It is definitely an answer to my prayers. This wonderful campus offers great courses that enable you to obtain a certificate, a bachelor’s degree, or a master of arts in church music and liturgy, or just be an auditor. This campus is only two hours away from Chicago, and it is easily accessible by bus or train from O’Hare Airport.

I was able to meet students ranging from 22 to 55 years old, who came from many parts of the United States. I was the only Canadian there this summer, but I do hope to see other Canadians there next summer. The sharing of each pastoral musician’s experience was very enriching! Having been a parish choir director for more than twenty years, I greatly benefited from the classes and choral expertise of the knowledgeable Jon William Gray. As a summer school choir we sang at the NPM Regional Convention in Grand Rapids, Michigan.

Thanks also to two wonderful Benedictine sisters, Marilyn and Charlotte, I feel liturgical and musically renewed, as they really know the meaning of good liturgy. The Rensselaer community spirit is quite extraordinary, as were the various forms of liturgy that we experienced. I am looking forward to returning to Rensselaer next July, and I invite anyone interested in knowing more about this summer program to contact me at St. Boniface Cathedral, Winnipeg, Manitoba, by phone: (204) 237-3063; by fax: (204) 231-1205; or by email: Vermetj@icenter.net.

Jeanine Vermette, SNM
Winnipeg, Manitoba

Do You Know Anything?

Do you know anything about music education in Catholic schools in the first half of this century? I am researching the history of music education in Catholic Schools in the United States, with a focus on the Ward Method, for a Ph.D. dissertation in music education from the University of Massachusetts, Amherst. If you taught music, especially chant and/or the Ward Method, or know someone who could provide oral or written historical information about these topics, please contact me. I would also be grateful for any other references or information you might have with regard to materials, articles, letters, programs, and other resources that would shed light on Catholic music education history, the teaching of chant, and the Ward Method.

You may reach me at my e-mail address: RRBunbury@aol.com; or write to me at St. Theresa Parish, 10 St. Theresa Avenue, West Roxbury, MA 02132. Music office phone: (617) 325-1300, ext. 126; fax: (617) 325-0380.

Richard R. Bunbury
West Roxbury, MA

Responses Welcome

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

Mark your Calendar Now

The Pittsburgh Convention, July 12-16, 1999, is going to be spectacular. Never has so much preparation gone into a National Convention, and never has a local committee been more excited and more prepared to provide the NPM delegates with the Convention of a lifetime.

The title, “Now is the Acceptable Time,” is taken from Paul’s teaching on reconciliation in 2 Corinthians; it provides NPM delegates the opportunity to reflect on the theme of reconciliation which is so needed in this last year of the twentieth century. As Paul so beautifully explains, “God, in Christ, is reconciling the world to himself, and he has entrusted the message of reconciliation to us. In Christ’s name, be reconciled to God. In all we do, we strive to present ourselves as ministers of God.”

The first day, Monday, will begin with a new approach to Expo Day: We highlight what’s new in our field. Representatives of the music industry will present a series of lively demonstrations of new products in liturgy and music, everything from computer programs for planning, filing, and composing music to a new Simple Kyriale; from new breakthroughs in electronic organ development to new techniques for teaching guitar. Each presentation will feature the best thinking of the music industry, and the presentations will include everything except repertoire. Next, on Monday, you will delight in four featured events.

And then the Convention will officially open. Rev. Michael Joncas sets the theme: “Now” is the acceptable time for reconciliation. This presentation leads directly into the NPM Members Meeting, which will take place in two parts: first a meeting by Section and then a meeting in Plenum Session. Supper will be preceded by social hours sponsored by various groups. The first day of the Convention will end with the local NPM members providing a festival welcome to the City of Pittsburgh and a brief gathering by states for planning the state get-togethers later in the week.

The second day, Tuesday, begins with morning prayer, followed by Rev. Gerard Sloyan speaking on the importance of role of the Bible in our liturgy. Father Sloyan has been deeply influential in the North American Liturgical Movement and is a past president of The Liturgical Conference. A true authority on the relationship of Bible and liturgy, his presentation alone will be well worth attending the entire Convention.

There will be thirty-five “Breakout Sessions” on Tuesday morning to choose among and forty-two sessions in the afternoon. Institutes, workshops, showcases, and musical opportunities will make the choice a difficult one, for there is something for everyone connected with Church ministry in these offerings.

In the evening, four performances will take place at 7:15, and they will be repeated at 9:15. There will be ritual demonstrations led by Marty Haugen and Elaine Rendler; there will be special programs of music from the Eastern Rites; and there will be an organ performance with small orchestra with John Balka and Ann Labounsky. Again, we will face additional difficult—but beautiful—choices!

Wednesday, the third day of our Convention, begins with morning prayer and a demonstration-presentation of “Music That Reconciles,” designed and presented by Rev. Edward Foley, CAPUCHIN. Father Foley is a professor at Catholic Theological Union in Chicago and is one of the leading scholars of musical liturgy in the United States.

After morning and afternoon sets of breakouts that offer more than eighty sessions to choose among, participants can elect to attend either a Byzantine Vespers Service or the Sacrament of Anointing.

In the evening, a special one-hour concert by the world-famous Chanticleer a cappella singers (offered twice) has been arranged at Heinz Hall, the major musical performance hall in Pittsburgh, just for NPM. You’ll have two choices for scheduling your evening. One group will have the opportunity to attend the Vespers or Anointing, go to supper on their own, and then attend the concert performance beginning at 8:30. There will be Taizé-style prayer after the concert. Or you might want to join a second group, who will attend the Vespers or Anointing, go to the first performance of Chanticleer at 6:30, and board the Gateway Clipper to eat supper aboard the cruise.
ship. This group will miss Taizé prayer, but nothing else. Either way, you'll have a delightful evening.

**Thursday** will begin with morning prayer followed by “Relationships in Our Church and through our Churches” by Dr. Marva Dawn, author of *Reaching Out Without Dumbing Down*. Marva is new to NPM Conventions. She is a graduate of the University of Notre Dame, a theologian, and educator for Christians Equipped for Ministry in Vancouver, WA. She is also an adjunct professor of spiritual theology at Regent College, Vancouver, BC. Dr. Dawn will speak about the need for reconciliation among the Churches and between people. The call to reconciliation should begin to get very personal at this point.

After another round of morning and afternoon breakout sessions (again more than eighty to choose from), the afternoon will be topped off with special choral performances led by Richard Proulx and Antoine Oomen, both extraordinary choir directors.

As always, the highlight of any NPM Convention is the celebration of the eucharistic liturgy, with all the Convention delegates as full, conscious, and active participants. It is a special moment in the lives of all who minister.

On **Friday**, the NPM Awards Breakfast will provide an opportunity to honor and recognize those members of the Association who have distinguished themselves throughout the past year and an occasion to present NPM's highest honor, the Jubilate Deo Award. This year's recipient is Cardinal Roger Mahony, Archbishop of Los Angeles, whom we honor especially in recognition of his pastoral letter on the liturgy, *Gather Faithfully Together*.

Cardinal Mahony will then speak to all participants in the Convention's closing address “To Reconcile God’s People: the Gift and the Task.” Speaking from his own experience, Cardinal Mahony will challenge us to become the practical ministers of reconciliation envisioned by St. Paul.

And, of course, throughout the week there will be meetings, opportunities for talking and sharing stories, and many chances to experience the wide range of repertoire so characteristic of an NPM Convention.

Mark your calendar now: This Convention will be alive with the spirit of our times and will provide every delegate a real shot in the arm. It is not too early for the clergy to encourage their musicians to take part in this necessary event. And, likewise, Christmas is a perfect time to give the pastor a gift, by inviting the pastor and all the clergy to attend the NPM Convention. There will be a wide range of programs for the clergy—and not only for those members of the clergy who can sing! Make the invitation today.

**Singers Needed**

Just before the National Convention begins, on July 10-12, we will join with the Choristers Guild to celebrate their fiftieth year of service with several special programs for children’s choirs. Adult NPM members are invited to submit their application to participate in the first NPM Honors Choir (see advertisement on page 54). Singers will also be needed for the Antoine Oomen Choir to sing the English-text version of the music of the Dutch Church. Watch for an additional invitation to join this choir.

**Young Organists: Complimentary Registrations Available**

The Young Organist Committee of the NPM Section for Organists is offering a pre-Convention Master Class. Participants will have the opportunity to work with a master teacher, and selected participants will be offered a chance to play a prelude for a Convention event. A limited number of complimentary registrations for the Pittsburgh National Convention is available to young organists who are accepted into this master class. For details, contact: Mr. Steven K. Shaner, Chairman, Young Organists Committee, St. Joseph Parish, 1020 Kundek Street, Jasper, IN 46546. The deadline for taped submissions is February 15, 1999.

**Members Update**

**Still Growing**

Nearly two hundred new members have joined the Association in the six months between May and October (see the list beginning on page 56 of this issue). With the addition of these new members, the Association has grown to its largest size in several years, with about 9,400 members and subscribers in North
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America and in nations around the globe. NPM has truly become a worldwide resource for the advancement of musical liturgy.

Keep in Mind

Charles N. Meter, president of the American Federation of Pueri Cantores for thirty-two years, died at the age of 87 on October 6, 1998. Msgr. Meter, a priest of the Archdiocese of Chicago, was one of the founding members of the American Federation in 1953. After his ordination in 1936 and additional studies at the Pontifical Institute of Sacred Music in Rome, Father Meter became director of music for the archdiocese in 1939, as well as teaching music at Quigley Seminary and conducting the Cardinal’s Cathedral Choristers at Holy Name Cathedral. While he was in the process of forming and directing the U.S. branch of Pueri Cantores, founded initially to promote boy’s choirs but now a promoter of children’s choirs, Father, later Monsignor, Meter served at Holy Name and at St. Joseph Church, Wilmette. William Ferris, conductor of the William Ferris Chorale, and the late Bishop John R. Keating of Arlington, VA, who had served until his death as the episcopal moderator of the American Federation, were both boy choristers in Monsignor Meter’s choirs.

We pray: God of our ancestors in the faith, look kindly on your servant, Charles Meter, who sought to bind children to you through the gift of music. Bring him, and all who teach children to sing your praises, to our heavenly home where the saints dwell in peace.

Meetings & Reports

From Words to Deeds

In October, the Committee on Women in Society and the Church, a committee of the National Conference of Catholic Bishops, released the statement From Words to Deeds: Continuing Reflections on the Role of Women in the Church, which encourages all church leaders to accept and act on the Church’s teaching regarding the equality of all believers. The statement, approved for publication by the NCCB Administrative Committee, particularly calls on lay, clergy, and religious leaders to promote the rightful place of women in church leadership as well as the importance of collaboration between women and men. This is the first time, in a document by the American bishops, that the notion of such collaboration has been discussed in detail. The new document states: “For the Church, collaboration is not an option; it is the way that mature Christians express their unity in Christ and work together to accomplish his mission in the world.”

In addition to offering practical steps toward developing a collaborative mindset, and encouraging the use of inclusive language “where permitted,” the document urges that women be promoted to church positions of responsibility and influence: “We assume that all roles in the Church are open to women, unless otherwise stated by canon law.”

The full text of From Words to Deeds, as well as a pastoral resource packet to implement some of the suggestions, is available from USCC Publications (1 [800] 237-8722), as is the text of the bishops’ 1994 pastoral reflection on women, Strengthening the Bonds of Peace, prepared in response to Pope John Paul II’s apostolic letter on ordination, Ordinatio Sacerdotalis.

1998 FDLC Position Statements

During the October National Meeting of Diocesan Liturgical Commissions, co-sponsored by the Federation of Diocesan Liturgical Commissions (FDLC) and the NCCB Committee on the Liturgy, three position statements and two “resolutions of immediate concern” received approval by the voting participants.

Since the topic of the national meeting was youth and liturgy, two of the position statements concern collaborating with youth ministers to improve participation of young people in the liturgy. One commends the National Federation of Catholic Youth Ministers for the publication of its statement From Age to Age: The Challenge of Worship with Adolescents (see Pastoral Music 22:4 [April-May 1998]); the other encourages diocesan worship offices and liturgical commissions to work with diocesan youth ministers “in affirming the liturgical and musical principles of the Church’s official documents” as they work together “to invite, prepare, and incorporate the gifts of youth” in worship and to avoid those practices at Sunday Mass “which consistently separate youth from the parish assembly.”

Two other statements concern the matter of Sunday celebrations in the absence of a priest (see Pastoral Music 20:3 [February-March 1996]) and the proliferation of weekday communion services in place of daily Mass. A position statement asks the Bishops’ Committee on the Liturgy to improve the ritual book for such celebrations by providing an expanded set of pastoral, theological, and liturgical notes; by clarifying the distinctions among Sunday celebrations of the liturgy of the word, Sunday celebrations of the hours, and the Rite of Holy Communion outside of Mass; and by including more recently approved translations of the liturgical texts. A statement of concern notes that weekday communion services are proliferating “without sufficient theological and pastoral reflection,” and it observes that the practice is becoming so widespread, without much direction from the bishops, that it may soon be “difficult to correct established inappropriate practices.”

A final statement of concern notes that the recent approval of the English translation for the weekday section for the revised Lectionary for Mass involved “an irregular procedure that suspended the established collegial process of the NCCB” and called into question “the integral mandated role that ICEL has played for decades in the preparation of ritual texts.” Fearing that similar actions might be involved “in the review of the

Membership Services Director Needed for the National Association of Pastoral Musicians

NPM is seeking an individual to work full-time at the National Office in Washington, DC, to develop, promote, and sustain the Association’s membership. Responsibilities include working with NPM Chapters, DMD, RMM, and the MusEd Division, Standing Committees, and NPM certification programs. Some travel may be required. Send résumé and salary requirements by December 30, 1998, to: Peter M. Ghiloni, Deputy Director for Operations, NPM, 225 Sheridan Street, NW, Washington, DC 20011-1452. Fax: (202) 723-2262.
revised *Sacramentary,* the delegates called for "continued support and encouragement" of the ministry and work of ICEL and urged that the U.S. bishops "continue to support and utilize the solid scholarship, pastoral commitment, open consultation, and admirable collaborative efforts with other English-speaking conferences of bishops that are characteristic of ICEL's ministry."

**New at Sacred Music**

Dr. Kurt Potterack has assumed the editorship of *Sacred Music,* the journal of the Church Music Association of America, which traces its heritage to *Caecilia,* published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster,* published by the Society of St. Gregory since 1915. Since 1975, the journal has been edited by Rev. Msgr. Richard J. Schuler as "completely a volunteer undertaking."

The Rev. Dr. Robert Skeris, who teaches at Christendom College in Virginia, has been elected the new president of the Association, pledging to continue work on the Association's "common goal": "the cultivation and promotion of artistically valid and hence pastorally effective *musica sacra* within the Divine Liturgy in faithful accord with the opposite norms of competent ecclesiastical authority."

**New President at Interlochen**

Edward J. Downing was named in October to be the sixth president of the Interlochen Center for the Arts, home of the Interlochen Arts Academy, an outstanding fine arts boarding high school; the Interlochen Arts Camp, the world's oldest successful summer arts program; the Interlochen Arts Festival; and Interlochen Public Radio. The 1,200-acre campus is sixteen miles southwest of Traverse City in northern lower Michigan. Mr. Downing, who has been on the Interlochen staff since 1978, has been serving as acting president since September.

**Singers Wanted in Chicago for Mozart Requiem**

Musicam Sacram, a new volunteer choral group in Chicago, is looking for singers to perform Mozart's *Requiem Mass* on Sunday, January 24, 1999, at 3:00 PM at St. Josaphat Catholic Church. Rehearsals will take place on Sundays, January 3, 10, and 17. For audition information, call (773) 465-2568.

**Puori Cantores Planning for Rome Jubilee Celebrations**

Fifteen American children's choirs will be participating with the International Federation Puori Cantores as part of the celebration of the Great Jubilee of the Year 2000 in Rome. The thirtieth international congress of Puori Cantores, an association dedicated to the development of children's choirs, will take place from December 28, 1999, to January 2, 2000. For additional details, contact: Mr. Patrick Flahive, President, American Federation of Puori Cantores, 5344 Homerest Avenue, Azusa, CA 91702. Phone: (626) 812-0433; fax: (626) 812-0433.
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December-January 1999 • Pastoral Music
Through baptism we have been freed from the dominion of sin and been given a share in the “freedom of the glory of the children of God” (Romans 8:21). Why, then, do we so often seem to prefer bondage to the freedom offered by the Creator? Why, in the face of such love and generosity, do we who call ourselves “believers” remain so unloving, so selfish, so full of violence and disregard for others? When will we accept full responsibility for our actions? And, once we affirm that responsibility, what else must we do to show that we are ready to keep faith once more with ourselves, with others, and with God?

Psalms and Repentance

During centuries of earnest debate and ceaseless prayer, the church has struggled to answer such recurring questions: Why do believers fail to live the faith? What should be done with “backsliders”? When should the church accept sincere repentance? How should we ritualize the answers to such questions?

There are traces of a practice of public separation of the gravest offenders and public reconciliation with the community as early in our history as 1 Corinthians 5:5 and Matthew 18:17. The author of the Pastor of Hermas (early second century) wrote of the possibility of a definitive remission of serious sin committed by a Christian after baptismal initiation. We can also read of the later development of penitential and reconciliatory practice in the works of Cyprian and other early church teachers, especially in documents following the mass apostasies under threat of persecution in the third century. These documents emphasized two public events: exomologesis (acknowledgment of sin) and an accompanying penitentia (atonement for sin). By these acts, a sinner was led through a harrowing cleansing process of separation from the community and eventual reconciliation. Unfortunately, due to the shame and lifetime penalty attached to those who underwent this public rite, most offenders delayed taking this step until they reached the point of death.

From early in the church’s ritual life, the texts of the Psalter were adopted to embody and shape the prayer of Christian communities. It is not surprising, then, that when the church looked for texts to express the meaning of exomologesis and penitentia, it turned to the Psalter to find prayers most suitable for penitents. In the mid-sixth century, Flavius Magnus Aurelius Cassiodorus Senator, a Roman official who later became a monk, identified seven of the psalms as “penitential.” In our current numbering system, Cassiodorus named Psalms 6, 32, 38, 51, 102, 130, and 143 as texts appropriate for penitents; these psalms may also have been integrated into the penitential rites practiced by Christians in Rome or in southern Italy. By the mid-seventh century, these psalms were explicitly included in a revision of the Gelasian Sacramentary, and references to their use in penitential rites increased over the following centuries.

These seven psalms, of course, are by no means the only Scriptures (or even the only psalms) to address sin and repentance. The Jewish tradition which Christians inherited kept before its eyes a keen awareness of God’s “anger” or rage (esp), as a fitting response to violations of the holy covenant. Physical illness and moral adversity were linked to rebellions against and betrayals of God. But certain psalms were found to express more pungently than other texts the effects of sin on the sinner as well as the steps in the process of awareness and conversion. Perhaps because the number seven came to symbolize divine pres-

Psalm 6: Rebuke Me Not

An individual lament that prayers for healing. Images include rapid shifts in focus; bursts of intense pain; terror at the immensity of death (“How long?” “Save my life!”); grief (“My bed is drenched with my tears”); and newfound courage (“God has answered me”). The mood is one that recognizes the singers’ defenseless state. In our desperation we cry out to God; we protest our separation from the assembly of the living. As Christians, we might sing this psalm with the recognition that, through the Incarnation, even God suffers by our death, especially in the planned genocides of our century such as the Holocaust, the slaughter of the Armenians, Bangladesh, and the “ethnic cleansings” in Rwanda and Bosnia.

Sing this psalm as a lament, with intensity. Sing to make God realize (and to make ourselves aware) that something vital is at stake. Sing it at times of urgency, whether these are periods of serious personal illness or an emerging community crisis.

Psalm 32: Come to Your Senses

This is actually a “wisdom” psalm, one that intends to teach an important lesson, composed as a hymn of thanksgiving. Images suggest a process of conversion, from dissimulation to anguish, then to confession, forgiveness, and new life with God. The mood suggests a joyous invitation to the whole community to join in an act of repentance that leads to new life. For Christians, it might evoke the story of the forgiving father welcoming his prodigal son. Think of an inclusive church singing freedom songs.
ence and, thus, perfection, a group of seven psalms was identified as expressing most perfectly the meaning of penance.

With their expressive descriptions of personal anguish and guilt, these psalms served ideally the purposes of an emerging rite in which the whole church, penitents as well as the faithful, prostrated themselves with loud groans and tears to implore God's pardon. By the mid-seventeenth century, that rite had crystallized into a forty-day period of prayer and fasting known in Latin simply as Quadragesima ("The Fortieth" [day before Easter] or "The Forty") and in English as "Lent." In some places, this period began for penitents with a ceremony of expulsion from the sanctuary on Ash Wednesday, and it ended with reconciliation during the Mass of the Lord's Supper on Holy Thursday, during which the bishop and the clergy chanted the penitential psalms over the now healed and reunited assembly. Early in the tenth century, in his Synodal Cases and Church Discipline, Regino of Prüm reported just such a ritual, in which the bishop denounced the penitents' sins "with groaning and repeated sighs."

Besides their use in cathedral penitential rites, these psalms were also prayed as a unit by monks throughout western Europe. By the end of the tenth century, they were being chanted in monasteries daily after the liturgical hour of prime (that is, at 6:00 AM, or about dawn). During the middle ages, numerous devotional works on the penitential psalms were composed for the use of clergy and laity. With the gradual decline in the practice of public penance, however, and certainly by the time of the suppression of this rite in the sixteenth century, the penitential psalms as a unified set of prayers eventually fell out of use in Christian churches. But these texts continued to influence spiritual revivals, and commentaries on the "penitential psalms" have even been written in the twentieth century.

The Penitential Psalms Today

Currently, only Psalms 51 and 130 are sung with any frequency at eucharist or during reconciliation. The Rite of Penance lists four of the penitential psalms as possible texts for public reconciliation (32, 51, 130, and 143); and the Pastoral Care of the Sick lists three of the psalms as possible texts for anointing and viaticum (6, 102, and 143). But each of the

Sing this psalm spiritually, to a quick and upbeat tune. Sing it at any service of reconciliation, especially when children and adults are first being initiated into this rite.

Psalm 38: You Are Angry

An individual lament that connects suffering with sin, this psalm offers a litany of torments and discomforts: Powers of sight, hearing, and speech fail us; our adversaries lie in wait. The mood is heavy, oppressive; there is a driving beat to the text that expresses the sense that our world is crumbling around us. We struggle with a vicious habit, unable to let it go. We know the cause of our suffering ("Lord, you are angry"), but that only heightens the tension in this text.

Sing this lament with a restless abandon of someone searching for help. Sing it at times of retreat, group therapy, or personal testimony about some radical change that people must make in their lives.

Psalm 51: Fountain of Mercy

The "historical heading" in the Psalter sets this individual lament at the time of David’s repentance after his adultery with Bathsheba. As we sing "sin" (rebellion, offense, betrayal), we also sing "mercy" (superabundant love). The cleansing power of water suggests spiritual as well as physical renewal. We enter the courtroom to be charged and sentenced, but we leave it singing songs of gladness. The mood is one of acceptance of our guilt. We plead for God’s help to change our ways, for we know we can’t achieve this change alone. So we ask God to be present with helping actions—"teach," "reshape," "confirm."

Sing this psalm with hope for conversion and new life. The final verse, updated in this setting, reminds us that all God’s people need renewal. Sing it for reconciliation and at services of radical conversion—adult initiation, vows or the renewal of vows, confirmation, and the eucharist. Sing it at dialogues between estranged factions of a church and at ecumenical and interfaith services, especially those that bring together Christians and Jews.

Psalm 102: Hear My Prayer

This individual lament during a time of dangerous sickness has been adapted for communal use. Its images are of time’s passage (hour, days, years, ages) and of the end of life (dissolve like smoke, withered grass, evening). The mood reflects the ancient heading in the Psalter: “The prayer of someone who is faint and pours out complaints to the Lord.” We feel resigned to the inevitable and isolated from others, but our lament becomes a redeeming prayer when we share it with God and learn to see this terrible moment as God sees it.

Sing this text in a plaintive but resigned tone, repeating the opening verse as an antiphon, calling on God to accompany us. Sing it in times of serious illness and imminent death.
seven penitential psalms, in its own way, can help us live out our lives as an ongoing cycle of conversion and re-orientation to God. Though Lent (and, to some extent, Advent) is the time during which we give special focus to this process, we need not exclude these psalms from our prayer at other times in the church year.

The psalms give us words to describe and shape our individual journeys of conversion and offer communal responses to the crises of spirit that we encounter as a community, parish, or diocese. They also bring us closer to our Jewish sisters and brothers, the people who first taught us about the God of anger and mercy, the ones who composed the inspired words that we use to express our faith.

The current Rite of Penance emphasizes the goal of reconciliation as the purpose of our confession of sin, and it requires a visible sign of God’s forgiveness in the imposition of hands (to the extent that this gesture is possible) over the head of the penitent. The rite clearly differs from earlier rituals that emphasized penance, which gave the sacrament its name. But penance is still needed in our church and in our world. If we truly seek to confront the need to grieve and repent of our most serious acts of betrayal of God and our neighbor, as a church in need of renewed conversion, to that same extent we will rediscover opportunities to sing once more these penitential psalms, either as individual prayers or as a group of texts brought together for a single service of repentence.

Along with this historical article, therefore, I have offered a brief commentary on the images and mood of the penitential psalms, as well as some suggestions about how and when to sing them. I have also included two musical examples of my own settings of these psalms—the two penitential psalms used most frequently in our eucharist and our penitential practice: Psalms 51 and 130.  

Notes


2. [Editor’s Note] The so-called Gelasian Sacramentary is actually a compilation of Mass formularies and other texts collected, written, and edited in the Frankish kingdom of Charlemagne. The collection, officially titled Liber sacramentorum Romanae ecclesiae anni circuli (Book of the Sacraments of the Roman Church through the Year), is probably based ultimately on a sacramentary used in Roman churches or a smaller collection that had been circulating in Gaul. The title “Gelasian” was given to the book by L. Muratori in 1748 because he thought it was the book of formularies written by Pope Gelasius I. As one author notes, “While Pope Gelasius did write Mass formulas, he did not write these.”

3. Other psalms that speak of sin and penitence include Psalms 25, 79, 90, 103, and 107. These psalms have also been used frequently by the church in Lenten observances and penance rituals.

4. Similar sets of seven related elements include, of course, the seven sacraments but also the seven deadly sins, seven works of mercy, and seven means of obtaining forgiveness for sins.

5. These excerpts come from two scores in the author’s collection Repentance Songs, copyright © 1998.

6. Because my setting of the psalm uses such a dance rhythm, I have chosen to set a Spanish translation of this text.
Prayer

of His Holiness Pope John Paul II
for the Third Year of Preparation
for the Great Jubilee of the Year 2000

God, Creator of Heaven and Earth,
Father of Jesus and our Father:
Blessed are you, Lord, Father in heaven,
who, in your infinite mercy,
stood down to us in our distress
and gave us Jesus, your Son, born of woman,
to be our Savior and friend, our brother and redeemer.
We thank you, good Father,
for the gift of the Jubilee Year;
make it a time of favor for us,
the year of a great return to the father’s house,
where, full of love, you await your straying children
to embrace them in your forgiveness
and welcome them to your table,
in their festive garments.
We praise you, Father, forever!

Father most merciful, during this Holy Year
may our love for you and for our neighbor
grow ever stronger:
may Christ’s disciples promote justice and peace;
may they proclaim the Good News to the poor;
and may the Church our Mother direct her love
especially to the little ones and the neglected.
We praise you, Father, forever!

Father of justice, may the Great Jubilee be the fitting time
for all Catholics to rediscover
the joy of living by your word and obeying your will;
may they know the goodness of fraternal communion,
as they break bread together
and praise you in hymns and inspired songs.
We praise you, Father, forever!

Father, rich in mercy, may the holy Jubilee be
a time of openness, of dialogue and encounter,
among all who believe in Christ
and with the followers of other religions:
in your immense love, be bountiful in mercy to all.
We praise you, Father, forever!

O God, Almighty Father, as we make our way to you,
our ultimate destiny, may all your children experience
the gentle company of Mary most holy,
image of purest love, whom you chose to be
Mother of Christ and Mother of the Church.
We praise you, Father, forever!

To you, Father of life, eternal source of all that is,
highest good and everlasting light,
be honor and glory, praise and thanksgiving,
with the Son and with the Spirit,
for ages unending. Amen.

Time and

Te Deum
The Renewal in the Next Millennium

The Purpose of All Our Worship

BY POPE JOHN PAUL II

With fraternal love in the Lord I welcome you, the Pastors of the Church in the Northwestern United States, on the occasion of your ad limina visit. This series of visits by the bishops of your country to the tombs of the Apostles Peter and Paul, and to the Successor of Peter and his collaborators in the service of the universal Church, is taking place while the whole People of God is preparing to celebrate the Great Jubilee of the Year 2000 and enter a new Christian millennium. The two thousandth anniversary of the birth of the Savior is a call to all Christ’s followers to seek a genuine conversion to God and a great advance in holiness. Since the liturgy is such a central part of the Christian life, I wish today to consider some aspects of the liturgical renewal so vigorously promoted by the Second Vatican Council as the prime agent of the wider renewal of Catholic life.

To look back over what has been done in the field of liturgical renewal in the years since the Council is, first, to see many reasons for giving heartfelt thanks and praise to the Most Holy Trinity for the marvelous awareness which has developed among the faithful of their role and responsibility in this priestly work of Christ and his Church. It is also to realize that not all changes have always and everywhere been accompanied by the necessary explanation and catechesis; as a result, in some cases there has been a misunderstanding of the very nature of the liturgy, leading to abuses, polarization, and sometimes even grave scandal. After the experience of more than thirty years of liturgical renewal, we are well placed to assess both the strengths and weaknesses of what has been done, in order more confidently to plot our course into the future which God has in mind for his cherished People.

The Challenge Is to Move beyond Misunderstanding

The challenge now is to move beyond whatever misunderstandings there have been and to reach the proper point of balance, especially by entering more deeply into the contemplative dimension of worship, which includes the sense of awe, reverence, and adoration, which are fundamental attitudes in our relationship with God. This will happen only if we recognize that the liturgy has dimensions both local and universal, time-bound and eternal, horizontal and vertical, subjective and objective. It is precisely these tensions which give to Catholic worship its distinctive character. The universal Church is united in the one great act of praise; but it is always the worship of a particular community in a particular culture. It is the eternal worship of heaven, but it is also steeped in time. It gathers and builds a human community, but it is also “the worship of the divine majesty” (Sacroconatum Concilium [Constitution on the Sacred Liturgy], 33). It is subjective in that it depends radically upon what the worshipers bring to it; but it is objective in that it transcends them as the priestly act of Christ himself, to which he associates us but which ultimately does not depend upon us (SC, 7).

After more than thirty years of liturgical renewal, we are well placed to assess both the strengths and weaknesses of what has been done, in order more confidently to plot our course into the future.

This is why it is so important that liturgical law be respected. The priest, who is the servant of the liturgy, not its inventor or producer, has a particular responsibility in this regard, lest he empty liturgy of its true meaning or obscure its sacred character. The core of the mystery of Christian worship is the sacrifice of Christ offered to the Father and the work of the risen Christ who sanctifies his people through the liturgical signs. It is therefore essential that in seeking to enter more deeply into the contemplative depths of worship the inexhaustible mystery of the priesthood of Jesus Christ be fully acknowledged and respected. While all the baptized share in that one priesthood of Christ, not all share in it in the same manner. The ministerial priesthood, rooted in apostolic succession, confers on the ordained priest faculties and responsibilities which are different from those of the laity but which are at the service of the common priesthood and are directed at the unfolding of the baptismal grace of all Christians (cf. Catechism of the Catholic Church, no. 1547).
The priest therefore is not just one who presides, but one who acts in the person of Christ.

The Challenge Is to Move toward Full Participation

Only by being radically faithful to this doctrinal foundation can we avoid one-dimensional and unilateral interpretations of the Council's teaching. The sharing of all the baptized in the one priesthood of Jesus Christ is the key to understanding the Council's call for "full, conscious and active participation" in the liturgy (SC, 14). Full participation certainly means that every member of the community has a part to play in the liturgy; and in this respect a great deal has been achieved in parishes and communities across your land. But full participation does not mean that everyone does everything, since this would lead to a clericalizing of the laity and a laicizing of the priesthood; and this was not what the Council had in mind. The liturgy, like the Church, is intended to be hierarchical and polyphonic, respecting the different roles assigned by Christ and allowing all the different voices to blend in one great hymn of praise.

Active participation certainly means that, in gesture, word, song and service, all the members of the community take part in an act of worship, which is anything but inert or passive. Yet active participation does not preclude the active passivity of silence, stillness, and listening: indeed, it demands it. Worshipers are not passive, for instance, when listening to the readings or the homily or following the prayers of the celebrant and the chants and music of the liturgy. These are experiences of silence and stillness, but they are in their own way profoundly active.

In a culture which neither favors nor fosters meditative quiet, the art of interior listening is learned only with difficulty. Here we see how the liturgy, though it must always be properly inculturated, must also be counter-cultural.

Conscious participation calls for the entire community to be properly instructed in the mysteries of the liturgy, lest the experience of worship degenerate into a form of ritualism. But it does not mean a constant attempt within the liturgy itself to make the implicit explicit, since this often leads to a verbosity and informality which are alien to the Roman Rite and end by trivializing the act of worship. Nor does it mean the suppression of all subconscious experience, which is vital in a liturgy which thrives on symbols that speak to the subconscious just as they speak to the conscious. The use of the vernacular has certainly opened up the treasures of the liturgy to all who

Eglise de Heremence, Valais, Switzerland
take part, but this does not mean that the Latin language, and especially the chants which are so superbly adapted to the genius of the Roman Rite, should be wholly abandoned. If subconscious experience is ignored in worship, an affective and devotional vacuum is created and the liturgy can become not only too verbal but also too cerebral. Yet the Roman Rite is again distinctive in the balance it strikes between a spareness and a richness of emotion; it feeds the heart and the mind, the body and the soul.

**Preaching Has to Recover Its Roots**

It has been written with good reason that in the history of the Church all true renewal has been linked to a re-reading of the Church Fathers. And what is true in general is true of the liturgy in particular. The Fathers were pastors with a burning zeal for the task of spreading the Gospel; and therefore they were profoundly interested in all the dimensions of worship, leaving us some of the most significant and enduring texts of the Christian tradition, which are anything but the result of a barren aestheticism.

The Fathers were ardent preachers, and it is hard to imagine that there can be an effective renewal of Catholic preaching, as the Council wished, without sufficient familiarity with the patristic tradition. The Council promoted a move to a homiletic mode of preaching which would, like the Fathers, expound the biblical text in a way which opens its inexhaustible riches to the faithful. The importance that preaching has assumed in Catholic worship since the Council means that priests and deacons should be trained to make good use of the Bible. But this also involves familiarity with the whole patristic, theological, and moral tradition, as well as a penetrating knowledge of their communities and of society in general. Otherwise the impression is given of a teaching without roots and without the universal application inherent in the Gospel message. The excellent synthesis of the Church’s doctrinal wealth contained in the *Catechism of the Catholic Church* has yet to be more widely felt as an influence on Catholic preaching.

**Liturgy Linked to Evangelization**

It is essential to keep clearly in mind that the liturgy is intimately linked to the Church’s mission to evangelize. If the two do not go hand-in-hand, both will falter. Insofar as developments in liturgical renewal are superficial or unbalanced, our energies for a new evangelization will be compromised; and insofar as our vision falls short of the new evangelization, our liturgical renewal will be reduced to external and possibly unsound adaptation. The Roman Rite has always been a form of worship that looks to mission. This is why it is comparatively brief; there was much to be done outside the church; and this is why we have the dismissal “*Ite, missa est,*” which gives us the term “Mass”: The community is sent forth to evangelize the world in obedience to Christ’s command (cf. Matt 28:19-20).

As pastors, you are fully aware of the great thirst for God and the desire for prayer which people feel today. The World Youth Day in Denver stands out as evidence that the younger generation of Americans too yearns for a deep and demanding faith in Jesus Christ. They want to have an active role in the Church and to be sent out in the name of Christ to evangelize and transform the world around them.

Young people are ready to commit themselves to the Gospel message if it is presented in all its nobility and liberating force. They will continue to take an active part in the liturgy if they experience it as capable of leading them to a deep personal relationship with God; and it is from this experience that there will come priestly and religious vocations marked by true evangelical and missionary energy. In this sense the young are summoning the whole Church to take the next step in implementing the vision of worship which the Council has bequeathed to us. Unburdened by the ideological agenda of an earlier time, they are able to speak simply and directly of their desire to experience God, especially in prayer both public and private. In listening to them, dear Brothers, we may well hear “what the Spirit is saying to the churches” (Rev 2:11).

**Christian Life as Pilgrimage**

In our preparation for the Great Jubilee of the Year 2000, the year 1999 will be devoted to the Person of the Father and to the celebration of his merciful love. Initiatives for next year should draw particular attention to the nature of the Christian life as “a great pilgrimage to the house of the Father, whose unconditional love for every human creature, and in particular for the ‘prodigal son,’ we discover anew each day” (*Tertio Millennio Adveniente* [1994 apostolic letter *On the Approach of the Third Millennium*], 49). At the core of this experience of pilgrimage is our journey as sinners into the unfathomable depths of the Church’s liturgy, the liturgy of creation, the liturgy of heaven—all of which are in the end the worship of Jesus Christ, the Eternal Priest, in whom the Church and all creation are drawn into the life of the Most Holy Trinity, our true home. That is the purpose of all our worship and all our evangelizing.

At the very heart of the worshiping community we find the Mother of Christ and Mother of the Church, who, from the depths of her contemplative faith, brings forth the Good News, which is Jesus Christ himself. Together with you I pray that American Catholics when they celebrate the liturgy will have in their hearts the same song that she sang: “My being proclaims the greatness of the Lord, my spirit finds joy in God my Savior… God who is mighty has done great things for me, holy is his name” (Luke 1:46-50). In entrusting the priests, religious, and lay faithful of your dioceses to the Blessed Mother’s loving protection, I cordially impart my apostolic blessing.
Open the Door and Sing Te Deum

BY VIRGIL C. FUNK

The Catechism of the Catholic Church boasts this way about the power of music in the life of the Church: “Song and music fulfill their function as signs in a manner all the more significant when they are ‘more closely connected . . . with the liturgical action,’ according to three principal criteria: beauty expressive of prayer, the unanimous participation of the assembly at the designated moments, and the solemn character of the celebration. In this way they participate in the purpose of the liturgical words and actions: the glory of God and the sanctification of the faithful.” The Catechism then quotes St. Augustine of Hippo: “How much I have enjoyed hearing your hymns, your songs, the pure accents that have been retained by our Church! What emotion I hear in it! It creates a collage in my ear; it calls forth a truth from my heart. A great spirit of piety rushes over me, and the tears stream down my cheeks, but it makes me well.”

I have been thinking a great deal in recent months not only about the role of pastoral music as we approach a new century, but also about how I want to celebrate the dawning of the new millennium. I’ve also been thinking about what the public image of the Catholic Church will be when the inevitable television cameras turn themselves on the Church at the beginning of the new millennium, the Year of Jubilee that celebrates the 2,000th anniversary of Christianity. What will the prying eye of the TV camera see, and what sounds will its microphone record?

Will the devotional aspects of Catholicism appear to be central on the night of December 31, 1999, and will the TV camera find the Church in personal prayer, perhaps saying the rosary as solitary believers or in small groups, or lost in deep contemplation before the exposed Blessed Sacrament? Or will TV focus instead on the historic birth of Jesus, as it has been interpreted by Christian piety, and view our artistic heritage of famous Nativity paintings and crèche scenes? Perhaps these will be the images that TV sends out to the world. But, because the producers will be looking, as always, for activity and, unfortunately, for the sensational, they may just as likely aim their cameras and microphones at the extremes of Catholicism and focus on crying statues of the Madonna, or vocational crises, or, worst of all, the sins of the religious.

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Open A New Door

Brothers and sisters . . . let us take part in this celebration with reverence and a spirit of devotion. Let us pray fervently to the Lord that all who enter the church through these doors in order to hear the word of God and celebrate the sacraments may heed the voice of Christ: it is Christ who gave himself to us as the true door to eternal life.

[Lord Jesus], you never cast out those who come to you; welcome all sinners into your Father’s house.

We praise you, Lord God, Father all-holy.
You sent your Son into our world to gather by the shedding of his blood those whom the destructive power of sin had scattered.
You sent him to unite us all in the one sheepfold.
He is the Good Shepherd; he is the door through which those who follow him enter and are safe, go in and go out, and find pasture.

Grant that those who enter this church with confident faith in him may persevere in the teaching of the apostles, in the breaking of the bread, and in unceasing prayer, and so be built into the heavenly Jerusalem.
We ask this through Christ our Lord. Amen.

The Lord God of heaven and earth has been pleased to bring you together today for the blessing of these doors. May he also welcome you within his gates giving thanks, and allow you to enter his courts singing songs of praise, so that you may share in the inheritance of eternal happiness.

Two Suggestions

Instead of those possible focuses for the electronic media, I would propose two activities worthy of the world’s attention with which Catholic churches might greet the dawning Year of Jubilee at midnight on December 31, 1999. These suggestions are dramatic, communal, ritual, and rather simple. On December 31, 1999, I would suggest that every cathedral and each diocesan parish church perform two acts: open a church door which had been closed (indeed, sealed) the year before, and sing some version of the Te Deum.

Let me discuss each of these rather obvious acts separately. The act of opening the Holy Door at the four great basilicas in Rome is a tradition long associated with the beginning of a Holy Year, dating back, in fact, to the Holy Year of 1500. It is a simple ritual associated with repentance (a theme of the Jubilee preparation year 1999) and festivity, an appropriate activity on any New Year’s Eve. It is really not necessary to explain that opening a sealed door means that the Catholic Church will be open to the world in a new way in the new millennium or that all in the world are invited into the Catholic Church in the next century. The gesture speaks for itself but, if you need an oral invitation, consider these words of Pope John Paul II to 15,000 Polish pilgrims on the occasion of the twentieth anniversary of his election to the papacy: “Open the doors to Christ! Open wide the doors to Christ! The doors of culture, of the economy, of politics, of the family, and of personal and social life.”

In order to make the opening of a door significant, of course, it should have been sealed shut and unused for a fair amount of time.

In order to make the opening of a door significant, of course, it should have been sealed shut and unused for a fair amount of time. A brief ritual of closing one door (or set of doors) at the cathedral or parish church should take place early in 1999. In Rome, a sign is placed on the sealed door describing when the door will be opened, thus
increasing interest and curiosity in the activity.

The second act, singing a Te Deum, might at first seem more difficult than closing a door. Some of us remember the Gregorian Te Deum which has an incredibly beautiful melody for the opening words “Te Deum laudamus” (see page 28). Anyone who has had the privilege of singing the entire Latin text can testify to the beauty of that opening, though some few might remember singing the entire Gregorian Te Deum with some “tedium.” Still, while it may be possible for some parishes to use that ancient setting of the Latin text with its choir on one occasion or another during the Holy Year, it might be better to find a setting of an English (or other vernacular) translation of the hymn that could be sung with a congregation.

The Bishops’ Subcommittee on the Millennium has commissioned new English versions of the Te Deum which will be available shortly. But settings of the Te Deum, in Latin and in other languages, already exist in a wide range of compositions, and that is precisely the beauty of choosing such a text. In addition to the traditional Gregorian setting of the Latin text, there are settings of English translations in the Lutheran Book of Worship and the Episcopal Hymnal 1940 and Hymnal 1982. Richard Proulx has taken the core melody of the Gregorian Te Deum and made it remarkably accessible (GIA). Many famous composers, such as Bruckner, have arranged the Te Deum for orchestra and chorus. And, for the smallest of parishes, there is the most familiar hymn we Catholics know, “Holy God, We Praise Thy Name,” which is, of course, a hymnic version of the Te Deum. In short, there is an arrangement of the Te Deum for every musical force imaginable.

So NPM’s suggestion for every parish musician is to celebrate some aspect of the new millennium, the Year of Jubilee, on the night of December 31, 1999 (the night when all the numbers change at once). This will be the night when TV cameras will be roaming to see how the secular world is celebrating its new year and its new millennium, and, I believe, if prompted, they will come to every cathedral and parish to see how the Christian world is celebrating the anniversary of 2000 years of Christianity.

A Truly Christian Beginning

If the cameras and microphones and the curious world that sent them find us celebrating in prayerful ritual and sung prayer, with “beauty expressive of prayer, the unanimous participation of the assembly ... and the solemn character of the celebration,” then each of us individually and all of us collectively will know that we have ushered in the Year of Jubilee and the new millennium which it inaugurates in a truly Christian fashion. This is a teachable moment, like few others!

How wonderful it will be to have everyone who sees us exclaim: “How much I have enjoyed hearing your hymns, your songs, the pure accents that have been retained by our Church! What emotion I hear in it! It creates a collage in my ear; it calls forth a truth from my heart. A great spirit of piety rushes over me, and the tears stream down my cheeks, but it makes me well.”

It is my belief that the members of the National Association of Pastoral Musicians can contribute to making this moment a memorable one in our Christian history.

Notes


2. The practice of celebrating a Holy Year in imitation of the Jewish Year of Jubilee (Lev. 25:25-54) began with Pope Boniface VIII in 1300. Succeeding popes continued the practice every fifty years. Pope Alexander VI made the unsealing of Holy Doors in Rome part of the fifth Holy Year, in 1550. These doors in the major basilicas of St. Peter on Vatican Hill, St. Paul outside-the-Walls, St. John Lateran, and St. Mary Major are only opened during a Holy Year in simultaneous ceremonies led by the pope and three cardinals.


4. In the book Open Wide the Door to Christ: A Framework for Action to Implement Tertio Millennio Adveniente (Washington, DC: United States Catholic Conference, 1997), 17, the Subcommittee on the Third Millennium of the NCCB/USCC suggests the first Sunday of Advent as the appropriate time to designate a door in the cathedral as the Holy Year Door. The committee also suggests that families might want to designate a door in their home as a “domestic holy door” and mark it with “a medallion, banner, or other identification.” The suggested time for this designation is Epiphany, “recalling the Eastern tradition of marking the doors of the home with chalk or sprinkling water on the doors. This marks the home as a holy place, a place where Christ can be found.”

Pray to the Lord of Days and Seasons and Years

Our lives are made of days and nights, of seasons and years, for we are part of a universe of suns and moons and planets. We mark ends and we make beginnings and, in all, we praise God for the grace and mercy that fill our days.

Bless your children at the turning of the year and fill the months ahead with the bright hope that is ours in the coming of Christ.

Te Deum: The Jubilee Canticle

BY PETER C. FINN

From one generation to the next, women and men have turned to the universal language of music and song to mark events of great moment in human history, to add solemnity to religious and civic gatherings, to holy days and holidays, and to enliven the simplest of family celebrations. As Christians prepare for the jubilee celebration of Christ’s glorious birth, they will find no more noble expression of the Church’s praise and thanksgiving to the Son of God than the exuberant fifth century Latin canticle, the Te Deum.

Varied Settings for Many Occasions

The text of the Te Deum has spawned a rich and varied musical repertoire, beginning with the stirring traditional psalmodic tones, almost as ancient as the text and probably Gallican in origin. (Palestrina used this chant melody in his 1599 setting of the Missa Te Deum Laudamus.) The chant setting was followed in later centuries by numerous polyphonic and more elaborate symphonic choral style settings. Composers of these many settings comprise a virtual Who’s Who of European composers, among them, Binchois, Kerle, Taverner, Gabrieli, Lully, Purcell, Charpentier, Handel, J. C. Bach, F. J. and M. Haydn, Mozart, Berlioz, Bruckner, Verdi, Dvořák, Vaughan Williams, Britten, Langlais, and, more recently, Arvo Pärt.

Christian nations have employed the Te Deum for momentous events in their history as a fitting expression of thanks to God for the blessings bestowed upon them. Thus various circumstances have occasioned the composition of many of the settings: Handel, for the Peace of Utrecht, 1713, and for the Victory at Dettingen, 1743; Graun, after the Battle of Prague, 1757; Berlioz, for the Paris Exhibition, 1855; Parry, for the coronation of George V, 1911; and Walton, for the coronation of Elizabeth II, 1953.

No doubt the motivation that at various times inspired the use of the Te Deum, for example, the victory of one nation over another, was not altogether pure, salutary, or enlightened. One ironic example of its use occurred at its singing at St. Peter’s in Rome in 1690. That year the Church of Rome, upon hearing the news of the Battle of the Boyne, sang the Te Deum in order to give thanks for the defeat of the Catholic monarch James II (an ally of Louis XIV, one of Rome’s great enemies) at the hands of the Protestant monarch William III.

To focus, however, on the Te Deum’s secular use or application or even on its significant place in the history of Western music will not do great Christian canticle any justice. Its primary significance for Christians of yesterday and today has to do with its proclamation of the central mysteries of our Christian faith and its place in the liturgy. If, as a wise preacher once asserted, Christianity is not the story of what we have done for God but of what God has done for us, the Te Deum stands out as one of the Church’s most eloquent confessions of God’s great deeds on behalf of humankind.

An Undiscovered Treasure

Despite its extraordinary place in the history of Western music and culture, the complete text of the Te Deum has become for most lay Roman Catholics of our day an undiscovered treasure. Though prescribed for use in today’s liturgy at episcopal ordinations, the blessing of an abbey or abbess, canonizations, beatifications, the conclusion of plenary or provincial councils or diocesan synods, the end of a Holy Year, and most frequently the end of the Office of Readings on Sundays and major feasts whenever the Gloria is sung at Mass, relatively few Catholic lay people have participated in such celebrations.

Furthermore, while several Roman Catholic British publishers have reproduced the chant setting of the Latin text of the Te Deum in their hymnals, the U.S. hymnal Hymns Psalms and Spiritual Canticles (published by the BACS Publishing Company of Belmont, Massachusetts, and edited by Theodore Marier) appears to be the only Roman Catholic hymnal in the English-speaking world to offer a setting of the English prose translation of the Te Deum prepared by the International Consultation on English Texts (ICET) and contained in The Liturgy of the Hours. Both the Lutheran Church and the Episcopal Church in the U.S. have made this text more accessible to their congregations than has the U.S. Catholic Church, by incorporating settings of the Te Deum in their hymnals and by making provision for its use at Sunday Morning Prayer outside the seasons of Advent and Lent.

The path to a pastoral appropriation of this ancient canticle by a broader cross-section of English speaking
Roman Catholics must begin with a brief analysis of its contents and a discussion of its origin. The basic threepart structure of the **Te Deum** is evident in the following ecumenical translation prepared in 1974 by ICET.¹

1. You are God: we praise you;
2. You are the Lord: we acclaim you;
3. You are the eternal Father:
4. All creation worships you.
5. To you all angels, all the powers of heaven,
6. Cherubim and Seraphim, sing in endless praise:
7. Holy, holy, holy Lord, God of power and might,
8. heaven and earth are full of your glory.
9. The glorious company of apostles praise you.
10. The noble fellowship of prophets praise you.
11. The white-robed army of martyrs praise you.
12. Throughout the world the holy Church acclaims you:
13. Father, of majesty unbounded,
14. your true and only Son, worthy of all worship,
15. and the Holy Spirit, advocate and guide.
16. You, Christ, are the king of glory,
17. the eternal Son of the Father.
18. When you became man to set us free²
19. you did not spurn the Virgin’s womb.
20. You overcame the sting of death,
21. and opened the kingdom of heaven to all believers.
22. You are seated at God’s right hand in glory.
23. We believe that you will come, and be our judge.
24. Come then, Lord, and help your people,
25. bought with the price of your own blood,
26. and bring us with your saints
27. to glory everlasting.

**Versicles and Responses after the Te Deum**

1. V. Save your people, Lord, and bless your inheritance.
2. R. Govern and uphold them now and always.
3. V. Day by day we bless you.
4. R. We praise your name for ever.
5. V. Keep us today, Lord, from all sin.
6. R. Have mercy on us, Lord, have mercy.
7. V. Lord, show us your love and mercy;
8. R. for we put our trust in you.
9. V. In you, Lord, is our hope;
10. R. and we shall never hope in vain.

The **Te Deum** consists of three major parts. The first part, a hymn to the Trinity, begins with the praise of heaven and earth in lines 1 to 8; follows with the praise of the Church on earth in lines 9 to 12; and concludes with a Trinitarian doxology in lines 13-15. The second part is a hymn to Christ, the king of glory, and proclaims the mystery of his incarnation, his saving death and resurrection, and his coming in glory at the end of time. The third part is made of capitella, short verses and responses from the psalms (lines 1-2, Psalm 28:10; lines 3-4, Psalm 145:2; lines 5-6, Psalm 123:3; lines 7-8, Psalm 51: 1-3; lines 9-10, Psalm 31:1). There is no debate among scholars that this third section, which may in fact be omitted when the **Te Deum** is sung or recited, is a later addition. Several Gallican sources suggest that these verses were originally attached to the **Gloria in excelsis** when both the **Te Deum** and the **Gloria** were sung at Matins. When the **Gloria** was transferred to the Mass at the end of the sixth century, these verses were then attached to the **Te Deum**. This third part of the **Te Deum** mirrors the **preces** or intercessions that follow the gospel canticles at Morning and Evening Prayer and may in fact have functioned in the very same way as those intercessions.

**A Compilation of Contributions**

While on the surface the received structure, form, and content of the **Te Deum** may seem to be straightforward and uncomplicated, the scholarly critical analysis of its contents and origin is anything but. Studies by the renowned liturgical scholar Dom Cipriano Vagaggini, OSB, and the research of other scholars in the twentieth century suggest that the **Te Deum** is hardly the work of one author. It is, rather, more a compilation of various pieces and parts from different authors that over an extended period of time were edited, expanded, and merged into a single text.

The oldest manuscript text of the **Te Deum** is found in the **Bangor Antiphonary**, dated between 680 and 691 CE. As early as 502 CE, though, there is a mention of the **Te Deum**’s use at Matins in the rules governing the liturgy of the monks of Lerins, which were codified by St. Caesarius, bishop of Arles. For centuries Church tradition had ascribed the authorship to Saints Ambrose and Augustine, who, according to the legend, under the inspiration of the Holy Spirit spontaneously composed it and sang it antiphonally (alternately) on the night of Augustine’s baptism in 387.

Though the supposed authorship of Ambrose and Augustine has been dismissed by scholars, the early association of this text with baptism should not be overlooked because it suggests broader liturgical use than that specifically proposed in the current Roman liturgical books. Further evidence of the **Te Deum**’s association with Christian initiation can be found in a study of the text done by Ernst Kähler. Kähler suggests that this canticle once served as the core of a eucharistic prayer composed for the celebration of the Easter Vigil.³ Modern scholars in general have attributed at least the final compilation of the text to St. Nicetas, Bishop of Remesiana, in what is now Serbia. A friend of St. Paulinus of Nola, who praised him for his learning and poetry, St. Nicetas is also said to have written books on instruction to catechumens in preparation for baptism.

Among the many theories concerning the **Te Deum**
It is unfortunate that the *Te Deum* has not been given greater emphasis in the Church’s liturgical renewal.

have, that the Trinitarian doxology (lines 13 to 15 of the ICET text) is a later addition to the text, he finally rejects the thesis that the first part of the *Te Deum* was addressed to Christ, since the third line addressed to the “eternal Father” cannot be ignored.

Jean Magne argues on the basis of a critical analysis of the text that line 3 is a later addition or a theological gloss. If lines 3 and 13 to 15 are later additions, a strong case can be made for the theory that in its earlier form the *Te Deum* was a hymn to Christ.° The first two lines of the Latin text (*Te Deum laudamus, te Dominum confitemur*) literally may be translated as “we praise you as God, we proclaim / confess you as Lord.” Translated this way, these two lines can be seen both as an allusion to Thomas’s affirmation of faith, “My Lord and my God” (John 20:28), and as an allusion to Philippians 2:11, “every tongue proclaim (confiteatur) to the glory of God the Father, Jesus Christ is Lord.” The position that lines 7 to 8 (“Holy, holy, holy Lord . . . of your glory”) are addressed to Christ can be justified on the basis of John 12:14, which ascribes the “glory of the Lord” to Christ. To support this theory Eoin de Bhaldraithe, OCSO, notes that in the Gallican Rite (forms in use in Gaul before the adoption of the Roman Rite under Charlemagne) the “Holy, holy, holy” (*Sanctus*) was addressed to Christ, and the eucharistic prayer after the *Sanctus* continued with the words “You are holy indeed, blessed indeed, Jesus Christ our Lord.” He then points out that as a result of later developments in Christology which distinguished “more and more the God of the Old Testament from Jesus, both the Sanctus of the Mass and the *Te Deum* were transferred to the Father.”

**Finding Ways to Sing Te Deum**

In light of its contents and its baptismal and Christological significance, it is unfortunate that the *Te Deum* has not been given greater emphasis in the Church’s liturgical renewal. *The Liturgy of the Hours* in its extended vigils for Sundays makes a strong connection between the
Te Deum and the paschal mystery by calling for it to be sung immediately after one of the cycle of seven resurrection gospels provided in the vigil.

If the Te Deum is to continue to serve as one of the Church’s most eloquent expressions of thanksgiving to God and of the Christian’s share in Christ’s victory over the powers of sin and death, then we must explore ways to incorporate it into the celebration of the liturgy, for example, at the dedication of a new church; at Masses for the anniversaries of marriage, of ordination, or of religious profession; at Mass on the Solemnity of All Saints; at some of the blessing rites provided in the Book of Blessings; and as a song of thanksgiving and Easter joy at the baptism of children.

For parishes that would find it impractical to introduce the traditional chant settings of the Latin or English prose versions of the Te Deum, there are other possible options. The Hymnal 1982 of the Episcopal Church has added three new stanzas to the traditional hymn “Holy God, We Praise Thy Name,” whose original four stanzas paraphrase the first part of the Te Deum. These three additional stanzas provide a metrical version of the second part of the Te Deum, addressed to Christ, the king of glory. In addition, Bishop Raymond Lahey of St. George’s Diocese, Newfoundland, has composed the following hymn version of the entire Te Deum, including the psalm verses, to be sung to John Hughes’s tune CWM RHONDDA.

Praise is yours, O God, forever; yours all homage, Lord alone. Earth itself, eternal Father, bows in awe before your throne. Angel powers sound your glory: Holy, Holy God of hosts! Holy, Holy God of hosts!

Glory-crowned apostles praise you, white-robed martyrs shout your name. Prophet voices give you honor, earthy church joins loud acclaim. Praise is yours, almighty Father, with the Son, and Spirit one, with the Son, and Spirit one.

You, O Christ, enthroned triumphant, God the Father’s only Son, scornings not our human nature, death defeated, victory won. By your blood you brought redemption;

Grant us glory with your saints,
Grant us glory with your saints.

Come, Lord Jesus, save your people, bless the flock you call your own. Day by day we sound your praises, evermore your name make known. Keep us always in your mercy; Lord, in you our hope is sure. Lord, in you our hope is sure.

Known throughout the World

In his letter to Maximus, the Bishop of Geneva, written between 524 and 533, Cyprian, the Bishop of Toulon, describes the Te Deum as a hymn recited and known in every church throughout the world. This optimistic appraisal was at best an exaggeration, perhaps more the expression of a wish than a factual report. Still, if the proclamation of “Jesus Christ, who was put to death for our sins and raised to life to justify us” (Romans 4:25) is at the very heart of the Church’s life, and if our baptismal identification with Christ is the source of our unity as Christians, then how in this time of jubilee can we better express in song our thanks to God and our oneness in Christ than by joining the chorus of the saints on earth and in heaven, who have praised our Lord and God in the words of this great canticle?

Notes

1. In 1988, the English Language Liturgical Consultation (ELLC), the ecumenical body of scholars that succeeded ICET, produced a revised version of this text, but it has not as yet been proposed for inclusion in Roman Catholic liturgical books. This text and the accompanying notes may be found on pages 41 to 44 of Praying Together (Nashville, TN: Abingdon Press, 1989).
2. The ELLC translation reads for this line: “When you took your flesh to set us free, which translates the Latin, Tu ad liberandum suscepturus hominem. The ELLC note on this line states: “This maintains the theological point of the original and thus avoids a misunderstanding of homo as a reference to Jesus’ maleness as such, which would have been expressed by vir.”
6. Eoin de Bal draith, OCSO, “Te Deum: A Hymn to Christ as God,” New Liturgy (Bulletin of the National Secretariat, Irish Episcopal Commission for Liturgy) no. 70 (summer 1991) 8. On pages 9 to 10 of this article he has provided a somewhat revised translation of the ICET text, removing line 3 and the doxology, lines 13 to 15.
7. Ibid.
8. For permission to reproduce this text for use in your parish, please write to: Liturgical Editor, Novalis, Saint Paul University, 223 Main Street, Ottawa, Ontario K1S 1C4, Canada.
"Let There Be Sung . . . Te Deum"

By J. Michael Thompson

At the end of his play The Life of Henry the Fifth, William Shakespeare has Henry, after his victory at Agincourt, order an appropriate celebration: "Do we all holy rites./Let there be sung Non nobis and Te Deum." The canticle Te Deum has been acknowledged and used for centuries as the church's "hymn of thanksgiving," and it was still in use in England under Elizabeth I, so the reference in the play would have been clearly understood by Shakespeare's audience at the end of the sixteenth century.2

Although historically Henry's victory in 1415 would have been celebrated with the ancient chant setting of the text, this hymn has been set by many composers since the sixteenth century in festive, elaborate settings, many of which were commissioned for special occasions, including military victories such as "Prince Hal’s" at Agincourt. Since the time of the Reformation, the canticle has also been set for use at "Mattins" (the Anglican spelling of "Matins" or morning prayer) in cathedrals and collegiate churches in the Church of England. As part of settings of the "Morning Service," with the Gospel canticle Benedictus Dominus Deus Israel, the Te Deum has been treated as one section of a two-canticle set of compositions. The canticle is also used in Russian, Galician, Kievian, and Carpatho-Russian Churches (Orthodox as well as Eastern Catholic) as part of the Moleben service—a solemn prayer service modeled on Matins—sung on New Year's Day.

This article gives an overview of these three uses of the Te Deum, and it concludes with a plea and some suggestions for contemporary uses of this canticle.

Bigger Became Better

Elaborate compositions of the Te Deum that included, at first, the old chant music began to appear after the Reformation.3 Sixteenth century settings of the text include those by John Taverner, John Sheppard, G. F. Anerio (two settings), Constanza Festa, Kerle (two settings), R. Lassus, Morago, B. Resinarius, Jacobus Gallus, and Vaet. Most of these settings were done with the polyphony alternating with plainsong; some of the polyphony includes the plainsong melody as the basis for the alternation stanzas.

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Pastoral Music • December-January 1999

1998 NPM Regional Convention, Cherry Hill, NJ.
E Dé-um laudámus: te Dóminum confi-témur.

Te aetérmum Pátreum ómniis térra vene-rá-tur. Tí-bi ómnes

Angé-li, tí-bi Caél et unívérseae Potéstá-tes: Tí-bi

Chérubim et Sériaphi inher-si-bi-ly véce proclámant: Sán-ctus: Sántus Dómínus Dé-us Sáb-a-oth. Pléni

sunt caél et térra majé-stás-gló-ri-ae tů-ae. Te glo-

ri-ó-sus Aposto-lórum chér-us: Te Prophe-tárum laudá-

bí-li-númerus: Te Mátryrum candidá-tus lúdat exérci-

tus. Te per órbem terrárum sáncta confi-té-rur Ecclé-sí-a:

Pátre imménsae majé-stás-tis: Vene-rándum tů-um vé-

rum et úni-cum Fil-i-um: Sántum quoque Pa-rácli-

tum. Tu Rex gló-ri-ae, Christe. Tu Pátris semplé-

nus es Fil-i-us. Tu ad liber-rándum suscep-túrus homínem,

non horru-isti Virgi-nis úterum. Tu devícto mórtis acé-

le-o, aperu-isti crédi-nítibus régna caeló-rum. Tu ad dé-

teram Dé-i sédes, in gló-ri-a Pátris. Jódex créde-ris

Te Deum Laudamus, simple tone, from The Liber Usualis, edited by the Benedictines of Solesmes. Copyright © 1956. Descée et Socii, Tournai, Belgium. Used with permission.
double choir and orchestra, and is both harmonically adventurous and operatically dramatic. Zoltán Kodály was commissioned to write a setting of the *Te Deum* to commemorate the 250th anniversary of the relief of Buda from Turkish occupation; it is, perhaps, the culmination of his writing, containing no folk-song quotations but many disparate elements, such as Gregorian and Renaissance flavors, and a use of the Lydian mode with a raised fifth, which seems to be peculiar to his compositions.

Service Music and Special Celebrations

After the Reformation, when the *Book of Common Prayer* became the liturgical norm for Anglican Church practice, composers in England were wont to write "Services" for cathedral and college use. A setting of the "Morning Service" included the *Venite* (Psalm 95), the *Te Deum*, and the *Benedictus Dominus* (later supplanted by Psalm 100, *Jubilate*); settings of the "Evening Service" included the *Magnificat* and *Nunc dimittis* (later supplanted by Psalm 67, *Deus misereatur*). Thomas Tallis wrote his "Dorian Service" with the five canticles of the Morning and Evening Services, as well as the Gloria, Creed, and the *Sanctus*, all in four parts. Tallis also wrote a five-voice *Te Deum* which, though primarily one syllable per note, is nonetheless melodically interesting and varied. William Byrd's "Short Service" provides music for Mattins (*Venite, Te Deum, Benedictus*), Holy Communion (*Kyrie, Creed, Sanctus*), and Evensong (*Magnificat* and *Nunc dimittis*); his "Great Service" includes settings of all of these, omitting only the *Sanctus*; these settings vary between four and six parts.

All of this choral writing came to a complete halt during the Commonwealth period in England (1649-1660), when choral service was prohibited by the Long Parliament. After the Restoration, when the monarchy was re-established at the accession of Charles II in 1660, the broken tradition of choral Mattins and Evensong was revived. Henry Purcell's setting of the Morning Service (*Te Deum* and *Jubilate* or Psalm 100, which had been permitted by the 1662 *Book of Common Prayer* to replace the *Benedictus Dominus Deus Israel*) was written for St. Cecilia's Day, November 22, 1694.

The tradition of composing separate *Te Deum* settings for special occasions was also a practice adopted by the Anglican Church. Handel, for example, wrote the "Utrecht *Te Deum*" in 1713 to celebrate the Peace of Utrecht; he composed the "Dettingen *Te Deum*" in 1743 to celebrate the English victory at Dettingen. Handel was also commissioned to write a setting for the Chapel Royal (the "Caroline"), completed in 1714, and for James Brydges, later the Duke of Chandos, around 1718.

The two practices—of writing *Te Deum* settings for special occasions and as part of larger services—were continued and combined in the work of nineteenth and twentieth century English composers. Sir Arthur Sullivan wrote a setting in 1886 for the cathedral repertory; this composition was followed in 1887 by a large-scale choral work accompanied by orchestra. Sir Charles Hubert Hastings Parry wrote four *Te Deums*, one of which was commissioned for the coronation of King George V in 1911. Charles Villiers Stanford, in addition to writing several complete "Services" for Anglican use, also wrote a "Thanksgiving *Te Deum*" for the end of World War I (1918). Sir William Walton composed a setting in 1953 which had been commissioned for the coronation of Queen Elizabeth II at Westminster Abbey. Both Parry and Stanford also wrote settings of the Latin text of the *Te Deum* (1898, 1900), and Parry later revised his setting of the Latin text for an English text in 1913. Ralph Vaughan Williams wrote a Morning Service in 1939 after he had composed a separate *Te Deum* for chorus and orchestra in 1928. Benjamin Britten set the *Te Deum* twice, the first in 1934, though it was little used until it received its parallel *Jubilate* in 1961, and the second, the "Festival *Te Deum*," in 1944, which is an interesting example of polyphonic choral writing.

A Tradition Born in Constantinople

The Slavic Churches, which received their liturgical tradition from Constantinople (Byzantium), developed a special service called the *Moleben*. Modeled on the service of Matins, the *Moleben* is sung either to the Savior, to Mary the Theotokos, or to one of the saints. On New Year's Day, it is customary to sing a *Moleben* of Thanksgiving, which concludes with the singing of the "Hymn of Saint Ambrose of Milan," a Slavonic translation of the *Te Deum laudamus*. There is a chant melody for this hymn in the Great Russian service books as well as in the *Irmologia* used in the Galician (West Ukrainian) and Carpatho-Rusyn Churches. This hymn was a popular text to set in the late eighteenth and early nineteenth centuries. In fact, the composer Dymtro Bortniansky (1751-1825), born in what is today Ukraine, who became a court composer and conductor in St. Petersburg, wrote ten (!) settings of the *Te Deum*, at least one of which is still sung today.

An Ecumenical Suggestion

The *Enchiridion of Indulgences*, issued in 1668 by the Sacred Apostolic Penitentiary, says this about the *Te Deum laudamus*: "A partial indulgence is granted to the faithful who recite the *Te Deum* in thanksgiving. But a plenary indulgence is granted, if the hymn is sung publicly on the last day of the year." That grant of indulgence acknowledges and encourages a practice that was customary at one time in our history, the gathering of Catholics in church for a solemn singing of the *Te Deum laudamus* on occasions of thanksgiving. Some of those occasions were annual occurrences: Easter and the eve of the civil new year. Others were special events such as the election of a pope, the enthroning of a new bishop, or the ending of open warfare.

As we come to the end of the second millennium of the Christian experience, we should look to the example of
our forebears who celebrated great occasions with singing; and, in particular, with singing the Te Deum. In preparation for the Great Jubilee of the Year 2000, diocesan choirs or deanery choirs might assemble to learn one of the major settings of the Te Deum that already exist, which could then be used as the centerpiece of a service of thanksgiving. Perhaps the Renaissance models might stand us in good stead if we want congregational participation in the singing: The rest of the assembly could sing the plainchant while the choir sings the polyphony. A parish, diocese, or deanery might even consider commissioning a contemporary composer to do an alternation setting, one that would vocally involve both the choir(s) and the rest of the assembly.

Most of all, though, we need to understand and recover the church’s need to give thanks, a need which is not exhausted by the celebration of the eucharist but should often be extended with a solemn service of thanksgiving. This notion is a wonderful idea to explore as an ecumenical approach to celebrations of the millennium. There are not many ideas or practices which carry across the divide between the Eastern and Western Churches, but an ecumenical Moleben of Thanksgiving is an idea richly laden with possibilities. Let the verses after the Te Deum express our shared hope, not only for the coming millennium, but for every day: “In You, O Lord, is our hope; and we shall never hope in vain.”

Notes

1. William Shakespeare, The Life of Henry the Fifth, IV, 8, 122. “Non nobis” is a reference to Psalm 115, which begins in Latin, “Non nobis, Domine, non nobis . . .”—“Not to us, Lord, not to us, but to your Name give the glory.”
2. Scholars think that Henry V was composed in 1598; it was published in 1600.
3. There is some slim evidence of earlier polyphonic settings, but choral arrangements of the hymn are rare before the sixteenth century.
4. In this work Dvořák treated the text in a symphonic way, rather incompatible with its division into three natural parts.
5. The composer thought so highly of this setting that he asked to have the score buried with him.
6. [Editor’s Note.] Though it was hailed in England as a great treaty, the Peace of Utrecht did not actually end what had become a general war that involved most of western Europe (1701-1714). Called the “War of the Spanish Succession,” it was the outcome of failed negotiations among the great powers of the time over who would succeed the childless Charles II as ruler of the Spanish Empire and maintain the balance of power among European nations. The Peace of Utrecht was signed by three participants—England, Holland, and France—who took themselves out of the fighting a year before the war actually ended.
7. [Editor’s Note.] This victory took place during the “War of the Austrian Succession” (1740-1748), in which England joined Holland and Sardinia to support the claims to the Hapsburg lands of the Empress Maria Theresa, opposing Prussia, France, Spain, Poland, Bavaria, and Saxony. This war spread to France’s and England’s colonies in North America where it was known as the French and Indian Wars. The war was settled by the Treaty of Aix-la-Chapelle in 1748, for which Handel also composed a Te Deum.
8. The hymn’s title, of course, comes from the widely believed medieval legend that St. Ambrose and St. Augustine composed the Te Deum at Augustine’s baptism by Bishop Ambrose during the Easter Vigil at Milan in 387, as they improvised verses which they sang antiphonally to a tune created on the spot by Ambrose.
9. [Editor’s Note.] The Sacred Apostolic Penitentiary, which dates back to the thirteenth century, is one of the three Roman tribunals provided for in canon law. The other two are the Roman Rota (which acts as a kind of superior court for the Church) and the Supreme Tribunal of the Apostolic Signatura (the ecclesiastical supreme court). The Penitentiary is charged with oversight of the Church’s penitential life. It currently has two major functions: resolving questions about judgments made in the “internal forum” (that is, matters relating to the absolution of sins, dispensation from vows, oaths, and hidden matrimonial impediments, and the convalidation of marriages and religious professions), and the bestowing of faculties to grant indulgences. In this second area of responsibility, the Penitentiary publishes the handbook on indulgences called the Enchiridion.
10. An older English translation reads: “In you, O Lord, have I trusted: let me not be confounded for ever!”

December-January 1999 • Pastoral Music
Known by the Calendars We Keep

BY J. NEIL ALEXANDER

It is difficult to imagine a complex of meaning at the core of human experience that captures the imagination more than ideas concerning time: What is it? How do we tame it? Is it possible to survive it? It is difficult to think of a philosopher, mathematician, astronomer, or theologian—ancient or modern—not to mention anthropologists, "ritologists," and liturgiologists, who have not given thoughtful reflection to time. In fact, it is hard to imagine any human being capable of generic pondering who has not deliberated with some regularity the verities of time. Even so natural a source for contemplation as the cycle of human life from birth to death is ultimately a source for questions about time.

Ideas about time are at once both anthropological and theological. As human beings observe the passage of time articulated in the repetition of natural phenomena, inescapable questions arise: What is the shape of time—linear, cyclical, circular, random? Does time have a beginning, a midpoint, an end? Can time's pace be increased, diminished, or stopped? Do humans have any control over time or are human beings only controlled by it? These questions and others like them are central to humankind's search for meaning. They are also deeply theological questions integral to our search for God. In the study of time, anthropological research and theological reflection are inseparable.

The Reverend Canon J. Neil Alexander, Th.D., teaches in the School of Theology of the University of the South, Sewanee, TN. He is also an Adjunct Professor of Liturgical Studies in the Graduate School of Drew University, Madison, NJ.

Sarsen stones form the ancient calendar at Stonehenge on the Salisbury Plain, England.
Retreat into Metaphor

Time, as a phenomenon of the human experience, is difficult to define, and we have typically retreated into metaphor to help us embrace it. “Time, like an ever-rolling stream, soon bears us all away,” we sing in one inclusive adaptation of the lines penned by Isaac Watts. It is notable that in this simple phrase Watts has captured two dimensions of nearly every attempt to define time: the linear and the cyclical. The notion of a stream propels time forward in a linear motion that cannot be repeated. Yet this stream is said to be “ever-rolling,” an image that captures a sense of the repeatability of discreet aspects of time’s forward movement. “We fly forgotten, as a dream dies at the op’ning day.” Watts captures a concept of time that names the permanent loss and the anticipated return of every moment.

Because time itself is so elusive of precise definition, humankind has sought to domesticate it. We retreat from trying to understand time by trying to organize it. We begin by taking note of the cycles of creation, the rising of the sun and its setting. Until quite recently, this daily cycle controlled our lives in ways we no longer appreciate. So much of our work formerly depended on the light and warmth of the sun. With the coming of darkness we were largely forced into a daily discipline of rest and renewal. With the darkness came also the cold terror of the night. Longing for light, anticipating morning, and yearning for the dawn of a new day filled people with hope and a strong sense of promise. The progress of modern technology, as wonderful as it may be, nonetheless robs us of the inherent power of the daily cycle of darkness and light.

We organize our days into weeks, weeks into months, and months into years. We do so by the same sort of observation of creation we used to name the pattern of day and night. Some take note of the solar cycle and its annual pattern of solstices and equinoxes. Others follow the lunar cycle and observe the phases of the moon that “return” every twenty-nine-and-a-half days or so. Still others trace the pattern of the seasons from winter to spring, from summer to autumn. However, the artificially controlled climate of growers’ hothouses means that nothing is ever out-of-season, just out-of-flavor. Consequently we are robbed of how wonderful fruits and vegetables taste when they are naturally in season and flavorful.

The Making of Calendars

Of the making of calendars there is no end. Our current solar calendar of 365* days seems satisfactory enough, but its division into twelve months with a variable number of days ought to make us suspicious. Each year we buy millions of dollars worth of diaries and organizers, wall and desk calendars, and calendar programs for our computers. We have the office calendar, the family calendar, the kids’ school calendar(s), the spouse’s calendar, the parish calendar, the community calendar, and, that

<table>
<thead>
<tr>
<th>Year</th>
<th>According to Calendar</th>
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<tbody>
<tr>
<td>1997</td>
<td>Christ’s actual birth circa 4 B.C.</td>
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<tr>
<td>2753</td>
<td>Old Roman calendar</td>
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<tr>
<td>2749</td>
<td>Ancient Babylonian calendar</td>
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<tr>
<td>6236</td>
<td>First Egyptian calendar</td>
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<tr>
<td>5760</td>
<td>Jewish calendar</td>
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<td>1420</td>
<td>Moslem calendar</td>
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<tr>
<td>1378</td>
<td>Persian calendar</td>
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<td>1716</td>
<td>Coptic calendar</td>
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<tr>
<td>2544</td>
<td>Buddhist calendar</td>
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<tr>
<td>5119</td>
<td>Maya great cycle</td>
</tr>
</tbody>
</table>

208 | French Revolution calendar

the year of the DRAGON according to the Chinese calendar


most insidious of them all, the master calendar. And we have only begun to tell the tale: We haven’t even mentioned the liturgical calendar!

The so-called civil calendar from January 1 to December 31 is an agreed-on convenience that few, if any, actually live by. Almost everyone lives by one or more other calendars—organizations of time—that are culturally, or religiously, or socially significant. Take the average parish church, for example. Everyone knows that the church year begins in early September. That’s when the new fall programs begin, when the full schedule of weekend liturgies recommences, and when the choir and soloists return from their summer break. In like manner, everyone knows that the church year ends in late May or early June, usually just after Pentecost. July and August make for truly ordinary time.

This calendar, of course, reflects the cultural history of

Time, like an ever-rolling stream,
Soon bears us all away;
We fly forgotten, as a dream
Dies at the op’ning day. Isaac Watts (1674-1748), alt.

North America. It exposes its roots in the origins of the school calendar, designed to keep the children busy and out of trouble in the winter months when their help on the farm was not as urgent as it was in the planting of late spring, the tending of summer, and the harvesting of early autumn. But our modern economy is no longer agriculturally driven. The fact that school districts are beginning to experiment with a variety of school schedules, devised to maximize education not harvesting, will

December-January 1999 • Pastoral Music
surely over time have a dramatic impact on how we as a
culture keep time.

Further examples of “real calendars” that supersede
the civil calendar are endless. The tax year runs between
January and December only in a technical sense. Practi-
cally speaking, “tax time” finds both its fast and feast in
relation to April 15. In a society that increasingly recog-
nizes its cultural and religious diversity, we are ever more
aware of the annual cycles of Jewish, Muslim, and Orien-
tal calendars, to mention only a few. When some of us are
fasting, others of us are feasting; the season for repen-
tance for some overlaps the season of ecstasy and delight
for others. And let’s not forget sports. It used to be fairly
simple to follow the annual sports cycle—you knew the
season by the sport and the sport by the season. You
played football in the fall, basketball indoors in the win-
ter, and baseball in the spring and summer. Without even
mentioning the “new” sports of ice hockey, tennis, soccer,
and lacrosse, athletic time-keeping has gotten really com-
plicated.

In the midst of all of these competing calendars, each
representing its own kind of claim on our lives, it is easy
to despair of finding any way to organize our time. Living
by more than one organization of time will no doubt pull
us in different directions, challenge our sensibilities, and
frustrate our need to navigate our time productively. We
often attempt time management in a desperate effort to
keep from losing control over our time. Of course, we
have not always had this problem. In fact, it is a fairly
recent challenge, one that parallels our movement in
contemporary civilizations from a primarily agricultural
to a primarily urban environment. In this new environ-
ment, transportation systems have reduced journeys of
days or weeks to a few hours, and thus we have extra time.
A host of modern conveniences—time savers we call them—
have made our lives not only easier, but more time effi-
cient. The practice of medicine, new medical technolo-
gies, and continual pharmacological research have
extended our life span and given us a longer time to live.
And what has happened? We have more time than those
who have gone before us, but we have expanded our
busyness to fill the void, and we exhaust ourselves by
incessantly doing time. In the end we have become less
productive and less involved in one another’s lives, doing
so on less rest with less time for genuine refreshment and
renewal.

Choosing to Interpret Time

We are known by the calendars we keep. How we
reconcile our lives to time is as clear an indicator as there
is about who we are and what we value. Choosing which
calendars to live by (and here I assume we all must live by
more than one) is choosing an interpretation of time,
claiming a complex of meaning that defines us. Will we
keep Sabbath, if not by letter, then in spirit? Will we hold
one day in seven for rest and refreshment and renewal?
What will be the rhythms of our religious observance—
the daily liturgy of the hours, the Sunday eucharist, the
feasts and fasts of the liturgical year—and in what com-
bination? How will we keep the rhythms of faith along-
side competing patterns for family, friends, work, and
leisure? How do we embrace a gracious openness toward
our neighbors who fast and feast on a different cycle?
How do we take time seriously?

Old Job, one of the most delightful (if down in the
mouth) characters of the Hebrew Scriptures, put it this
way: “My days are swifter than a runner; they flee away,
they see no good. They go by like skiffs of reed, like an
eagle swooping on the prey. If I say, ‘I will forget my
complaint; I will put off my sad countenance and be of
good cheer,’ I become afraid of all my suffering, for I
know you will not hold me innocent” (Job 9:25). It seems
fairly clear that Job understood that time was going to
move on, with him or without him. Controlling time—
managing time—was altogether useless, as Job saw, hol-
low “good cheer.” What Job had to manage was himself.
The time was his to claim—to use and enjoy—time that in
the end “would pass swifter than a weaver’s shuttle and
come to its end as the thread runs out” (Job 7:6).

We are known by the calendars we keep!
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A Monastic Geography of Time

BY R. KEVIN SEASOLTZ, OSB

In a lengthy article in the September 1998 issue of Harpers, Fenton Johnson asserts that "monasticism is like art—in a very real sense, it is art, the hours of life shaped to an ideal, never achieved but always present as a place to which to aspire." He goes on to say that "contemplatives dwell in the real, physical world, and a vital monasticism is committed to the ways of bringing its truth to that life." Johnson describes himself as a skeptic searching for an American faith, so he raises hard questions for American monastics: To what extent are they living in the world but not simply in accord with the world's value system? Are their experiences of time and place truly counter-cultural or do they, in fact, unwittingly capitulate to the demands of contemporary American life which is often fast-paced, pragmatic, competitive, consumerist, and individualistic?

For western monastics throughout history, clocks and calendars have played an important role in the life of their communities. Sundials, hourglasses, and waterclocks had made it possible as early as the second millennium before Christ for people to measure the hours independent of the longer or shorter duration of the days. Though their use was somewhat limited in the agrarian cultures surrounding monasteries, these measuring devices certainly came to play an important role in the division of the monastic day and night into specific times for sleep, work, meals, holy reading, and the celebration of the liturgy of the hours. In fact, many historians of culture are of the opinion that the regulated division of time in the monasteries lies at the foundation of our modern economy and our industrial civilization.

Many historians of culture are of the opinion that the regulated division of time in the monasteries lies at the foundation of our modern economy and our industrial civilization.

Keeping Time

The distinguished social psychologist Robert Levine has written a provocative book delineating how every culture "keeps time" a little bit differently. He compares the pace of life in thirty-one countries throughout the world and concludes that "people are prone to move faster in places with vital economies, a high degree of industrialization, large populations, cooler climates, and a cultural orientation toward individualism." He finds that the "fastest" people live in the wealthier North American, Northern European, and Asian nations; the "slowest" people live in third-world countries, particularly in South and Central America and in the Middle East. Economic vitality is closely linked with industrialization, according to Levine, so much so that poorer countries take more holidays and have shorter work weeks and work shifts than wealthier countries. Levine's studies confirm what most of us have suspected, that, on the whole, people in larger cities move faster than their counterparts from smaller towns and villages in rural areas. There is also considerable validity to the old stereotype that the pace of life is slower in warmer climates than it is in colder ones. Levine also maintains that "probably the strongest cultural differences concern what is known as individualism versus collectivism: whether the basic cultural orientation is toward the individual and the nuclear family or to a larger collective."

The basic value system in any culture tends to be reflected in its understanding and observance of time. Thus, in cooler, industrialized, individualized nations, as a result of the quantification of time and the demands of technological civilization, measurable periods of time must be filled with a determined amount of output as established by a need for efficiency and a demand for perfection. Consequently, human life falls under the sway of processes which have an enormous capacity for acceleration. People in these cultures claim that they have no time of their own, since time has already been planned or taken away from them in advance. They find it very

Rev. R. Kevin Seasoltz, OSB, a monk of Saint John's Abbey in Collegeville, MN, teaches in Saint John's University and edits Worship magazine.

December-January 1999 • Pastoral Music
difficult to free themselves from the extraneously imposed rhythms of production and the information media and to get in touch with their own biological and psychic rhythms. The results are often insomnia, physical and mental disorders, and a fickle consumption of material goods which serves as a means to distract people from the frenetic pace of life and the emptiness they often experience in their own hearts. As a reaction to time’s pressures, there is a strong yearning for, yet an incapacity to experience, outer and inner silence and recollection; and people find themselves with an incapacity simply to wait and to listen.

Challenged by the Culture’s Tempo

I am a monk of Saint John’s Abbey in Collegeville, Minnesota, living in circumstances in which the tempo of community life is, not surprisingly, affected by the conditions described in Levine’s book. Although we live in a rural environment, as a community the abbey is probably the largest monastery of Benedictine men in the world: there are approximately 215 monks in the community. The abbey buildings are located on 2,400 acres of rolling land that includes lakes and forests, but on that property we are also responsible for a university, a graduate school of theology and seminary, a preparatory school, an institute for ecumenical and cultural research, and a publishing house. It is fair to claim that we live in a “cooler” climate: Here in Minnesota, it is often said, there are two seasons each year—winter and July. Although we are committed to living a cenobitic life, professional demands, especially in the university, are apt to emphasize the individual’s achievements rather than those of the community. Our procurator and treasurer try to assure us that the abbey operates on a sound financial basis and that we are exercising responsible stewardship over the community’s assets. Because of the various works in which we are involved, industrialization and technology exercise major influences on our life in community. To be counter-cultural under these circumstances obviously requires a conscious effort on the part of the monks; we need to be reminded that we have to slow down. Because

Sometimes we feel as if we are providing entertainment for people coming to a counter-cultural theme park.

thousands of people pass through our grounds each year, we are especially conscious of our responsibility to share truly monastic values with our guests. Hospitality is certainly one of our major apostolates, but sometimes we feel as if we are providing entertainment for people coming to a counter-cultural theme park.

Benedictines come to the monastery seeking God. To facilitate that search, very special places and times are set aside as sacred reminders of what we are about. Our Pastoral Music • December-January 1999
distinctive understanding of monastic time and our experience of the abbey and its immediate environment as sacred spaces help to keep us in touch with the major values that are meant to permeate our monastic lives. The abbey church, the chapter house, the refectory, and the cemetery are particularly sacred places in the abbey, especially the church and the cemetery.

The church, which is the site for our daily celebration of the opus Dei and the eucharist, is sacred not so much because of what the monks do there as because of what God does there on our behalf. Our formal worship is carried out according to a rather inflexible schedule, one which is determined in such a way that most of the monks are able to participate even while fulfilling other responsibilities in our various apostolates. We gather at seven each morning for morning praise, at noon for midday prayer, and at seven for evening prayer, and we celebrate the eucharist during the week at five o’clock each evening. During these celebrations we are nourished by the word of God, who reminds us of the primacy of prayer in our lives. The readings, drawn from the Bible, from patristic writings, and from the writings of great spiritual authors, help us appropriate the history of salvation and make it our own. We try to remember that great words come out of silence and go back into silence, so the pace of our liturgy is tranquil and carefully punctuated by periods of silence.

Throughout the year, we welcome thousands of guests to our liturgical celebrations. Those who come to share our hospitality over an extended period of time find that the ordered rhythm of our lives usually brings some sense of order to their own lives, which are often otherwise lived in a chaotic, frenetic world. One of our regrets is that the students in our schools are often absent from the campus during the major liturgical feasts and, consequently, do not share in what are the most precious celebrations in the lives of the monks.

The funerals of our monks are among our most impressive celebrations, and our cemetery is one of the most sacred and beautiful spaces on our grounds. It is the place where we are regularly reminded of the men who have gone before us marked with the sign of faith; it is, in a sense, the anteroom to heaven. It is a space that reminds us why we came to the monastery and why we should stay.

The refectory and the chapter house are also sacred spaces in our lives; the former because it is there that we are nourished both bodily and intellectually by food and drink and public reading; the latter because it is there that the community is bonded and enriched by spiritual conferences from the abbot and by dialogue concerning the important issues of our life together.

Never Achieved, Always Present

As Fenton Johnson has reminded us, monasticism is “an ideal, never achieved but always present as a place to which to aspire . . . Its beauty and its truth reside in its

In Christianity time has a fundamental importance. Within the dimension of time the world was created; within it the history of salvation unfolds, finding its culmination in the “fullness of time” of the incarnation and its goal in the glorious return of the Son of God at the end of time. In Jesus Christ, the Word made flesh, time becomes a dimension of God, who is himself eternal. With the coming of Christ there begin “the last days” (cf. Heb. 1:2), the “last hour” (cf. 1 Jn. 2:18) and the time of the church, which will last until the parousia.

From this relationship of God with time there arises the duty to sanctify time . . . Christ is the Lord of time; he is its beginning and its end; every year, every day and every moment are embraced by his incarnation and resurrection, and thus become part of the “fullness of time.” For this reason the church too lives and celebrates the liturgy in the span of a year. The solar year is thus permeated by the liturgical year . . .

Pope John Paul II, apostolic letter Tertio Millennio Adveniente, #10

being explicitly nonutilitarian. It is about making time sacred, removing it from any possibility of a price.”

The monastic life involves the mysterious intersection of God’s timelessness with the human experience of time. T. S. Eliot described this intersection well in his poem The Dry Salutages:

But to apprehend
A Time of Place of Timeless
With time, is an occupation for the saint—
No occupation either, but something given
And taken, in a lifetime’s death in love,
Ardour and selflessness and self-surrender:
For most of us, there is only the unattended Moment, the moment in and out of time . . .

Notes

5. Ibid., 9.
6. Ibid., 18.

December-January 1999 • Pastoral Music
Assembly

Gentle Shepherd

Tobias Colgan, osb. Texts from Psalms and other Scripture; original texts by various authors. OCP, 1996. Choral book, #10233GC, $9.95. Cassette, #10234GC, $10.95. CD, #10235GC, $16.95.

In this collection of fourteen pieces, Tobias Colgan has blended a number of musical influences into some very fine music for the liturgical assembly. This music’s primary strength is that it is geared for assembly participation while it still provides good opportunities for participation by choir, soloists, and ensemble members. An additional strength is that it does not fit neatly into any one musical category.

While the sound is definitely contemporary, much of the collection could loosely be described as “organ based” music, hymnic and metrically straightforward, though there is a good mix of styles, and the choice of particular styles seems designed to support liturgical use. Those pieces most appropriate for processional gatherings (communion, closing), for example, are more squarely metric, while the psalm settings are freer, more reflective.

On the recording, the organ is used for most pieces. This instrument works beautifully with these compositions, but much of this music is highly adaptable and does a great deal to bridge the often disparate styles we find ourselves using in contemporary Catholic liturgy. Colgan has a knack for adding to a phrase that might otherwise seem somewhat square and predictable just that little extra rhythmic or melodic interest that keeps everything flowing. For myself, at least, this element of his style is reminiscent of chant influences.

The texts selected by the composer that are not directly based on the psalms are strong, and they reflect an excellent ecclesiology. Both “Behold the Dwelling Place,” text by Owen Alstott, and “In This Place,” text by Delores Dufner, are strong hymns with a certain “early American” quality that your assembly will sing enthusiastically. Colgan’s setting of Psalm 84 (“This Is God’s Holy Temple”) is a wonderful processional—I wish he had set more than three verses, however, since one often needs a more extended work for processional song. The setting of Psalm 23, with an alternate text in Spanish, emphasizes the eucharistic usage of this psalm; consider it an excellent choice for a communion processional as well as a possible responsorial psalm.

In general, this collection presents some strong possibilities for all our assemblies and music programs, whether the focus is on traditional or contemporary sounds, whether we employ primarily the organ or an instrumental ensemble, and whether we are working with an outstanding SATB choir or a small vocal ensemble. The emphasis in this collection is in the right place: strong texts for a singing assembly.

Jackson Schoos

Choral Recitative

All of the items reviewed in this section come from the publishers Celebrations Unlimited and H. W. Gray.

Sleep Softly Now. Music by Allan Muhirme; text by Wilson C. Egbert. Unison with keyboard acc. Celebrations Unlimited, #CU123-2, $1.25. This simple lullaby is more refined than many similar compositions. The one-octave range (d to d) could accommodate children’s voices or any combination of male and female voices in alternation. The third verse might be nice sung by a soloist, and an optional second voice at the ending adds some interest. The flowing keyboard part is one of the stronger features of this piece; it could be realized with equal effectiveness on either organ or piano.

Benediction. Music and text by Garry A. Cornell. SATB a cappella. Celebrations Unlimited, #CU 141-2, $1.25. Although this short worship response probably has limited application to Catholic liturgy, it contains a very lovely melismatic “Amen,” which choir and congregation alike will appreciate. Your group might enjoy using it “in-house,” as a closing prayer for rehearsals or other gatherings.

God Rejoices to Claim You. Music and text by Larry L. Wheeleon. SATB and organ with congregational refrain. Celebrations Unlimited, $1.35. Here is a real rarity: a choral anthem for the celebration of baptism. In this well-crafted and engaging piece, the refrain is very singable, and those communities which regularly celebrate baptism at a significant gathering (e.g., the Sunday assembly) could make very good use of it. The text is quite good, though it focuses primarily on the ecclesial or community aspect of the sacrament without much reference to other sacramental meanings or to its Paschal character. For those reasons it might be used more satisfactorily for celebrations of the baptism of younger children than for rites of the catechumenate. The organ part is more sophisticated than one might assume at first glance.

Marching to Zion. Music by Robert Lowry (1826-99); text by Isaac Watts (1674-1748); arr. Constance Cherry. SATB with keyboard acc., opt. piccolo, tambourine, and snare drum (instr. parts in the score). Celebrations Unlimited, #CU 194-2, $1.45. A well-crafted arrangement suitable as an appealing number for concert use, this selection will be easy to learn and fun to sing. Pay close attention to the arranger’s dynamics for the most effective performance. The piano will certainly best suit the very rhythmic style of this march, but it could be a lot of fun on the organ as well. Challenge your choir to interpret the rhythmic style vocally without relying on the percussive help of the piano. Guaranteed to be an audience pleaser.

Concertato on Gaudeamus Pariter. "Join We All with One Accord," "Come, Ye Faithful, Raise the Strain." Music: melody by Jan Roh (1544), arr. Hal H. Hopson; texts: Matthew of Kusnuld (1457) and Arthur S. Sullivan (1872). SATB and congregation with organ, opt. brass (quartet or quintet), handbells (3), and timpani. H. W. Gray Publications, #GCMR 9703, $1.40; score includes instrument reduction. Instrumental part: GCMR 9703 A, $7.50. This rather straightforward hymn concertato presents one of our truly great tunes in a festive setting while avoiding some of the exces-
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sive “drama” of some festival hymn settings. Two texts are provided, the first for general use (with a focus on unity in the church, especially regarding celebrating the eucharist), and the second for the Easter Season. Each text has three verses, with the assembly joining in on the third. The somewhat blocky homophonic writing in both the choir parts and the accompanying suits the hymn tune perfectly, while the contrapuntal second verse in two-part canon (a cappella) and a few running scale passages in the organ part add good contrast. If this tune is not in your assembly’s repertoire, this very accessible arrangement offers a good chance to introduce it, but be careful: This tune appears in different hymnals in a variety of versions. Mr. Hopson adds a beat at the end of phrases one and two that most hymnal settings (with which I am familiar) do not. Sometimes we avoid this type of tune— with alternating rhythms and meters—because it can be difficult to teach an assembly, especially one not well versed in metrical hymnody. In my experience, however, once these tunes have been learned, they are among those which assemblies most enjoy singing.

**Concertato on Lord of the Dance.** *Music: 19th c, Schiaper tune, adapt. Sidney Carter (1963), arr. Hal H. Hopson; text: Sidney Carter. SATB and congregation with keyboard, opt. handbells (5), brass (quartet or quintet), and timpani. H. W. Gray Publications, #GCMR2164, $1.40; score includes instrumental reduction. Instrumental part: #GCMR2164A, $2.75. This is a particularly effective setting of a very popular hymn. Mr. Hopson places the emphasis clearly on the “dance” of the title, as this piece dances along to a clever finale. While the choral singing is primarily in unison, the men’s section in the third verse provides an ostinato bass to the women’s melody, and for the fourth verse a soloist is recommended to deliver the somber text freely over sustained chords. The assembly sings on verses two and five, and on every refrain. I can’t imagine this arrangement being used in a liturgical setting, though I’m sure there are places where it would be appropriate. It could, however, be used to great effect at a hymn or choir festival, where the host choir might take over the choral parts and invite the rest of the singers and the audience to join them as indicated. If presented well, it would be a guaranteed hit.

*Jackson Schoos*

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**All of the items reviewed in this section come from GIA Publications.**

**O Savior of Our Fallen Race.** *Arr. B. Wayne Bisbee. SATB and handbells. G-4122, $1.10. An attractive arrangement of *Christe Redemptor*, a sixth-century hymn used in the Latin office. The text is given in an English translation by Gilbert Doan. The handbell part uses eight bells, and it punctuates the phrase structure in each verse. Choral writing is either for unison voices or for four-part quasi-organum texture.

**Maranatha, Come.** *Francis Patrick O’Brien. SAB, cantor, assembly, and organ, opt. flute and handbells. G-4526, $1.10. O’Brien has crafted a simple presentation of the “O Antiphons” suitable for use either as a gathering song or as a communion processional. The choral writing is ideal for smaller choirs, the assembly refrain is accessible, and the optional parts (bells, small percussion, and flute) could be added progressively throughout Advent to provide variety. The organ accompaniment may be easily adapted for piano.*

**Sing Alleluia.** *Francis Patrick O’Brien. SATB, cantor, assembly, guitar, and keyboard, opt. cello or bassoon and two C instruments. G-4524, $1.20. The composer envisions this as a piece for combined adult and children’s choirs for Christmas. Both the original text and the tune are childlike in simplicity and directness without being cloying or saccharine. The setting is marked by O’Brien’s fine ability to create effective textures and voicings for modest chorale forces. The four-part antiphon is also given in a two-part alternative arrangement.*

**Litany of the Chosen One.** *Felix Goebel-Komala. Unison choir, cantor, congregation, guitar, and keyboard. G-4413, $1.10. A stark quasi-recitative acts as an introduction to the main body of this piece: a call-and-response round between choir and assembly. The textual invocations employ various images of Christ (e.g., Lord of Life, Risen Christ) set with accessible melodic fragmentary over a recurring tetrachord bass line with typical minor-key harmonization. The opening returns to function as a coda.*

**In the Bleak Midwinter.** *Robert Kreutz. SATB voices, a cappella. G-4157, 90¢. In this strong and evocative setting of Christina Rossett’s beloved Christmas text, the writing is tonal throughout, but the composer uses linear rather than functional progressions with frequent changes of tonal center to highlight the narrative. The logical voice leading will minimize learning difficulty, but a balanced ensemble with accurate and independent intonation is essential.*

**I Could Not Live without You, Lord.** *William M. Schoenfeld. Unison voices, handbells and flute, opt. piano. G-4180, $1.10. The text by Frances Harvag— which both praises and asks for Christ’s saving action in our lives—is well suited to Schoenfeld’s sturdy minor-key tune in compound time. The tune sings well, with interesting rhythmic syncopations in its martial feeling. Unison voices are accompanied by handbells (twenty-four bells, though the part could be played on keyboard without the bells), while the solo flute creates interludes between verses and descants above the tune. This title is included in a new series from GIA, “Not for Children Only,” that features unison and two-part choral music.*

**The Hand of God Shall Hold You.** *Marty Haugen. SATB, cantor, congregation, guitar, keyboard, and C woodwind. G-4284, $1.10. Haugen employs the In Paradisum text in English translation from the Order of Christian Funerals as the second verse in this composition, augmenting it with original texts for the refrain and the first verse. The sequential and formal repetition of the refrain facilitates easy learning and contributes to its immediate appeal. The refrain is scored for SATB voices, while the strophic verses use two cantors with optional two-part choral background. This is ideal music for the Rite of Commendation.*

**Christ Has Called Us to New Visions/ Lord Whose Love in Humble Service.** *Text: Jane Parker Huber; Albert F. Bayly. Arr. Richard Proulx. SATB, congregation, organ, brass quintet, and timpani. G-4220, $1.20 Instrument parts: G-4220-INST, $27.00. The excellent text by Jane Parker Huber is set to the Dutch tune In Babilone, perhaps more familiarly associated with the texts “There’s a Widness God’s Mercy” or “Lord, Whose Love in Humble Service.” (The latter text is included with this concertato as an alternative to the Huber text.) Proulx’s capable setting includes a substantial brass and timpani introduction, brief and extended interludes for brass or brass with organ, an original SATB harmonization of the tune,**

Pastoral Music • December-January 1999
a fa-burden choral setting with the tune in the tenor, and a chorale descant. These elements may be used in various ways to accommodate available music resources and particular liturgical circumstances. Proulx’s own recommendations and suggestions are included. Instrumental parts must be purchased separately; allow for either two trombones or French Horn and trombone within the brass quintet.

See Amid the Winter’s Snow. Daniel Laingina. SATB, organ, and oboe. G-4295, $1.20. This piece offers a fine opportunity to become acquainted with an excellent English carol that is too often neglected or overlooked. The text by Edward Caswall and the tune by John Goss (Humility) are given a flowing, idyllic setting reminiscent of music by Vaughan Williams or Healy Willan. Interest is sustained through the strophic repetition by the use of various choral textures—unison voices, SATB homophony, a quasi-canonic duet (SA against TB), and one verse with the tune in the alto—which complement the narrative progression of the text.

The Mirror of Eternity. James Chepponis. SATB, a cappella. G-4225, 90¢. The text for this brief elegant motet is by St. Clare of Assisi; the composition received its première performance in Assisi to commemorate the 800th anniversary of her birth. Direct, logical voice leading; reasonable voice ranges; and a clear ternary design put this composition well within the capabilities of an ensemble of average size and modest ability.

Peace Be to You. Sam Bati Owens. SATB, a cappella. G-4285, 90¢. Here is another motet suitable for a brief choral meditation. Owens combines text incipits from various collects to create a small ternary design. The writing is tonal, with fine attention to interesting harmonic color and accessible vocal lines.

The Word Became in Jesus. Text by Ralph Wright, o.s.s.; music by Robert E. Kreutz. SATB and organ. G-4299, $1.10. Kreutz provides a strong, quiet setting to a fine text. The three verses are given an essentially strophic treatment over wonderfully varied harmonizations in the organ part. The stark dissonances and unexpected harmonic arrivals coincide with the textual dichotomies and ironies, and Kreutz has masterfully relegated these to the organ part, which supports the clearer choral writing above it.

How Can I Keep from Singing. Robert Lowry, arr. John Barnard. SAB and keyboard. G-4507, $1.20. This title in the Royal School of Church Music Series is a fine three-part arrangement of the familiar tune and text. The first verse employs unison voices, while the second and third use a solidly crafted three-part scoring with the tune in the soprano. This is attractive and rewarding material for the smaller ensemble.

Away with Gloom, Away with Doubt. Barry Ferguson. SATB, a cappella. G-4509, 90¢. In this rhythmically alluring setting of a text by Edward Shillito three strophic verses use much of the same choral texture, which ensures easy learning. Staggered entrances at the beginning of the second verse provide some textual variety, but the main interest is achieved by the buoyant rhythmic quality of the setting and its especially effective meter changes.

Rudy T. Marcozzi

Organ Recitative

All the compositions reviewed here come from Randall Egan Publishers.

Prelude & Fugue in G Minor. Healy Willan. #EO-158, $5.85. Elegy for Trumpet and Organ. Gerald Bales. #EO-109, $6.95. Recent works published by Egan run the gamut from simple service music to complex recital pieces. They include, among twenty-five new pieces in the Egan catalogue, compositions by Richard Baker, Gerald Bales, Charles Callahan, Paul Hamnil, Gene Janssen, Alice Jordan, David Lasky, Gordon Lawson, Wolfgang Lindner, Normand Lockwood, Earline Moulder, Gustave Samazeuilh, Robert M. Speed, Jon Spong, David Ashley White, and Healy Willan. Among the works which stand out for their obvious quality is the short prelude and fugue by Willan. Gerald Bales’s distinguished Elegy for Trumpet and Organ certainly deserves to be heard, and it might well find its rightful place in recitals of music for organ and trumpet. As for the rest, suffice it to say that we all have different tastes. On the whole, one does tire easily after pages of parallel thirds, fourths, fifths, and sixths; “Hour of Power” harmony; faux French toccata writing; badly timed rhythmic writing; and tripe attempts at counterpoint. Not that the writing is all bad, but one would wish for more editorial control.

Canadian Composers’ Series. Richard C. Baker, A Fancy on “Westminster Abbey.” #EO-104, $3.95. Richard C. Baker, Chorale and Fugue in A Minor, #EO-105, $4.95. Ruth Watson Henderson, Chromatic Partita for Organ, #EO-130, $5.95. Jacobus Kloppe, Little Partita on “Now Thank We All Our God,” #EO-136, $4.95. Recent publications from Randall Egan Publisher include the Canadian Composers’ Series, an ambitious series that has elicited much music that is of interest. Richard C. Baker’s lovely “fancy” (trio) on Westminster Abbey and his Chorale and Fugue are well written. Although I am not usually a fan of Jacobus Kloppe, I find the little partita on “Now Thank We All Our God” to be the exception that proves the rule: it is energetic, humorous, grand, and always idiomatic. Ruth Watson Henderson’s Chromatic Partita is difficult in all respects, but it may be an important addition to the recital repertoire.

Craig Cramer

Books

Breaking Open the Gospel of Matthew: The Sermon on the Mount


This is the fourth work in the “Breaking Open” series; it fulfills the promise of the first three books. Like the other three works in this series, this is not a commentary on St. Matthew’s Gospel; rather, it is a look at one of the underlying ideas behind that gospel, namely, the “attitude” of Jesus. For the writers, the hallmarks of his attitude are hope, peace, and joy in life, which lead to everlasting life.

Weber and Miller, both priests, bring substantial credentials to their work. I would recommend the book for a full read, rather than a reading of it section by section. It offers a good mindset and background for anyone who will be preaching on Matthew in the liturgical year that begins in Advent 1998. The book rates a five on my scale of seven.

Misa, Mesa y Musa: Liturgy in the U.S. Hispanic Church

Compiled and edited by Kenneth G. Davis, O.F.M. Conv. World Library Publica-

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In this remarkable work, published in association with the Instituto de Liturgia Hispana located at the Catholic University of America, Kenneth Davis has collected articles by fifteen authors on various aspects of Hispanic liturgy in the United States. The collection is intended for English speaking readers who serve in Hispanic and bilingual parishes; authors include Juan Sosa, Ricardo Ramirez, Raul Gomez, Mary Frances Reza, and Sylvia Sanchez. Some of the articles were previously published, others were previously delivered talks appearing in print, but some appear here for the first time; some are more scholarly, some are very practical.

The strength of the work, obviously, lies in the quality of the articles. For the most part these are valuable and worth the time it takes to absorb the material. Bishop Ramirez sets an excellent tone for the whole book in the first piece, "Weaving the Tapestry: The Task of the Church in the U.S."

One weakness lies in the lack of a general central theme around which the articles might cluster other than the very broad topic of Hispanic liturgy. This weakness, however, is mitigated somewhat by the use of common methodologies in several articles. A more serious problem comes from the obvious attempt to make the book available as inexpensively as possible. The cover is nice, but the text pages suffer from poor design, crowded pages, and the feel of a book that is cheaply produced. Because it is hard to read, with small print and crowded pages, the very people who most need what this work has to say might be reluctant to spend time with it.

The Instituto de Liturgia Hispana is becoming a major player on the national liturgical scene. This is as it should be, since the Spanish-speaking population is fast approaching 50% of the U.S. Catholic Church. I would advise the Instituto’s leadership, however, to spend a little more on the design and layout of future books; the expense will be worth it to make their message heard more clearly. I rate the content of this book six out of seven, but the presentation rates only a four.

Thresholds to Prayer


One of the significant changes in the Roman Catholic Church that is now visible but still largely unheralded thirty years after Vatican II is the rise of spiritual writers who are not priests, sisters, vowed religious, or theological specialists. Kathy Coffey, for example, is an award-winning lay author who has staked claim to the title of spiritual guide and mentor at a profound level.

This work might be considered a “woman’s book”; by that I do not mean that it was written for women only but that it was written from a woman’s perspective on God and prayer. It is not the kind of book that I pick up with ease or relish, since my own spirituality is painted with strong colors and follows a linear direction, while Coffey’s spiritual world is filled with pastels and curves. I find myself “working through” — rather

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than enjoying—two or three paragraphs of introductory prose about Rosa's kitchen or the smells in a grocery store before I can "settle down" with the meat of her thought. But, I realize, it is precisely those introductory paragraphs that are challenging me to think and, ultimately, pray differently than I have.

Coffey's approach to spirituality makes me wonder if women who listen to me as their homilist have as much difficulty with my style as I have with hers. (She also makes me wonder how women respond to strophic hymns and other kinds of liturgical music.) Her book has inspired me to find out: I intend to use it as the basis for a discussion group with some women and learn from them how to broaden my own spirituality. The book rates a five on my seven-point scale.

Ezekiel


A priest who has won enduring fame as an advocate for peace and a poet, Father Daniel Berrigan is the author of more than fifty books. Now he has written a book that, like Kathy Coffey's book, reviewed above, presents me with a serious spiritual challenge.

The union of the mysticism of Ezekiel the prophet with the power of Berrigan the Jesuit poet is a heady blend. The core of this work is Berrigan's own translation-paraphrase of the prophet's work as an introduction to a series of comments, statements, poetic utterances, observations, conclusions, and challenges. The author is not a biblical scholar, and this work is not about historical criticism or prophetic traditions.

The result, however, is an extremely Catholic book, in the sense that Catholic teaching holds that each doctrine must be understood in the light of the whole body of doctrine that the church believes. Just so, Berrigan holds that every aspect of Ezekiel is to be understood only by its relationship to the whole of the prophet's utterances, and he has some strong opinions about what Ezekiel has to say not only to the people of his own time but to his readers and hearers today. At times the author breaks into poetry with the ease of a musician who finds that ordinary words are no longer adequate to convey the profundity of his thought.

This is a book to take on retreat, to savor little by little over a number of days, to use as a source for reflection and prayer. It rates a six on my scale.

W. Thomas Faucher

Te Deum: The Church and Music


This is a wonderful book. Its title is misleading, but its descriptive subtitles are not: It is indeed a "textbook," a "reference," a "history," and an "essay." And it is very good at being all of these.

As I first began reading, I quickly came to realize that, while it does make a wonderful text, Westermeyer's approach is to reflect on a wide range of topics, from early Christian use of psalmody to chant to monasticism to hymnody, while weaving them into their appropriate historical periods. Rev. Ed Foley is right in describing this book as "breathtaking in scope, yet accessible in design, this volume fills a significant void in the literature . . ."

Westermeyer knows his readers, so he is particularly competent in writing for a Catholic audience about the Reformation and for a Protestant audience when he deals with Catholicism before the Reformation. He is an ecumenist but, ultimately, Westermeyer is an essayist. In a wonderfully clear and engaging style (which led me to read the book, cover to cover, in three days), the author argues that reactions to musical liturgy in the time of Ambrose, Pambo, and Augustine repeat themselves in the time of Luther, Zwingli, and Calvin. And he draws the reader back from past events to current times again and again with such reflections as this: "The Church that marries the spirit of an age becomes a widow in the next generation."

If I were to offer any criticism, it would be to note the omission of denominational societies in music (page 299) and the underestimation of their influence throughout the book. It is an unfortunate but small omission compared to the invaluable resource that Westermeyer has given us by centering his history on the assembly's song.

Every member of NPM should read and re-read Te Deum. I give it six to seven stars on Father Faucher's scale.

Virgil C. Funk

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I n his excellent studies on the Psalter, Walter Brueggemann has devised what he calls a "basic plan of organization," whereby he has classified the psalms according to a threefold scheme: psalms of orientation, of disorientation, and of new orientation. Informed by the genre or literary form of the psalms, Brueggemann's scheme provides believers with an interface between those experiences that are common to them and the offer of faith in the psalms.

All who share in the experience of human life will know seasons of well-being that are evocative of grateful praise to God. Psalms which articulate the believers' confident delight in God's ever-provident reliability can be described as psalms of orientation; among them is Psalm 33, which provides the responsorial text for the Second Sunday of Lent.

Classified by its genre among the hymns of praise, Psalm 33 claims to be a new song (v. 3), "new" in that it is being sung again with a fresh outlook or orientation. Roland Murphy has suggested that the song is new because it "renews" or reaffirms the praise owed to God at every juncture of an evolving life. Citing the fact that similar calls for a "new" song may be found elsewhere in the Jewish and Christian Scriptures, Carroll Stuhlmüller has explained that when we seek what precisely may be new about this song, we find that the newness may be literary, if a new role is being given to an ancient hymn; pastoral, if it is marking a new deliverance by God; ritual, as in a spontaneous shout or song of the people; or theological, in that God’s creative and redemptive power is being actualized to full effect in a new generation of believers. Stuhlmüller has also suggested that though this song may have been new, its theme was old and familiar: "The truth is that the old songs that are genuine become new to every person who discovers their truth for himself/herself. We need singers that are made new rather than new hymns." 


The English translation of the Psalm Responses from Lectionary for Mass © 1969, International Committee on English in the Liturgy. All rights reserved.
psalmist’s call for a new song offers the reminder that the God whom Israel loved and praised for the gifts of steadfast love and justice (vv. 4-5), for the wonders of an ordered creation (vv. 6-9), for the call to covenant and protection from enemies (vv. 10-12), for the constancy of the divine attentiveness (vv. 13-15), and for deliverance from sickness and death (vv. 16-17) is the very same God whom we continue to acknowledge and who has come to live and move among us in the person and mission of Jesus.

Just as Israel was called to ponder the marvels of creation so as to discover therein the fingerprints and footprints of God and thus to find the cause for a new song of praise, and just as the people of Israel were called to remember God’s faithful and personal involvement throughout their long and checkered history so as to recognize therein the basis for gratitude, so also are Lenten Christians who pray Psalm 33 to realize that, in Christ, God has chosen to become inextricably involved with every aspect of the human experience. That divine involvement has resulted in a new creation (“Whosoever is in Christ is a new creation,” 2 Corinthians 5:17; Galatians 6:15); a new Covenant (“This cup is the new covenant in my blood . . . .” Luke 22:20); a new definitive deliverance from sin and death (“For you have died and your life is hidden with Christ in God. When Christ appears, you too will appear with him in glory,” Colossians 3:3); and a promise of a new mode of presence and protection (“I will ask the Father and you will be given another Advocate to be with you always . . . . to teach and remind you, to convict the world of sin . . . . to guide you to all truth,” John 14:16; 16:8, 13).

Having led the keepers of the covenant in a celebration of their blessings and having summoned forth the appropriate response of grateful praise, Psalm 33 concludes with a description of the duly oriented believer. Convinced of God’s saving power and faithfully reliant on God as the source, center, and goal of every season of life, the authentic believer is able to wait for God (v. 20), to rejoice and trust in God’s holy name (v. 21), and to hope without stinting in the steadfast and loving kindness of God (v. 22).

Humane life not only knows times that call forth a “new song”; it also knows seasons of hurt, loneliness, suffering and loss—those painful experiences that evoke the emotions of grief, resentment, and even rage which often characterize what Walter Brueggemann calls psalms of disorientation. Psalm 130, the people’s scriptural response for Lent’s Fifth Sunday, offers an appropriate vehicle for expressing these intense and gripping moments.

De profundis . . . out of the depths of human emptiness, the psalmist cries for God to fill the void that is life apart from God. Bernhard Anderson is correct in his assertion that the word “depths” reverberates with the mythic overtones of the primeval abyss of watery chaos. In Psalm 130, however, the abysmal chaos is equated with the realm of confusion, darkness, and death caused by human sin. When believers freely allow themselves to be swallowed up by the abyss of sin, they thereby pit themselves against the creative, lucid, and life-giving power of God.

Fully aware of the hole he has dug for himself, and acknowledging that he does not have a leg to stand on (v. 3), the psalmist is not without hope. The humble admission of personal sinfulness is matched by confidence that God, who can hear prayers even from the lowest trough of human weakness, is also willing to forgive and redeem. Because of the divine capacity for forgiveness, God is to be revered (v. 4).

Although one might expect reverence to be a requisite for forgiveness, it is not. As Walter Brueggemann has noted, “this Psalm scandalizes all our calculating notions of religion,”” in that divine forgiveness precedes the human response of reverent obedience. This unexpected turn of events underscores the fact that forgiveness is a gift to the undeserving, a gift that transforms and heals, such that defiance yields to reverence and shame to trusting joy.

Numbered among the Songs of Ascent and prayed by pilgrims en route to Jerusalem, Psalm 130 also provides a fitting accompaniment for Lenten travelers. The unyielding hope which underlies this lament strikes a chord in the heart of every sinner and reminds us that no matter how far we may have sunk into the depths of sin or however many detours we may have taken, God’s forgiveness is ever present to dig us out and lead us home.

The experience of coming home to God is one of many surprising and wonderful gifts by which believers are offered a new lease on life and a new invitation to allow joy and light to break through sadness and gloom. These occasions also afford opportunities for

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Fifth Sunday of Lent
Psalm 130:1-2. 3-4. 5-6. 7-8

Response (based on verse 7):
With the Lord there is mercy, and fullness of redemption.

Out of the depths I cry to you, O Lord; Lord, hear my voice!
Let your ears be attentive to my voice in supplication.

If you, O Lord, mark iniquities,
Lord, who can stand?
But with you is forgiveness,
that you may be revered.

I trust in the Lord;
my soul trusts in his word.
More than sentinels wait for the dawn,
let Israel wait for the Lord.

For with the Lord is kindness and with him is plenteous redemption;
And he will redeem Israel from all their iniquities.
Fourth Sunday of Lent
Psalm 23:1-3, 3-4, 5-6

Response (based on verse 1):
The Lord is my shepherd, there is nothing I shall want
The Lord is my shepherd; I shall not want
In verdant pastures he gives me repose;
Beside restful waters he leads me; he refreshes my soul.
He guides me in right paths for his name’s sake.

Even though I walk in the dark valley
I fear no evil; for you are at my side
With your rod and your staff that give me courage.
You spread the table before me in the sight of my foes;
You anoint my head with oil; my cup overflows.
Only goodness and kindness follow me all the days of my life;
And I shall dwell in the house of the Lord for years to come.

Notes
3. See Isaiah 42:10; Psalms 40:3; 46:1; 96:1; 98:1; 144:9; 149:1; Revelation 5:9; 14:3.

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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 non-members. Ads are limited to fifty words each; we encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs. Ads will be published in the next available issue, and they will be posted on the NPM web page—www.npm.org—monthly. (Information will be available by phone as soon as it is received.)

This service is provided by the Membership Department at the National Office. The Hotline phone number is (202) 723-5800; fax is (202) 723-2262. 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 20011-1492.

Position Available

CALIFORNIA

Liturgical Music Coordinator. St. John Seminary and Seminary College, 5012 Seminary Road, Camarillo, CA 93012. Fax: (805) 482-0637. Coordinate and supervise music ministry for both the seminary and seminary college (10-month position). Candidate must have a full understanding/appreciation of music within the liturgy as articulated in the documents of the Catholic Church (Vatican II, Music in Catholic Worship) in the context of the multicultural diversity of both campuses. Work with faculty/seminarians in liturgical music planning/preparation. Supervise and coordinate all liturgical music ministries (instrumentalists, cantors, planners, etc.). Serve as liturgical musician, including music conductor or cantor. Overseer care and maintenance of instruments. Maintain and develop music libraries. Possess appropriate musical, instrumental, and vocal skills necessary for the position. May provide vocal instruction. Strong interpersonal skills, organized, with ability to prioritize. Experience with traditional and contemporary liturgical music. Five years experience in liturgical music coordination and leadership. BA in music, keyboard proficiency required; organ preferred. Competitive salary and benefits package. Send résumé with salary requirements to above address, Attn: HR. HLP-5048.

Director of Liturgy and Music. St. Ignatius Church, 650 Parker Avenue, San Francisco, CA 94118. Full-time position available. Requires thorough knowledge of Roman Catholic liturgy; trained organist and choir director comfortable with a broad range of liturgical music. Responsible for design and coordination of a program including 5 weekend liturgies, seasons, feasts, and celebrations. Parish has polyphonic choir, contemporary ensembles, children’s choir, 4-manual organ. Send résumé and three references to Search Committee, Attn: Rev. Mr. Shay Auerbach, 874, at above address by January 30, 1999. HLP-5058.

CONNETICUT


DISTRICT OF COLUMBIA

Administrative Assistant. Basilica of the National Shrine of the Immaculate Conception, Washington, DC. Phone: (202) 526-8300; fax: (202) 526-8313. Highly motivated and efficient administrative assistant needed for the departments of Music and Liturgy. Candidate should have an understanding of Roman Catholic liturgy and a basic familiarity with music at worship. Proficiency with WordPerfect, Office 97, and imaging editing software a plus. Responsibilities include preparation of worship programs and brochures, scheduling of priests, basic bookkeeping, and general secretarial work. Please fax résumés Mon.-Fri. 9:00 am-5:00 pm to above number or phone for more information. HLP-5062.

FLORIDA

Organists/Music Directors. The Diocese of St. Petersburg, Florida, is accepting applications for full- or part-time organists/music directors. The diocese encompasses five counties on the sunny west coast of central Florida. Send résumés to the Office of Worship, Diocese of St. Petersburg, PO Box 43022, St. Petersburg, FL 33743-3022. HLP-5061.

Director of Liturgy/Music. Holy Name of Jesus Church, 345 S. Military Trail, West Palm Beach, FL 33415. Full-time position available in active stewardship community. We seek a person to direct choirs and work well with volunteers of all ages. Vocal skills and knowledge of contemporary Catholic liturgical rites/music are necessary. Salary negotiable. Contact Fr. Aidan Lacy at above address or phone: (561) 683-3555. HLP-5064.

GEORGIA

Director of Music and Liturgy. Sacred Heart Parish, PO Box 5052, Warner Robbins, GA 31099-5052. Phone: (912) 923-0124; e-mail: sheart@home.net. Growing Catholic parish seeks a director of...
music and liturgy to invigorate the worship life of our community. We are seeking someone with strong keyboard and conducting skills to join our pastoral team. Full-time position with attractive salary serving a parish of 1,600 families. Contact Fr. Fred Nijem at above address. HLP-5038.

INDIANA

Associate Director for Education. Notre Dame Center for Pastoral Liturgy, Box 81, University of Notre Dame, Notre Dame, IN 46556. Fax: (219) 631-6968. Full-time position beginning summer 1999. Responsibilities: Planning/implementing educational programs; developing/expanding membership organization Liturgy Network. Applications by 1/1/99 receive full consideration; review begins 1/15/99. Information/job description: Contact Eleanor Bernstein, Director, at above address/fax, or e-mail bernstein2@nd.edu HLP-5051.

Music Director. St. Elizabeth Seton Church, 10655 Havenstick Road, Carmel, IN 46033. Phone: (317) 846-3850; fax: (317) 846-3710. Full-time salaried position available for degreed music director and liturgy coordinator at suburban Catholic parish. Send résumé and references to above address. HLP-5057.

MASSACHUSETTS

Director of Music/Coordinator of Liturgy. St. Bonaventure Parish, PO Box 996, Manomet, MA 02345. Phone: (508) 224-3636; fax: (508) 224-5889. Full-time position for growing seacoast/beach community of 2,100 families. Responsibilities: Direct adult choir; emphasize community participation; form all liturgical ministers; coordinate liturgical commission; collaborate with pastoral staff. Preferred: degree in liturgical music, strong sense of music’s role in Catholic worship. Contact Fr. Ed Doughty at above address. HLP-5099.

MICHIGAN

Music Director. King of Kings Lutheran Church, 1715 South Lapeer Road, Lake Orion, MI 48360. Part-time (avg. 20 hrs./wk.) for 200 member-unit parish. Direct all duties/functions relevant to parish music program; coordinate with Worship & Music Committee and other music personnel; consult with pastor. Salary range: $15-20 K/year; start date 8/1/99. Bachelor’s degree in music/music ed., choral skills, high proficiency in directing choirs and supporting congregational singing required; accompanist skills, ability to work with variety of instruments, knowledge of appreciation of Lutheran liturgical arts/practices preferred. Contact Jan Winge, Vice-President, at above address. Phone: (248) 693-7838; fax: (248) 693-9919; e-mail: jwinge@aol.com. HLP-5056.

MISSOURI

Director of Liturgy & Music. St. James Catholic Church, 309 S. Stewart Road, Liberty, MO 64068. Full-time position beginning January 1999, serving a 1,300 family parish in the metropolitan Kansas City, MO, area. Responsible for liturgy, vocal, and bell choir direction; development of weekend, school, wedding, and funeral liturgies. Competent on keyboard (14-rank Möller pipe organ and Kawai grand piano), solid liturgical training/knowledge, and degree in music. Salary commensurate with education/experience. Send letter of introduction, résumé, three references to Search Committee at above address, or e-mail: rlwill@juno.com. HLP-5049.

NEW YORK

Director of Music and Liturgy. St. Aloysius Church, 592 Middle Neck Road, Great Neck, NY 11023. (516) 482-2770. Full-time. Qualifications: excellent organist; good sense of and background in Catholic liturgy; desire to coordinate all

NPM Scholarships 1999

Purpose
- To assist with the cost of educational formation for Pastoral Musicians

Scholarships Available
- 2 NPM Scholarships (one for $5,000, one for $3,000)
- Virgil C. Funk, Sr., Memorial Scholarship ($1,000)
- GIA Scholarship for Pastoral Musicians ($1,500)
- MusiSonics Scholarship ($1,000)
- Rensselaer Challenge Grant ($1,000)
  Program administered by the Rensselaer Program of Church Music & Liturgy at Saint Joseph College, Rensselaer, Indiana

Eligibility Requirements
- NPM Member
- Enrolled full-time or part-time in graduate or undergraduate degree program or continuing education program
- Studies related to the field of pastoral music
- Demonstrated financial need
- Applicant intends to work at least two years in the field of pastoral music following graduation/program completion
- Scholarship funds may be applied only to registration, fees, or books
- Scholarship awarded for one year only; recipient may re-apply, but renewal is not automatic

Application Deadline: February 26, 1999

APPLICATION OR ADDITIONAL INFORMATION:
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Phone: (202) 723-5800 • Fax: (202) 723-2262

December-January 1999 • Pastoral Music
aspects of parish life with liturgical music and prayer; direct one adult and one children’s choir; two liturgies on Saturday night and three liturgies on Sunday morning. Good salary and all benefits. Contact parish at above phone number. HLP-5054.

Music Director. Our Lady Queen of Angels, 226 East 113 Street, New York, NY 10029. Phone: (212) 860-7618; fax: (212) 534-6285. Bilingual parish of 400 families seeks part-time director to develop 2 choirs, Spanish and English. 4 Masses per weekend (2 Spanish, 2 English). Wurlitzer organ; great acoustics; Spanish guitars; maracas; bongos. Salary $11-14K, depending on experience. Contact Fr. Martin Curtin, OM CMF, at above address. HLP-5060.

OHIO

Director of Music Ministries. St. Helen Catholic Church, 605 Granville Place, Riverside, OH 45431. Phone: (937) 254-6233; fax: (937) 256-6117. Full-time director needed for active suburban Dayton parish of 1,500+ families. Opportunity for talented pastoral musician to continue solid liturgical music program. Adult and children’s choirs, cantors, Rodgers organ, Yamaha grand piano, Malmark handbells. Supportive pastoral staff works in the spirit of Vatican II. Competitive salary, full benefits; available June 1999; job description available. Send résumé to Rev. Paul DeLuca at above address. HLP-5050.

PENNSYLVANIA

Director of Music. Our Lady of Fatima Church, 4001 Brodhead Road, Aliquippa, PA 15001. (724) 375-7626. Full-time position for 2,300-family Pittsburgh suburban parish. Responsible for five weekend liturgies plus holy days, weddings, funerals, and school liturgies. Adult, children, and bell choirs. Staff and liturgy committee meetings. Salary $18,000-$25,000. Contact: Fr. David Driesch or Fr. Micah Muhlen at above address. HLP-5040.


RHODE ISLAND

Director of Liturgical Music. St. Mary Roman Catholic Church, PO Box 547, 12 William Street, Newport, RI 02840. Full-time position for 1,200-family parish. Proficiency in organ and strong empha-

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sis on assembly participation required. Responsibilities include adult choir, cantor training, staff collaboration, choir development, establish youth choir, handbells. Three-manual Casavant organ. Salary commensurate with experience/education. References required. Send resume by February 14, 1999, to Search Committee at above address or fax: (401) 845-9497. HLP-5043.

TENNESSEE

Director of Music. Sacred Heart Church, 1324 Jefferson Avenue, Memphis, TN 38104. Full-time position in multicultural 1,250-family parish where major emphasis is on participation in liturgy. Responsibilities include planning and organizing music for all parish liturgies, expanding existing cantor program, and choirs. Requires understanding/knowledge of Catholic liturgy, organ, keyboard, vocal and choral skills. Director will oversee ongoing music ministries in Spanish and Vietnamese. Salary commensurate with degree and experience; benefits included. Send resume to Judy Gray at above address. HLP-5046.

VIRGINIA

Liturgist/Music Minister. St. Michael Catholic Church, 4491 Springfield Road, Glen Allen, VA 23060. Phone: (804) 527-1037; fax: (804) 527-1039. Growing/progressive/suburban Richmond, Virginia, parish (1,500 families) seeks full-time trained cantor/vocalist to work with accomplished keyboard accompanist. Knowledge of liturgical praxis/good organizational and computer skills required; keyboard skills desirable. Salary commensurate with education/experience. Start July 1, 1999; fax resume by January 1, 1999, to Rev. John Leonard at above fax number/address. HLP-5053.

Musician Available

Professional Music Director. Seeks full-time position in vibrant parish with a taste for traditional music. Extensive experience of sacred music masters; knowledge of Vatican II documents; international credentials; more than 30 years experience in Canada and U.S.; published arranger/composer; excellent team player with strong personality. Proficient organist/keyboardist; excellent voice teacher. Strong commitment to full participation, Catholic faith. Contact:

André Bellefeuille, 822 Croghan Street, Fremont, OH 43420. (419) 332-4313. HLP-5055.

Organist, Choir Director. Highly skilled organist, choir director for all ages, handbell director available for position in Delaware Valley Region (suburban Philadelphia). Contact NPM Membership Department for additional information. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPMsING@npm.org. HLP-5063.

Miscellaneous

For Sale: Used Hymnals. Mount Sacred Heart Province, 265 Benham Street, Hamden, CT 06514. (203) 248-4225. Used hymnals in very good condition available; limited quantities. Glory & Praise I (softcover, 78 copies, $2 each); Glory & Praise II (softcover, 12 copies, $1.50 each); Glory & Praise III (softcover, 72 copies, $2.50 each); Gather to Remember (softcover, 33 copies, $2.50 each); Worship II (hardcover, excellent condition, 22 copies, $3.50 each). Contact Sr. Rosemary Zaffuto at above phone number. HLP-5042.

For Sale: Recordings. Servant Songs: Giving Voice to the Diocesan Heart. Lutheran Deaconesses sing 17 songs of faith and service, directed by NPM Branch Director Dawn Riske Hoy. CDs and cassettes available; for an order form, contact: Center for Diocesan Ministry, 1304 LaPorte Avenue, Valparaiso, IN 46383. (219) 464-6925; e-mail: deacserv@exodus.valpo.edu. HLP-5052.

In association with the 1999 National Convention
Pittsburgh, Pennsylvania
July 12-16

NPM Presents

NPM Honors Choir

The first NPM Honors Choir will rehearse and perform under the direction of Richard Proulx during the 1999 Convention. Members of the choir are being chosen by a jury of the NPM Honors Choir Directors from NPM members who are submitting applications and tapes. More male voices are needed. Contact the NPM Western Office at 1513 S.W. Marlow, Portland, OR 97225. Phone: (503) 297-1212; fax: (503) 297-2412; e-mail: NPMWEST@aol.com.

Children’s Choir Festival

A Children’s Choir Festival co-sponsored by NPM and the Choristers Guild will be held on July 10-12 in conjunction with the Convention. Directors of children’s choirs who are interested in receiving an application packet should contact the NPM Western Office (address above).

Young Organist Master Class

The Young Organist Committee of the NPM Section for Organists is offering a pre-Convention Master Class. Successful candidates will be offered free registration for the Pittsburgh National Convention and workshops; performance experience in a master class; opportunity to work with a master teacher; the chance to play a prelude for a Convention event. Contact: Mr. Steven K. Shaner, Chairman, Young Organists Committee, St. Joseph Parish, 1020 Kundek Street, Jasper, IN 47546. Deadline for taped submissions is February 15, 1999.

December-January 1999 • Pastoral Music
NPM Resources...
A Select List of publications and products available from the National Association of Pastoral Musicians

<table>
<thead>
<tr>
<th>Publications</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROFESSIONAL ISSUES</td>
</tr>
<tr>
<td>NPM Member Handbook</td>
</tr>
<tr>
<td>Single copy</td>
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<tr>
<td>Item #PRO-1</td>
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<tr>
<td>Qualifications for a Director of Music Ministries: A Statement and Bibliography (DMMD Education Committee)</td>
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<td>Single copy</td>
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<td>Item #PRO-2</td>
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<tr>
<td>Hiring a Director of Music: A Handbook and Guide (DMMD Professional Concerns Comm.)</td>
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<td>NPM Workbook: Job Descriptions, Contracts, Salary Revised Edition</td>
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<td>Item #PRO-5</td>
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<td>DMMD Policy Statement on Pre-Recorded Music</td>
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<td>Item #DMM-2</td>
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<tr>
<td>NPM-MusEd Policy Statement on Quality Music Education</td>
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<td>Item #MED-1</td>
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<td>National Standards for Arts Education: A Catholic Perspective (NPM-MusEd Board of Directors)</td>
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<th>MUSIC IN CATHOLIC WORSHIP: STUDY</th>
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<td>NPM Commentary on Music in Catholic Worship</td>
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<td>Item #MCW-1</td>
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<tr>
<td>NPM 6-Session Lesson Plan for Music in Catholic Worship</td>
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<td>Ministers of Music (Lawrence Johnson)</td>
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<th>Gift Items</th>
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<td>NPM Zippered Tote</td>
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<td>Item #GIF-2</td>
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<td>NPM Cookbook (Rick Gibala)</td>
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<tr>
<td>Item #GIF-3</td>
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<tr>
<td>NPM Note Cards (10-Pack)</td>
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<td>Pastoral Music Index, Volumes 1-20</td>
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<tr>
<th>ORDER FORM • NPM PUBLICATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
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<tr>
<td>Church or Organization</td>
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<tr>
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<th>Item #</th>
<th>Vol/Issue# (Magazine) &amp; Size</th>
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Welcome, New Members

The following pastoral musicians and clergy members have joined NPM between May and October 1998. In these same six months many other members renewed their membership for one or more years. We also received new memberships and subscriptions for parish libraries and two magazines published in other countries (Canada and Germany). We welcome them all to our “circle of friends,” and we welcome back all those who continue to support the vision and work of the National Association of Pastoral Musicians. We know that NPM’s best recruiters are our members who take the time to tell others about us and to invite other musicians to a local Chapter meeting, a School or Institute, or an annual Convention.

Thank you for doing such a fine job of recruiting over the past sixth months! If some of these new members live near you, or if you recognize the name of a parish listed here, please contact them and welcome them to your Association. Then invite them to participate, if they haven’t already, in one of NPM’s gatherings on a local, regional, or national level.

United States of America

Norwich
Ms Sharon C. Green
Stafford Springs
Veronica J. Craig
Waterbury
Jonathan Pilla

District of Columbia
Washington
Suzanne Bechamps
Mr. Derek W. Campbell

Delaware
Smyrna
Santina C. Cantillon
Wilmington
J. C. Prendergast

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Rev. Keith Pellerin
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Frances Carla Cain
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Juan Carlos Cruz
Sunnyvale
Dranne LaVerne

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Tucson
Claude Haynes

California

Colma
Ms Marla D. Alt
Millbrae
Patrick G. Kelly

Connecticut

Ellington
Beth Surapine

December-January 1999 • Pastoral Music
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Julie Zimont

Maryland
Baltimore
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Emmitsburg
Rev. John Zec
Gaithersburg
Linda L. Murray
Rockville
Audrey M. Khoo
Walkersville
Melissa Mair

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Ms Eleanor Olson
Dorchester
Mr. Paul J. Murray
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1999 Calendar

Schools

Cantor Express
Mobile, AL  July 23-25
Wichita, KS  Aug 6-8
Place TBA  Aug 20-22

Choir Director Institute
Indiana  Aug 9-13

Organ & Choir School
Place TBA  July 26-30

Guitar School
Covington, KY  June 21-25

Handbell Institute
Cleveland, OH  Aug 5-7

Gregorian Chant School
Erlanger, KY  June 21-25

Pastoral Liturgy Institute
Madison, WI  July 26-30

Children’s Choir Director
Blackwood, NJ  Aug 2-6

NPM Retreat
Los Angeles, CA  Aug 5-7

Convention

July 12-16
Now is the acceptable time
Pittsburgh, Pennsylvania

NPM Summer At • A • Glance

JUNE
21-25  Guitar School  Covington, KY
21-25  Gregorian Chant School  Erlanger, KY

JULY
12-16  22nd Annual National Convention
Now is the Acceptable Time
Pittsburgh, Pennsylvania

23-25  Cantor Express  Mobile, AL
26-30  Organ & Choir School  Place TBA
26-30  Pastoral Liturgy Institute  Madison, WI

AUGUST
2-6  Children’s Choir Director  Blackwood, NJ
5-7  Handbell Institute  Cleveland, OH
5-7  NPM Retreat  Los Angeles, CA
6-8  Cantor Express  Wichita, KS
9-13  Choir Director Institute  Indiana
20-22  Cantor Express  Place TBA

Full Brochures will be sent in early 1999 to all NPM members and subscribers.
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Web Page: http://www.npm.org  E-Mail: NPMSING@npm.org  Phone: (202) 723-5800
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C A L I F O R N I A

LOS ANGELES
December 4-5

SAN FRANCISCO
January 12-16
Lay Leadership Institute, Sponsored by Modern Liturgy magazine. A “learning by doing” workshop, teaching skills to meet the challenges of the new millennium. Place: Mercy Center, Burlingame. Information packet available at 1 (888) 273-7782.

SAN FRANCISCO
January 29-30
Concert and workshop featuring David Haas. Sponsored by Archdiocese of San Francisco. Contact: Theresa Sinclair at Brown-Roa, (800) 723-0114.

D I S T R I C T O F
C O L U M B I A

WASHINGTON
March 5-7
1999 East Coast Conference for Religious Education. Theme: Standing at the Threshold: Catechetical Ministry in the New Millennium. Contact: National Center for Pastoral Leadership, 669 Arleigh Road, Severna Park, MD 21146. Phone: (410) 421-8990; fax: (410) 421-8962; e-mail: ncpnet@aol.com; web: www.ncpl.org.

L O U I S I A N A

NEW ORLEANS
January 8-9
The 21st Annual Johannes Hofinger Catechetical Conference. Theme: Embracing the Rhythm of God’s Creation. Major addresses by Ray East, Adele Gonzales, Gaynell Cronin, and Jack Rathschmidt. Contact: Conference Services by Loretta Reif, PO Box 5226, Rockford, IL 61125. Phone: (815) 399-2150; fax: (815) 332-3476; e-mail: confserv@wwa.com.

NEW ORLEANS
April 6-9

F L O R I D A

DAYTONA BEACH
January 11
Choral Reading Session with James Marchionda and Jack Louden at St. Paul Church. Sponsored by Diocese of Orlando. Phone registration: (407) 246-4860.

M I C H I G A N

WYANDOTTE
December 7
Evening concert featuring David Haas at St. Joseph Church. Contact: Cass Pawlowski at (313) 285-1170.

N E W M E X I C O

ANTHONY
January 7
Choral Reading Session featuring James Marchionda and Peter Kolar at St. Anthony Church. Sponsored by Diocese of Las Cruces. Phone registration: (505) 523-7577.

GALLUP
January 28
Day-long workshop featuring David Haas. Sponsored by Diocese of Gallup. Contact: Fr. Thomas Malkiewski at (505) 863-3563.

P E N N S Y L V A N I A

PENNDIEL
December 11-12
Concert and workshop featuring David Haas at Our Lady of Grace Church. Contact: Catherine Galie at (215) 757-7700.

N E V A D A

RENO
December 12

O H I O

YOUNGSTOWN
December 4-5
Concert and workshop featuring David Haas at Immaculate Heart of Mary Parish. Contact: Fr. Steve Popovich at (330) 793-9988.

C I N C I N N A T I

December 1-4
National Catholic Youth Conference/ National Federation of Catholic Youth Ministers. Includes presentations by David Anderson, David Haas, Robert Piercy; also workshop by Bobby Fisher. Contact Therese Brown at (202) 636-3825.

December-January 1999 • Pastoral Music
TEXAS

DALLAS
January 8-9

Dallas Chapter Choristers Guild 1999 Midwinter Workshop. Place: Episcopal Church of the Incarnation, Dallas. Clinicians include Ann Howard Jones, Helen Kemp, Lee Gwozdz, Hal H. Hopson, others. Friday evening concert and evensong features Children's Choir of Greater Dallas and Chancel Choir of the Church of the Incarnation. Workshop hotel: Double Tree Campbell Centre. Contact Kathy Guttierrez at (972) 727-3497; e-mail: MPGi@aol.com; fax: (972) 727-7348.

HOUSTON
January 15-16

Spanish Music Ministry Day featuring Peter Rubalcava, with emphasis on song leader skills and music for the sacraments and important moments in the life of the Latino community. Concert Friday evening and workshop on Saturday. Contact Tim Dyksinsky at (713) 741-8760.

LUBBOCK
January 20-23

The 1999 Study Week sponsored by Southwest Liturgical Conference. Theme: “Consider the Mustard Seed: Liturgy in Small Communities/Como un Granito de Mostaza: La Liturgia en las Comunidades Pequenas.” Major presentations by Rev. Thomas Sweetser, sj, Rev. James Dallen, Dr. Marchita Mauck, Rev. John Guerriero, Sr. Linda Gaupin, cde, Melissa Nussbaum, Gabe Huck. Workshops in English and Spanish, music showcases, exhibits. Place: Holiday Inn, Lubbock Plaza. Contact: Rosalie Martin, Diocese of Lubbock, Box 98700, Lubbock, TX 79499-8700. Phone: (806) 792-3943; fax: (806) 792-8109; e-mail: diocese@arrn.net.

WASHINGTON

TACOMA
April 7-12

International Symposium: The Organ in the New Millennium. Presented by the Westfield Center and Pacific Lutheran University. Recitals, lectures, panels, excursions, and master classes. Contact: The Westfield Center, One Cottage Street, Easthampton, MA 01027. Phone: (413) 527-7664; fax: (413) 527-7689; e-mail: info@westfield.org; web: www.westfield.org.

ISRAEL

JERUSALEM ET AL.
January 14-23

Continuing Education Program: Songs of the Scriptures in Israel and Familiarization Tour, directed by Bonnie S. Sessions and services with local Jewish and Christian communities. $995 plus tax from New York. Sponsored by Peter’s Way International, Ltd. Brochure available. Phone: (800) 443-6018 or (800) 225-7662; e-mail: ptrsway@coil.com.

ITALY

ROME, VATICAN CITY, ASSISI
January 29-February 4

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Please send information for Calendar to: Rev. Lawrence Heiman, c.r.p.s., Director Emeritus, Rensselaer Program of Church Music and Liturgy, Saint Joseph College, PO Box 815, Rensselaer, IN 47978. Fax: (219) 866-6100; e-mail: LHEIMAN@saintjoe.edu.
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Catholic Music Educators check the special Mus-Ed page on the NPM web site for information, continuing education, and creative suggestions for all educators who know the power of music in education.

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Music Education: the future of the singing church.

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

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

I like to fish in moving water: Fish living in moving streams pull harder, fight longer, and taste better, in my experience, than fish caught in lakes, ponds, or reservoirs. Another plus to such locations for fishing is that moving water is easier to "read" than still water, once you know what conditions to look for.

The key to fishing in streams and rivers is learning to understand the conditions in which fish may be caught. Such understanding only comes with practice. The same principle is true for being an effective music minister. At any NPM Convention there are workshops that purport to offer techniques and secrets that will add life to our liturgies, assemblies, and parishes. The truth is, you seldom need a special technique to achieve this; you need practice in using your skills—a lot of practice, which will teach you how to "read the water." Success as a minister is found in your ability to read and interpret the living assembly, and in being versatile enough to adapt to what is going on in its currents and eddies.

Those of us who are organists should have already learned a set of technical skills that will improve our craft by adapting and building on what we know and can do. So, for example, we know that we need to adjust our touch on the instrument to take account of the temperature, the room's acoustics, the hour, our clothing, the bellowing of a vacuum cleaner, and the soft, hushed murmurs of the prayer group gathered in the back of the church.

Malcolm Kogut, a member of the DMMD Professional Concerns Committee, is the director of prayer and worship at the Church of St. Gabriel, Schenectady, NY.

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 these 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.

Reading the Currents

The challenge we face, however, is not simply limited to reading such technical currents; we must also let ourselves experience—so that we might interpret and respond to—the currents that flow through our congregations. As church musicians, we will find it difficult to accomplish our divinely appointed tasks, realize our vision, and marshal the forces in our community if we keep ourselves distanced from such currents, safe back on the river's shore, locked away from those we serve, on whom we must rely for energy, support, direction, opportunity, and purpose. Music ministers have to draw on the life of the whole church and the wider community, motivating all its cells, organs, and systems to function in a healthy and coordinated manner. We may be equipped with all the necessary tools to do this, all the talent and the right opportunities, like someone going fishing who has all the right equipment, yet lack the practical skills—the necessary unifying principles that express our purpose and ministry, tempered and enriched by experience—to "hook the fish."

Someone who fishes in moving water has to become part of the river, aware of it as a complex interaction of various elements. Just so, pastoral musicians
must be aware of all the elements that make up the local church and its wider community, in order to carry out a ministry that interprets and relates to the Christian faith that is being lived out by various individuals and groups. Our attention cannot be limited to the functions and activities fueled exclusively by the parish’s music personnel; we must work collaboratively with other church groups on developing education, training, and other activities that will help to unify a parish community into a living entity, teeming with life and adventure.

A river can become over-fished; one fisher can try to catch the prize specimen of a particular species, to own it and mount it as a trophy. But the outcome of a music ministry is not an item that can “belong” to some groups rather than others. Our goal is not to rise above others and “corner the market.” The victory of one group of ministers does not entail the defeat of another group. Divisions and competition should not be the result of what we do. For true growth to occur, we must expand the base of our ministry through networking, service, and patience. If you were to pour sand

The outcome of a music ministry is not an item that can “belong” to some groups rather than others.

on a small table, the sand would build a pile just so high before it begins to spill onto the floor. In order to make the pile of sand higher, you have to enlarge the base—use a bigger table. For a ministry to grow, it must follow a similar procedure, because growth in a congregation occurs only until it reaches the conceptual limitations of the leadership. If you want to serve more people in better ways, you must expand your base of organization and ministry as well as your vision of ministry.

Limited by Our Vision

All of us tend to consider the limits of our own field of vision to be the limit of the world. Ultimately, each of us is limited by the scope of our own vision, no matter how wide or deep, for, without help, we cannot go beyond the range of our own comprehension. Growth occurs when we are challenged to enlarge our vision, to seek a wider horizon, to enter willingly and deliberately into uncharted waters. Just as we are challenged to enlarge our horizons through education, invitation, and effort, so we can use those same tools to encourage growth in others.

Many of us have an image of ministry similar to the arrangement of a symphony orchestra: A number of people, with mixed talents, are brought together to create a unified effect under the control and direction of the conductor. Another musical image may serve us better: A chamber orchestra contains members with varying talents, who are so attuned to each other that they require no baton to lead them. The work of shaping such a group is no picnic; there’s a lot of groaning, and there are controversies over phrasings, bowings, and tempos. Shaping the group into a unified instrument requires tremendous listening and watching. There’s still a lot of conducting going on, of course, but responsibility for it is shared among fifteen or so people. In a similar way, decentralizing responsibility for the ministry we share, dividing tasks among volunteers, will keep the base of our activity broad enough to involve more and more people at different levels of church life where ministry really belongs—with the whole congregation. Our role in such a model is to minister to the ministers, to assist various individuals and groups to discover their own appropriate horizon, and to lead them into shaping an exciting and apostolic future vision.

Eyes on the Prize

There are some fishers who disdain “lesser” species, looking only for the prize catch, the record fish. Other fishers
understand that they have to know all the species in the river and how each takes the lure, if they are ever going to be successful in those waters. There are music ministers who disdain the lesser occasions on which they are asked to share their talent. I know of a relatively new, full-time music director who was asked about music for the parish’s upcoming Ash Wednesday Masses. She replied that there would be no music at the three Masses because “they didn’t ask me, so I’m not offering.”

This comment reveals a crucial difference between managing a job (or waiting for the prize catch) and managing a ministry. Many of us can probably think of several occasions that we passed up because we were not asked, or because the occasion seemed too insignificant to require our services: special Lenten Masses, weekly Stations of the Cross, religious ed reconciliation services, services to bless food, daily Mass opening of parish council meetings, women’s club gatherings. These are prime opportunities to “learn the river”—to serve, educate, plant seeds, and network. Opportunities include non-musical events such as chaperoning youth group outings or assisting the clergy sexton to rake leaves. It is in service to people that service to God is proved.

Certainly, such tasks are not listed in most job descriptions for directors of music ministry. But music and musicians should be integrated into all aspects of education and other parish activities as well as into a parish’s worship. If a contract doesn’t include the word “catalyst,” we should probably write it in, or at least express its presence through our actions. Little gestures can cause a chain reaction; a chance meeting can lead to an introduction that might change the course of a life or ministry. Each opportunity to provide musical leadership is a chance to hear new voices. Behind what they say or sing may be a yearning for love and friendship, acceptance and understanding, the voice of the risen Christ calling us to form the living Body of Christ.

Opportunities to serve are endless.

One of my piano teachers told me to accept every gig offered to me, whether it paid or not because each one provided an opportunity to make new contacts and learn something new. Besides, we need to practice, and one performance is worth several practices.

Involvement in various activities may also spark our interest and unveil hidden talents and skills that we might use in other aspects of our work. Chances are, you will discover that music is only one aspect of a wider ministry. Still, you must care about the music that is the core of your ministry, treating it as so much more than a job, an easy choice, a reliable salary.

Loving the Work

A true fisher simply loves to fish, and so works to improve skills, not paying too much attention to the pile of fish that someone else, perhaps with lesser skills, is piling up just downstream. True music ministers work with enthusiasm, willingness, altruism, and creativity, without paying too much attention to the director of music ministries next door, who may put in a lackluster performance for twice our salary. John Wesley once said: “There is no man excellent in his profession, whatsoever it be, who has not in his temper a strong tinture of enthusiasm and creativity.” Creativity is the power of the mind to synthesize new ideas from two or more previously unconnected ones. We feed the fire of creativity when we feed ourselves random information as fuel for creative combustion, asking questions, and seeking solutions to problems—not only in the parish’s musical life.

Fishers know that you never go fishing in the same river; weather and other circumstances alter the “real” river, no matter how much it might look like the river you fished just yesterday. Sometimes you meet circumstances that experience hasn’t prepared you for, and you either have to adapt or step away from the river. No two musicians are alike in skill, temperament, knowledge, tolerance, talent, or spirituality, though they may have the same educational degrees. No two parishes are alike, although they may have the same schedule of weekend Masses. No two pastors are alike; each is an individual with tastes, opinions, hopes, and demands, and with the power to dictate (in some circumstances) what he wants, its value to him, and its worth to the parish in terms of salary, budget, and other benefits. A previous director of music ministries may have taken on functions for which we are unprepared or poorly prepared, yet which our pastor and congregation expect of us. It may require tremendous enthusiasm and commitment on our part to meet those expectations and, at times, to exceed expectations by developing momentum for new programs and initiating new approaches.

Ultimately, though, the Christ in whom we put our faith can do great things with just a little material. The same Christ who fed a crowd of five thousand and more (John 6:1-15) will feed us. We offer simple bread, and it becomes the Body of Christ. We must be like the young boy in the gospel story, who knew he had only five loaves and a few fish but offered them anyway, to see what Christ would make of them. Jesus waits to transform our gifts and multiply what we do, if only we will offer what we have.

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Planning a Choir Tour to Rome?

For a copy of the Code of Ethics and a list of the tour agencies certified for 1997, contact NPM:

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Pastoral Music • December-January 1999
AMS1: New Location

Art Masters Studios Inc. (AMS1) has a new location as of October 1, 1998. They are to be found at 3706 East 34th Street, Minneapolis, MN 55406-2702. Phone: (612) 724-1258; fax: (612) 729-4487; e-mail: bobwetz@earthlink.net.

Sibelius: New Notation Software

Challenging the dominance of Finale and its various offspring in the music notation software world, Jonathan and Ben Finn, British composers who are also twin brothers, have designed Sibelius for Windows, newly available in the U.S. (a Macintosh version is due out in early 1999). Named for Jean Sibelius, their favorite composer, the software promises to be “the best music notation software ever written.” It is promoted as “out-of-the-box fast and easy, [providing] composers, professional musicians, instructors, and music students the ability to notate, edit, play back, and publish music of every kind.” Sibelius aims to be an intuitive program, mimicking the composer’s creative process at every step, beginning with an electronic replica of manuscript paper. The company is also allowing users of the software to publish their compositions on the web at a free, downloadable plug-in at www.sibelius.com, which allows scores to be viewed, transposed, and played back from the Internet. For additional information, visit the Sibelius website or phone: 1 (888) 4-SIBELIUS.

Bilingual Worship Aid from World Library

World Library Publications, a division of J. S. Paluch Co., now has available a completely bilingual (Spanish/English) worship aid that features the texts of the Order of Mass, all prayers, readings, reflections, and additional commentary in both languages on facing pages. Titled Celebremos/Let Us Celebrate, this resource recognizes the growing linguistic/cultural diversity of parishes in the United States as well as the need to unify communities across cultural lines. The music section contains selections with English texts, Spanish texts, and bilingual compositions.

An added resource for Spanish text/heritage and bilingual music is the second edition of Cantos del Pueblo de Dios, a single-volume accompaniment book for all the Spanish and bilingual music appearing in World Library’s missal programs. It includes keyboard accompaniments, guitar chord symbols, choral arrangements for many pieces, a service music section, and planning indexes.

For additional information, contact World Library Publications, 3825 N. Willow Road, Schiller Park, IL 60176-0703, Phone: 1 (800) 566-6150; fax: 1 (888) WLP-FAX1; e-mail: wlpco@jspaluch.com.

Music Sales Assist Second Harvest

For several years, Ascensión Recordings of Elizabeth City, NC, has had an arrangement with the Second Harvest National Food Bank Network to further the cause of hunger relief by donating to Second Harvest a minimum of ten cents per recording sold. In addition, Ascensión Recordings presents benefit concerts to raise money for local food banks and food service charities as well as for the national food bank network. Second Harvest annually distributes one billion pounds of surplus food and grocery products to 50,000 charitable agencies through a network of 180 food banks to serve 26,000,000 hungry Americans.

One of Ascensión’s recent releases is Radiant Light, arrangements of traditional hymns performed on solo piano by Barbara Gallagher, who has published choral repertoire with GIA. The recording includes arrangements of English, Scottish, and American hymns, as well as spirituals and chant melodies, in addition to two new piano meditations by the performer. For additional information, contact: Ascensión Recordings, PO Box 1406, Elizabeth City, NC 27906. Phone/fax: (919) 331-5898.

Boston Grants Go to Tornado-Damaged Churches

Since 1995, the New York City-based Boston Religious Trust, established by the Boston Piano Company, has provided grants of up to $500 to houses of worship damaged or defaced by hate crimes anywhere in the United States. This summer, shortly after a series of tornadoes ripped through the Birmingham, AL, area, French Forbes III of the E. F. Forbes and Sons Piano Co., the Steinway and Sons dealer in Birmingham, petitioned the Boston Religious Trust to broaden the scope of its assistance in light of the extensive damage caused by the storms. Officials of the trust’s grant committee quickly acceded to the request. The Boston Piano Co. also works with AmeriCares, a charitable foundation that works to rebuild Southern black churches damaged or destroyed by arson and other hate crimes. Boston Piano provides upright pianos to be shipped with modular buildings supplied by AmeriCares to these struggling places of worship.

New “Takes” on Old Music

Ave Maria Press has issued two recordings that take unusual approaches to some ancient music. Spiritual Songs of Hildegard contains settings of fourteen songs of Hildegard of Bingen, written originally for unaccompanied voice, arranged here for solo viola. The recording also includes two original compositions by the arranger/performer, Mimi Dye, a former student of Itzhak Perlman who has performed in music festivals and concerts throughout the United States and Europe.

Dennis and Paula Doyle have arranged some traditional Celtic hymns and settings of ancient texts to follow the pattern of the liturgy of the hours through the day. Their inspiration was an early
Celtic Hymn that invites Jesus to "be in my heart and memory each hour ..." Some selections are instrumental, performed by Dennis Doyle on the Celtic harp; others include the text sung by Paula Doyle. The collection is titled Be in My Heart: Celtic Hymns and Songs through the Day.

Both recordings are available on CD and cassette. Contact: Ave Maria Press, PO Box 428, Notre Dame, IN 46556-0428. Phone: 1 (800) 282-1865; fax: (219) 239-2904.

Rodgers at 40

Rodgers Instrument Corporation recently celebrated its fortieth anniversary as a leading musical instrument manufacturer with a series of concerts, events, seminars, and new product introductions. Among the new products demonstrated at the company's headquarters in Hillsboro, OR, were new models in the 700 Series of organs and upgrades to other models in the series. The new 795 and the upgraded 790 and 751 all now come equipped with Voice Palette, a unique feature of Rodgers' Parallel Digital Imaging (PDI) System, which allows multiple voices to be placed behind various stops, greatly increasing voicing and sound creation options. The stacked voice selections may then be saved on combination pistons and recalled during performance. Additional features of the 795 allow for changing instrument requirements and congregational growth. Real

Interactive Internet Music Station

IM2K, Inc., went online on October 30. It bills itself as the "only interactive, live, music television station on the Internet." Its "Cyber Jockeys" present music videos, live interviews, and performances by artists from the music industry. Viewers/listeners can interact with the "CJs" and their guests by asking questions, participating in surveys, "camming in," and visiting the station's chat room. The format includes music from R-and-B to rock, jazz to country, soft rock to alternative. There will also be opportunities for "unsigned" musicians to try out their music and receive immediate feedback. The site is: http://www.IM2000.com; e-mail: IM2K@IM2000.com.

Suzuki Digital Pianos

Suzuki is the world's leading low-cost producer of consumer digital pianos. They recently announced the new "Keyman," a portable (28 lb.) digital component piano designed to make use of existing stereo systems. Keyman is a full-feature, full-function digital piano with eighty-eight weighted touch-responsive keys, forty-eight note polyphony, seven digital sampled voices, a built-in metronome, MIDI in/out/through, and other features. Other Suzuki portable keyboards feature various digital effects, larger collections of sampled voices, and additional features.

Suzuki digital pianos range from the entry level HP-800 to the top-of-the-line Grande Ensemble. Contact: Suzuki Corporation, PO Box 261030, San Diego, CA 92196. Phone: (619) 566-9710; fax: (619) 560-6203; e-mail: SUZUKICORP@qol.com.

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Carl Fischer Sold
to Boosey & Hawkes

This past summer, Carl Fischer, Inc.,
the 126-year-old music publishing and
distribution firm, was acquired by the
Boosey & Hawkes Group; Fischer will
function as an independent, wholly
owned subsidiary of Boosey & Hawkes.
Mr. Charles Abry, who continues as
president of Carl Fischer, believes that
this arrangement will provide maximum
continuity in the operations of the pub-
lishing firm.

Gloriae Dei:
See Paraclete Press

The recordings of Glorae Dei
Cantores, the internationally acclaimed
choir headquartered at the Chapel of the
Holy Paraclete in Orleans, MA, on Cape
Cod, are now available through Paraclete
Press. As of this past summer, Glorae
Dei Cantores has toured twenty-three
countries and sung in seventeen lan-
guages. Their most recent tour included
performances in churches and concert
halls in Finland, Russia, Italy, and Sicily.
Special performances included a concert
attended by Aleksiy II, Orthodox Patri-
arch of Moscow and All Russia, at Con-
servatory Hall, Moscow, as part of the
Tenth Festival of Orthodox Church Mu-
sic, and a concert in Torino, Italy, as part
of the official exhibition of the Shroud of
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