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Words matter!

I vividly remember that the Jewish victims of the Holocaust said: “Words matter!”

I remember Gabe Huck, speaking about the lectionary, saying: “Words matter!”

In this issue, we have a simple message, stated elegantly by Gerard Sloyan, Paul Ford, Jim Hansen, and Ray Kemp: Words matter!

The return of the ballots for the NPM Council election has been wonderful. Thanks for your active participation. If you have not completed your “Sectional Preference” response, please do so today. You can find a blank form in the March issue of Notebook and at the NPM web site: www.npm.org. Your active participation in NPM is a great sign of our vitality. Active participation matters!

I hope to see you at the National Convention. Pastors, invite your musicians. Musicians, invite your pastors. And be sure to mention the Convention to other pastoral ministers in your parish and in the parish nearby. Word of mouth is our best advertisement. Your leadership is vital for NPM. Active participation matters!

Words matter!
So does active participation!

VCF

“The Silent Cry,” Yad Vashem Holocaust Memorial, Israel.
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Reflections on the Lectionary for Mass and Its Use

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Listening Faithfully Together:
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Cover: Upper left, NPM Regional Convention, New Orleans, LA; upper right, Msgr. Ray East preaching at the 1991 Convention Eucharist, Pittsburgh, PA (Pastura photo); bottom, NPM National Convention, Indianapolis, IN.

Additional photographs in this issue courtesy of St. Meinrad Archabbey, St. Meinrad, IN (pages 25-26); Terri Pastura, Parma Heights, OH (pages 29, 37).
1999 Calendar

Schools

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

Choir Director Institute
Indianapolis, IN July 26-30

Organist/Choir Director School
Washington, DC    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 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
26-30   Organist/Choir Dir. School
26-30   Pastoral Liturgy Institute
26-30   Choir Director Institute
Mobile, AL
Washington, DC
Madison, WI
Indianapolis, IN

AUGUST
5-7     Children’s Choir Director    Blackwood, NJ
5-7     Handbell Institute    Cleveland, OH
6-8     Cantor Express    Wichita, KS
20-22   Cantor Express    Portland, OR

See the All-Schools Brochure and the Convention Brochure in the center of this issue.
If they are missing or for additional information contact NPM at:
Web Page: http://www.npm.org • E-Mail: NPMSING@npm.org • Phone: (202) 723-5800
Fax: (202) 723-2262 • Mail: 225 Sheridan Street, NW, Washington, DC 20011-1452

April-May 1999 • Pastoral Music
Adapting Millennium
Recommendations

I just want you to know how much I appreciated the articles by Father Funk [on how to celebrate December 31, 1999] in the December-January 1999 issue of Pastoral Music and in the January issue of Notebook. I am in charge of the daily liturgies at our Provincial House and am always looking for ways to update our current practice, our hymns, our rituals, our liturgy.

Perhaps you would be interested in knowing how I adapted the recommendations on the Te Deum and the Holy Door found in your articles.

Early in November we studied the possibility of doing a modified version of the Holy Door by closing the main entrance to our Provincial House (Motherhouse) chapel (this is an inside entrance). Our artist, Sister Charlotte, created a lovely facade with little doors behind which were either pictures of poor, sick, struggling people or specific intentions for each day of the four weeks of Advent. We utilized the closing of the doors with the solemn vespers for the First Sunday of Advent and opened the doors at the close of the solemn vespers for Christmas. Although this was not a year-long project, this brief experiment was effective and prayerful.

That the meaning of the "closed doors" was not lost on the lay people who frequent our chapel for liturgy or for other occasions, we printed an explanation which was available at the entrance. These papers disappeared rapidly, indicating that people are interested in probing the significance of our Holy Doors.

It has been our tradition for years to sing "Holy God, We Praise Thy Name" (the standard version) on New Year’s Eve. Because we do not have another singable version of the Te Deum for all women, we substituted the recitation of the entire Te Deum at the close of our solemn vespers for New Year’s Day. Our sisters responded well. I am hoping that a composer will produce something which will be intricate enough to be challenging but simple enough for an all-women choir. (Obviously, I do not have a small orchestra, nor even other instruments to augment the sound.)

Thank you for the many suggestions—not all of which we can utilize—and for the work you do to spread the Kingdom.

Sister Genevieve Brandstetter
Sisters of Divine Providence
Allison Park, PA

Struck by a Spectrum of Emotions

When I first read Mr. DeLuca’s letter in the February-March 1999 issue of Pastoral Music [page 5], I must confess that a spectrum of emotions struck me, starting with madness and ending with sadness. After re-reading Mr. DeLuca’s letter, I am left to conclude that he has been exposed to some poorly planned liturgies and these experiences have led him to believe that these negative experiences could have been rectified if a pipe organ, Latin, and Gregorian chant were used as liturgical elements. Really? Perhaps Mr. DeLuca’s negative experiences resulted from poor planning, poorly trained ministers/laité, and lack of pastoral leadership as opposed to the actual elements being used.

As leaders of music ministry, our objective is primarily to foster and enhance the assembly’s prayer, being mindful that our liturgies are the work of the people. In my Catholic community (about 850 families), few if any of our parishioners speak or understand Latin. Therefore, exclusive use of this language would marginalize the vast majority of the assembly, and the liturgy would become the work of a select few. Furthermore, the assembly’s prayer would not be fostered and enhanced by asking them to use a language they are not familiar with.

As the music director for my parish’s “Life Teen” program, I am given the task of fostering and enhancing the prayer of our youth and of the “youthful” parishioners who attend our “Life Teen” Mass. I must listen to their needs and wants and weigh them very heavily against my opinion of what is liturgically correct. My experience tells me that Gregorian chant and the use of Latin and the pipe organ will do little or nothing to foster the prayer of the “Life Teeners.” Instead, we use modern musical stylings with English texts, i.e., Ed Bolduc, Tom Booth, Paul Tate, David Haas, and Marty Haugen. We use a variety of instruments: acoustic and electric guitars, piano, keyboards, organ, drums, percussion, and flutes—all played with reverence by liturgically trained people and played in such a way that God is glorified. Our liturgies are carefully planned in conjunction with our pastor and youth minister to ensure that the assembly will actively participate in all of the liturgical elements. We ensure that the music is practiced, polished, and worthy of a place in our liturgy. Judging by the assembly’s response, it works extremely well. Our liturgies are not an “abuse” of Vatican II; our liturgies are not the “butt” of any jokes; our liturgies do not leave the assembly “disillusioned.” Quite the opposite is true here. We are successful because of our planning, practice, and dedication to the assembly’s prayer.

Finally, the ability of an instrument to “sustain” should not be the criterion used to measure that instrument’s appropriateness for use in liturgy. Surely, the instrument must be played with skill, with reverence, and in a pastoral way, so that it is worthy of a place in a liturgical celebration. Given these criteria, the ability to “sustain” is irrelevant.

My parish will continue to heed the reforms of Vatican II in the fashion I have described. I would encourage other leaders to do the same by making the liturgy the work of the people.

Roger Collin
Courtenay, British Columbia

DeLuca Commended for Enthusiasm, at Least

The letter “The Music Reform That Never Took Place” was extremely provocative. Mr. DeLuca is to be commended for his enthusiasm if not for his narrow-minded conclusions. I would make the following points:

1. Yes, Gregorian chant and the organ were meant to be given “pride of place” but they are not required for valid or
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“good” liturgy. In #118 the Constitution on the Sacred Liturgy states: “The people’s own religious songs are to be encouraged with care so that in sacred devotions as well as during services of the liturgy itself . . . the faithful may raise their voices in song.”

2. To condemn the entire contents of Gather and Glory & Praise as “(n)either sacred (n)or well written” seems extreme and overly zealous. Some of the songs are well written, very singable, and sacred by any reasonable definition.

3. Mr. DeLuca condemns the use of piano and guitar in the liturgy but has forgotten that there was a time when the organ was not allowed because of its association with pagan rituals and theatrical events.

4. I was surprised to learn that Mr. DeLuca’s opinions represent the “real intentions” of the council, that sacred music in Catholic Church is a failure, and that what my parish and most parishes are doing is “a set of deranged practices.” If his hope, as stated in the final paragraph of his letter, was to “not come off as sounding ‘traditional’ or ‘snobbish’,” he certainly does have an odd way of accomplishing his goal.

The Vatican Council in its wisdom did not enthrone one style of music as the only correct and proper music for liturgy nor, I believe, did they intend Gregorian chant and the organ to be discarded. The answer lies in finding a proper balance for the parish one is serving. Wholesale condemnation of one side or the other is unnecessary and perhaps even mean-spirited.

I hope that in one of Mr. DeLuca’s classes at Westminster Choir College, some worthy professor explains to him that, in parish work, the musician’s/ liturgist’s job isn’t to promulgate his own set of opinions but to serve the people of God by helping to lead them to prayer and conversion of heart. In the meantime, I hope my parish doesn’t hire him. I have seen zealots (priests, liturgists, and music directors) come and go. They leave behind divided, broken, and demoralized parishes.

Larry A. Harris
Aurora, IL

DeLuca’s Major Premise Is Painfully Accurate

In his letter, last issue, reader Gianfranco DeLuca makes several erroneous assumptions, common among the younger folk, that once-upon-a-time things were better. They weren’t. Worship is actually better today than it was before Vatican II. “Mother, at Thy Feet Is Kneeling” compares rather interestingly with “Johnny Doughboy Found a Rose in Ireland.”

That said, Mr. DeLuca’s major premise is painfully accurate: “The truth is that the reform of music never took place as the Council intended. What emerged was a deranged set of practices that became the norm in most parishes.” We were expecting Michael Mathis and Martin Hellriegel and we got Nelson Eddy and Jeanette MacDonald. Can anyone really sing (again and again) “On Eagle’s Wings” without picturing a Canadian Mounted Police officer sitting on an outsized bird, offering elevation to his beloved?

I was certainly expecting Michael Mathis. His brother priests, many of whom are now liturgical maestros, reviled him as senile, insane, and a heretic. Father Michael Mathis, csc, celebrated very early on weekdays in the St. Ed-

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ward Hall chapel at Notre Dame, wearing fiddle-back vestments. He insisted that everyone hold a copy of the Graduale Romanum and sing from it, in its Gregorian melody, the Introit and Kyrie. He viewed the Liber Usualis from Solesmes as flawed. He alternated chanting the Gloria and Creed with the congregation. Everything else was from the Graduale.

He preached every day. There was an officitory procession. He had an appreciation for the wisdom of our fathers and mothers gone before us with the sign of faith and saw no great need for major corrections.

At the upcoming NPM Convention, people will pound their way into Vespers and Divine Liturgy in the Byzantine tradition. We so admire what they have, don’t we? What they have is carefully preserved rubrics and sacred texts, set to traditional liturgical chants and executed to precise rules. The Troparion for that day will (likely) be of the Commemoration of the Holy Heirmos of Athens and His Ten Disciples. At Vespers the psalm verses of the Lord, I have cried out will be interpolated with the Stichera of the Oktoechos in the musical tone of the week in a way that is very well planned but takes a great sophistication to appreciate.

The only thing I can foretell for sure about the Convention Eucharist, the following day, is that it will have at least one selection from each major publishing house, something shockingly new, something in the twelve-tone scale, and a great deal of self-congratulation.

What actually happened in the period after Vatican II and the reforms spelled out by the Concilium was a frenzied rush to catch up. Those who had ridiculed Michael Mathis, Worship magazine, English in the liturgy, and Mass facing the people were now the experts. They rushed off to workshops where they learned, in two or three days, exactly what the others were guessing. And so was born, bursting with shared ignorance, one of the most overpowering peer-pressure cookers in human history.

Meanwhile, publishers got into the mix. In 1975, the pastor, who hadn’t gone to the workshops, couldn’t even find the General Instruction. His authority was Joseph Paluch who, for his part, was doing everything possible to give the pastor what he thought he wanted. And in our effort to be kind to the poor, affluent priests discovered what no truly poor person could ever understand. Cheap pottery and self-efficacy jingles are much more “meaningful and relevant” than golden cups and polyphony. A new philosophy of music developed, which our chief cantor’s husband calls composition by accident: “They put notes in a bag, shake them, and spill them out on paper. Then they try to sing them.”

I hope Mr. DeLuca would not be discouraged if I were to tell him this. A wise monk once told me in the seminary that it takes the death of a whole generation for a reform truly to take place. A generation lives eighty years. I am sixty-two years old. Unless I live well beyond a century, I will not live to see the reform completed. You well may see it.

Your expectations are extreme, but so were mine. You, too, will learn to live in the real world. You would be much happier with the present, if you had seen and heard what I have seen and heard. Things are very slowly getting better. At our place, we sing rather lustily several Gregorian Kyries and other Mass chants. The people love it. Organists fight to play our pipe organ—not the finest but very good, frequently tuned, and all the keys work. The people love it. I sing all of my parts, as the reform directs, even the Gospel, on occasion. Some of the people love it. Other places are beginning to do this, too. Hang in there.

For solace, visit almost any Benedictine monastery. Their primary employment is worship, and they are experts. The Vatican II reform is based on centuries of Benedictine research and development. Take heart. More and more, people are noticing the emperor’s deficient attire.

Rev. John W. Birk, Pastor
Holy Name Church
Louisville, KY

Responses Welcome

Address your response to Editor, Pastoral Music, at one of the following addresses. By postal service: 225 Sheridan Street, NW, Washington, DC 20011-1452. By fax: (202) 723-2262. By e-mail: NPMUSING@nwp.org. However you send your comments, please be sure to include the city and state/province/territory from which you are writing.
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Convention Update

Discounts Available

There are three kinds of discounts on the cost of advance registration for the 1999 National Convention available to NPM members which may lead to considerable savings for each person attending (or for a parish that is planning to send several of its members).

Clergy-Musician Duo. NPM member clergy and musician using a parish membership registering together for the Convention receive a discounted rate of only $150 each—a savings of $50 off the member advance rate for two. Advance registration only; registrations must be sent in together or, if registering on the web (www.npm.org), the second discounted registrant must be identified before you transmit the first registration form. Registrations must be postmarked, faxed, or e-mailed by June 11, 1999.

Parish Discount. NPM is pleased to offer discounts to its member parishes who wish to send five or more people from the parish to the National Convention in Pittsburgh. Discounts on the member advance rate range from 5% for five to nine registrants from the same parish ($166 each) to 30% for thirty or more registrants from the same parish ($121 each)—see chart on this page. The parish must have an NPM parish membership; no grouping of parishes is permitted; no grouping of discounts is permitted (i.e., this discount cannot be combined with the clergy-musician discount or the Chapter discount). The discount is only for the full Convention registration; no discount for single day, companion, or child registrations. A registration form with all the information filled out must be enclosed for each registrant, and all registration fees and forms must be mailed together in one envelope. Registrations must be postmarked by May 12, 1999. Registration forms that meet the parish discount requirements must be mailed; they cannot be faxed or e-mailed.

Chapter Discounts. Chapter groups of ten or more who register together can receive a discount ranging from 10% off the member advance fee (reducing it to $157 per person) to a 25% discount for forty or more registrants ($131 each). NPM Chapter directors have received special registration forms in the mail. Please note that there can be only one discount per registrant; this discount cannot be combined with the other discounts described here.

Expo Day Schedule

The New Product Demonstrations on Music Industry Expo Day (Monday, July 12) are of varying lengths: Some are thirty minutes long; others are forty-five or sixty minutes. The description of these sessions in the Convention brochure (pages 2-3) lists them by their starting time but, as an additional aid to help you plan your Expo Day, we offer the chart on the next page, which lists the demonstrations by starting time and by ending time. With this chart, you can figure out how many events you will be able to attend, since the starting time for the various sessions overlap with the end of some earlier programs. (For example, if you go to session X1-2, 9:00-10:00 AM, you won’t be able to attend any of the X2 sessions.) Additional information about these sessions is available in the full Convention brochure and in the Convention information on the NPM web page: www.npm.org.

Deadlines Are Coming

The deadline for the advance registration fee for the Convention and for the clergy-musician duo discount isn’t until June 11, but the deadline to get

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Stipulations

1. Parish must have an NPM Parish Membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form must be filled out with complete information for each and every registrant.
4. All Convention registration forms and fees must be mailed together in one envelope. (Housing registrations are mailed separately to the housing facility, not to NPM.)
5. Registrations must be postmarked by May 12, 1999.
6. No additions can be made to the group’s registration once the registrations have been mailed to NPM.
7. Only one discount per registrant. (The parish discount cannot be combined with other discounts described on this page.)
8. No discount on daily, companion, or child registrations.
### Expo Day • Monday, July 12 • Length of Sessions

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### Sessions

- **X1**: Sessions start at 9:00 AM. 
  - X1-1: Chapter Directors Meeting, Gihala [ends at 10:30].
  - X1-2: Let the People Sing, Cherwin [ends at 10:00].
  - X1-3: Clavinova/Disklavier, Litter [10:00].
  - X1-4: How to Set up a Workshop, Anderson/LeCigale [10:00].
  - X1-5: Church Gatherers, Hugon et al. [10:00].
  - X1-6: Rodgers 979, Maples [9:45].
  - X1-7: Sacramental People 1, Cima [9:45].
  - X1-8: Group Making, Lorenz [9:30].
  - X1-9: Crayons Video, Howard [9:30].

- **X2**: Sessions start at 9:30.
  - X2-1: Pilgrimage Choir, Strasinski [ends at 10:30].
  - X2-2: Walking by Faith, Han/Perry [10:30].
  - X2-3: God in Dreams, Getty-Sullivan [10:00].
  - X2-4: Passion, John, Weyman/West [10:00].

- **X3**: Sessions start at 10:00.
  - X3-1: Sacramental People 2, Cima [10:45].
  - X3-3: Renaissance Technology, McGrath [10:45].
  - X3-4: Revised Lectionary, Zimmerman [10:30].
  - X3-5: Triumvirate Book, O'Brien [10:30].
  - X3-6: LitPlan Software, Wilde [10:30].

- **X4**: Sessions start at 10:30.
  - X4-1: Women in Leadership, Shank [11:30].
  - X4-2: Preceptor, Wells/Batistini [11:30].
  - X4-3: Church Breaks Bread, Hugon et al. [11:30].
  - X4-4: Rodgers WSOCC, Maples [11:15].
  - X4-5: Simple Kyriale, Thompson [11:15].
  - X4-6: Lifetime Learning, Zimmerman [11:00].

- **X5**: Sessions start at 11:00.
  - X5-1: Chapter Officers' Meeting, Gihala [12:00].
  - X5-2: We Are a Light, Cano [12:00].
  - X5-3: Discover the Organ, Lepold [12:00].
  - X5-4: Beyond Strumming III, Petrunk [12:00].
  - X5-5: Sacramental People 3, Cima [11:45].
  - X5-6: Keys to Sound Success, Raffa [11:45].
  - X5-7: Liturgical Fashion Show, Wright [11:45].
  - X5-8: Liturgy Ministry, Zimmerman [11:30].
  - X5-9: Your Mom Shall Rise, Hommerling/McGrath [11:30].

- **X6**: Sessions start at 11:30, end at 12:00.
  - X6-1: Passion of Our Lord, Lorenz.
  - X6-2: Cultural Dictionary of Bible, Pick.
  - X6-3: Celebromos/Celebrate, Kehler.
  - X6-4: Hymnal Companion, W3, Batinisi.
  - X6-5: When the Children Gather, Percy/Williams.

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**We Don't Do Housing**

Please make sure that you send the Convention registration to the NPM National Office, but send the Housing Request Form (page 15 of the full Convention brochure) to the correct address: Pittsburgh Housing Bureau—NPM Convention, Four Gateway Center, Pittsburgh, PA 15222-1259. Fax: (412) 644-5512. If you inadvertently send the Housing Form to the NPM National Office, we will have to return it to you, and that delay may keep you from getting the housing you want for the Pittsburgh Convention. Deadline for getting the Convention housing form to the Pittsburgh Housing Bureau is June 11.

### Schedules Update

**First Registration Deadlines**

If you haven’t yet planned your summer education experiences, you’d better get going. Registration deadlines for the first of this summer’s NPM Schools and Institutes are coming soon: May 21 for the School for Guitarists and for the Gregorian Chant School. Register early; space is limited. If you are thinking about attending one of these Schools and you’d like a detailed brochure on either one, or you’d like additional brochures to encourage others to attend, contact the National Office by phone at (202) 723-5800 or by fax at (202) 723-2262. Or check out the information available on the NPM website: www.npm.org.

### Members Update

**New Voices in Membership**

Members who have contacted the NPM Membership Office by phone in recent months have heard two new voices at the other end of the line. They belong to Patrick Hauch and Lorraine Waugh, our newest staff members.
Patrick Hauch is NPM's Membership Services Director. He brings with him organizational, marketing, and promotional experiences from recent work with the Friends of the National Zoo (FONZ) in Washington, DC, and as a store manager in the Hyatt Regency Hotel on Capitol Hill. Patrick's involvement in pastoral music goes back to his junior high CCD classes; when he sang with the folk group at St. Gabriel of the Sorrowful Virgin Parish in Pittsburgh, PA. After his post-college move to the National Capital area, Patrick sang with the Alexandria Singers in Virginia. He is currently a volunteer choir director and a member of the liturgy and environment committees for the Catholic community at Ft. Belvoir, VA.

Lorraine Waugh is our new Membership Administrator. She comes to NPM with a background as a systems administrator and office manager and with a strong musical background. Lorraine is currently the assistant choir director, director of the children's choir, and cantor at St. Gabriel Church in Washington; she has sung with the Washington Opera Society and with various choirs in the DC area; and she is currently working on her own album of Gospel music. Lorraine attended the University of the District of Columbia on a music scholarship, and she is now pursuing a double major (computer science and accounting) at Bowie State University in Bowie, MD.

Keep in Mind

Oscar Cullman, a Biblical scholar, significant Protestant theologian, and pioneer of ecumenical dialogue, died on January 16 at his home in Chamonix in the French Alps. He would have been ninety-seven on February 25. Cullman, a member of the Reformed Church, taught at the University of Basle and held the chair of Early Christianity at the Sorbonne in Paris. Pope John XXIII invited him to be an "observer" at the Second Vatican Council. At the time of his death, Cardinal Joseph Ratzinger described him as "a man who searched for unity with an intense passion . . . [who] contributed a great deal to the rapprochement of the Catholic Church and the communities with roots in the Reformation."

Jacques Loew, the first "worker priest," died in late February at the age of ninety and was buried at the Trappist Abbey of Echougac where he spent his final years. After his conversion to Catholicism at the age of twenty-four and his ordination as a priest of the Dominican Order in 1939, he was sent to study the condition of workers at the port of Marseilles. His experience of the disaffection of the workers and their distance from the Church led him to become a dock worker himself. Once, after loading coal, he returned to the abbey covered in coal dust. The porter didn't recognize him, presumed that Father Loew was a beggar, handed him some money, and closed the door. In 1954, after many priests in France and other countries had followed Father Loew's example and become worker priests, the Holy See put an end to the practice. Loew and forty other priests obeyed this decision but, one year later, Loew left the Dominicans to found the Ss. Peter and Paul Labor Mission, so he could at least continue to preach to the workers. In 1964 he went to live in the slums of Sao Paulo, Brazil, for five years, returning to France to teach and write. In 1971 he preached the Spiritual Exercises to Pope Paul VI, whom he had met twenty years earlier. During the final period of his life he lived in a variety of monasteries and hermitages, finally withdrawing to the abbey at Echougac.

We pray: Faithful God, we humbly ask your mercy for your servants who worked so generously to spread the Good News: Grant them the reward of their labors and bring them safely to your promised land.

Meetings & Reports

New Rite of Exorcism

At a news conference held at the Vatican in late January, Cardinal Jorge
Arturo Medina, prefect of the Congregation for Divine Worship and the Discipline of the Sacraments, presented the Latin text of the new rite of exorcism of the Roman Ritual. This new rite marks the first change in exorcism in almost four hundred years, since the ritual approved by Paul V (1614). The seventy-page document reflects the work of liturgists, theologians, and even exorcists who have been following the mandate of the Vatican Council to bring the ritual in line with the spirit of liturgical reform.

In presenting the new rite, Bishop Corrado Balducci and Father Gabriele Amorth, president of the International Association of Exorcists, cautioned prudence in the use of this rite. "The majority of cases [presented for exorcism] have to do with psychiatric disturbances," Bishop Balducci said. Based on his experience, the bishop noted that "those genuinely possessed number five or six for every thousand of the total number of persons who are entrusted to exorcists." In short, the Catholic Church recognizes very few cases as authentic diabolic possession.

The update of the rite is necessary, according to Cardinal Medina and the other commentators, because of the increased problems of exorcism due to the spread of satanic cults in the world. Many of the rites practiced by new "satanic" sects, they noted, are in fact cover-ups for groups with ulterior motives.

In the revision of the rite of exorcism, much care was given to the wording, especially to the effect that each phrase would have on the recipient. Twenty-one norms are specified for the exorcist's prayers and gestures (such as the imposition of hands and the laying-on of the priest's stole). In addition, the new text contains a reference to Mary, missing in the medieval text that has been in use up to now.

1999 Mathis Award to Dooley

The Notre Dame Center for Pastoral Liturgy has announced that its 1999 Michael Mathis Award will be presented to Catherine Dooley, OP, on June 17, during the Center's annual Pastoral Liturgy Conference. Sister Catherine Dooley, who has worked extensively in developing liturgical participation with children, is an associate professor in the Department of Religion and Religious Education at the Catholic University of America, Washington, DC. She is also the author of To Listen and Tell: Introduction to the Lectionary for Masses with Children with Commentary (The Pastoral Press, 1993).

Reconciliation and the Jubilee

The NCCB Secretariat for the Third Millennium and the Jubilee Year 2000 has prepared a new resource for thinking about reconciliation and the sacrament of penance. Titled Book of Readings on Reconciliation, the fifty-two-page resource includes eleven articles on reconciliation in the life of the Church and in individual lives, on celebrating the sacrament of penance/reconciliation, and on the notion of conversion. Copies of the book ($6.00 each) may be ordered from the Secretariat.

The Secretariat is also planning the National Catholic Gathering for Jubilee
Justice, scheduled for July 15-18 in Los Angeles, CA, which aims to deepen the Catholic community’s commitment to pursue a more just society and a more peaceful world. This convening is being prepared in collaboration with more than fifty national Catholic organizations—including NPM—and offices of the U.S. Bishops’ Conference. Information is available at the Jubilee Justice web site: www.nccbuscc.org/jubileejustice.

Future of ELCA Worship

Nearly five hundred pastors, musicians, and other interested persons gathered in Orlando, FL, last November to discuss the future of worship in the Evangelical Lutheran Church in America (ELCA). The meeting, sponsored by the Worship and Music Office of the ELCA Division for Congregational Ministries, included liturgical celebrations and major presentations, but most of the work was done in twenty-two small groups organized by topics such as leadership of congregational song, ecumenical concerns, inclusive language, and liturgical music. These groups discussed concerns, strategies for addressing them, and the best process the Church has available or needs to create in order to move forward on a particular concern. A compilation of the proceedings will be published by Augsburg Fortress Press.

The group that focused on music during this meeting and in a subsequent meeting of representatives from all areas of ministry housed in the ELCA’s Division for Congregational Ministries acknowledged that the Lutheran “singing church” has a problem with congregational song. The Church has failed to form church musicians who are in touch with changing culture; it has failed to form congregations who understand the role of music in worship; and it has failed to form pastors who understand music as more than a technique for manipulating new members through the doors of the church, according to a report by Scott Weidler, Associate Director for Worship and Music, ELCA Division for Congregational Ministries, in the February 1999 issue of Grace Notes (15:1), the newsletter of the Association of Lutheran Church Musicians.

Choristers Guild at 50

Choristers Guild is celebrating fifty years of service to children’s church music with a series of celebrations in 1999. Under the banner “Make your life a song to God,” they have scheduled directors’ seminars in Kansas City, MO (July 12-17); Grand Rapids, MI (July 26-31); and Annapolis, PA (August 6-8). The anniversary celebration concludes at their International Festival and Directors Conference, September 24-26, in Dallas, TX. Happy anniversary, Guild! For additional information, contact: Choristers Guild, 2834 W. Kingsley Road, Garland, TX 75041-2498. Phone: (972) 271-1521, ext. 227; e-mail: choristers@choristersguild.org.

Holtkamp-AGO Award

The American Guild of Organists, the Holtkamp Organ Company, and Hinshaw Music have announced the ninth biennial competition for the Holtkamp-AGO Award in Organ Composition 1999-2000. Participants are asked to compose a piece for organ and soprano based on the “Song of Ruth” (Ruth 1:16-17, NRSV or KJV). Deadline for entries is May 31, 1999. For an entry form and instructions, contact: 1999-2000 Holtkamp-AGO Competition, American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, NY 10115. Phone: (212) 870-2310; fax: (212) 870-2163; e-mail: info@agohq.org.

Wisconsin Conservatory at 100

The Wisconsin Conservatory of Music—and the allied Wisconsin College of Music—is celebrating its one hundredth anniversary during 1999 and would like to contact alumni and others whose lives have been shaped by their experience at the Conservatory or the College. Phone (414) 276-5760 to receive an alumni information kit.

Slowing, Not Stopped

After forty-four years as a pastoral musician, Robert Batastini, senior editor at GIA Publications, has decided to resign as director of music ministries at St. Joseph Parish in Downers Grove, in the Diocese of Joliet, IL. His final official act as a music minister in the diocese will be to conduct the massed choirs for the diocese’s fiftieth anniversary jubilee celebration on June 27. But Bob will retain his position at GIA. As he notes in his announcement, “Cutting myself back to one forty-hour-per-week job is going to give me the ability to attack the challenges facing GIA with even greater vigor, and I’ll still have a little time left over to smell the roses.”

My People’s Prayer Book

Rabbi Lawrence Hoffman is the editor of a seven-volume commentary on Jewish liturgy titled My People’s Prayer Book: Traditional Prayers, Modern Commentaries, published by Jewish Lights. The first two volumes, The Sh’ma and Its Blessings and The Amidah, are now available; volumes three through six are planned for publication in 1999 and 2000. Each volume contains a new translation of the traditional Hebrew Prayer Book texts for daily and Shabbat liturgy with nine commentaries written by some of today’s most respected scholars and teachers. For additional information, contact: Jewish Lights Publishing, PO Box 237, Woodstock, VT 05091. Phone: (802) 457-4000; fax: (802) 457-4004.

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Tell us which advertiser(s) you want to contact or request information from, and we’ll forward your request the same day!
Americal Catholicism today is vexed by a wearying question: How are we going to solve the vocation crisis? Rethought and recast, the question is refreshed, as are we: How are we going to solve the sacramental crisis?

The priest problem is best understood as a sign and symptom of a larger, more complex and more urgent crisis of sacramentality. Ironically, the priest shortage is being managed through priestless liturgies featuring scripture reading and the distribution of communion, which was previously consecrated, in place of the Eucharist itself. Thus we solve the dearth of priests by forcing a scarcity of sacrament much as we would solve a preacher shortage by preaching the Gospel less. Thus sacramentality, Catholicism’s true soul, lies wasting before our eyes.

The church mediates the religious mystery of the joys and sorrows of ordinary life through the sacraments. Through the sacraments, the church speaks of religious mystery by offering symbols that transcend the passage of time as expressions of God’s presence and action in our lives. Sacraments address the total personality, including the unconscious, through the language of symbols. The church ministers to the world not by what it does legally through pronouncements but by what it does mystically through the sacraments that mirror the triumph and loss of what Pope John XXIII called the human “sojourn on earth.”

Some argue that the sacramental crisis is a result of the priest shortage. Our sacramental sense was, however, already atrophying at the height of the mid-century vocation boom. Sacramentality had yielded to canon law in every aspect of Church life. Moral theology was taught in most major seminaries by canon lawyers. This emphasis on law over spirit fortified the administrative Church’s orientation toward acts that could be numbered in a confessional recitation. The sacramentality that focused on human activity became secondary to legalistic moralism.

Pope John XXIII’s pastoral genius was revealed in his understanding that religion’s appeal is to the imagination rather than to the will, that faith is empty without the sacraments that identify and enlarge our humanity. He sought to restore Catholicism’s feeling for the world and for human beings, that is, its embrace of them as sinners in need of the Church’s spiritual rather than legal response, its sacraments more than its sanctions.

Emphasizing the literal rather than the spiritual may have been a byproduct of the early century’s crusade against Modernism. This option for the concrete in interpreting Scripture explains why Church officials have had difficulty in understanding and judging the work of theologians. This loss of memory about religious truths being expressed in a mytho-poetic manner, in metaphor rather than legalese, accelerated the cultural separation of spirituality from religion.

When we make such metaphors as The End of the World into literal events, we destroy their spiritual meaning and break their connection with organized religion. The end of the world means literally a fiery consummation of God’s creation. Understood spiritually, it means that the world comes to an end—that our superficial vision is transformed when we see into it sacramentally. Spiritually viewed, the world comes to an end every day but is never destroyed.

Thus a diminished sacramental vision preceded the shortage of priests: the glossy egg of literalism, unshelled, yielded the drop in vocations.

Everywhere in our spiritually arid culture we hear plaintive cries of longing for sacrament. Listen to Bobby, in David Mamet’s play The Old Neighborhood, encountering people from his past. The “most haunting and original element,” a reviewer writes, “is its characters’ fantasies of an alternative world, in which religion, family and erotic love have a formal enduring substance.” They ache for sacramentality, for a place where people “are a dream of their environment. Where lives are a joy. Where questions are answered with ritual.” They long for the possibility of practices in which the “sorrows of years is condensed, do you see, into a ceremony. And then it is over.”

Sit in real life at “one of a growing array of new rituals that women and men are creating to help them cope with the loss of a pregnancy, a loss that many . . . feel is not properly understood or acknowledged by family, friends, health care workers and religious leaders,” as an article in The New York Times noted. Rachel weeps across the land for the loss of a sacramental response to the children lost “to miscarriage, abortion or stillbirth.” Father Walter J. Smith, president of Health Care Chaplaincy, says that couples need “ways to let go of that bonding and [their] fantasies in a healthy way.” But because of cultural discomfort, he says, the Catholic Mass of the Angels “has rarely been offered to families for comfort after pregnancy loss.”

The mightiest witness to our cultural sacramental deprivation debunks from Southampton daily on movie screens [and now on video] everywhere.
Austria

Italy

Germany

France

Canada

Switzerland

Ireland

Portugal

Scotland

England

Wales

Spain

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cannot resist the Titanic, for it sailed on the tide of the century’s primary myth. It symbolically re-enacted our ongoing rediscovery of the unity of the human race and of the collapse of hierarchical social structures that had dominated the imagination and political ordering of the world for centuries.

The Titanic is a sacramentum mundi, a sacrament of our world, of our being booked together, the beggar at the gate now sharing a cabin with the rich man once complacent within his palace, as we hurry toward our common destiny. In mythology, the deep is always the unconscious. The North Atlantic deep has become a sacred place. Touch it and you touch us. That is why we are discomfited by every exploration of the great ship’s resting place yet drawn to the rites of its loss.

The vessel’s broken body spread across its ocean bed altar radiates sacramentality... The vessel's broken body spread across its ocean bed altar radiates sacramentality... sacramentality, of life entered on, of cowardice and bravery, of death encountered and new life found. We need to raise the ship because of our need for sacraments.

Sacraments break us free of time. That is why the Titanic sails every day anew and why its mystery—our mystery—attracts us to it freshly, agelessly, inextinguishably.

But spirituality has been severed from religion as surely as brain fibers in a lobotomy. Secularity blithely triumphs in the slogan of The New York Times: "What Sundays Were Created For." A recent “Special Inspirational Issue” of the magazine Self addressed “Your Spiritual Life” with articles on “Workouts to Soothe the Soul” and "Why Is Buddhism So Hip?".

This distinction, culturally accepted almost without comment by religious leaders, defines religion “as the organizational, the ritual, the ideological,” noted Kenneth I. Pargament in an address last year to the American Psychological Association. Spirituality, he pointed out, is associated “with the personal, the affective, the experiential, and the thoughtful.”

The result, Pargament said, is “that an individual can be spiritual without being religious and... religious without being spiritual.” Spirituality de-coupled from any religious institution is the fulfillment of the Impressionist painters’ deliberate omission of institutions except as studies of light. Impressionist paintings are popular because they provide a pleasant, spiritually unchallenging substitute of sacramental experiences for the masses. In short, spirituality successfully separated from religion.

Saint Francis no longer represents the sacramental vision of the world that is the best heritage of institutional Catholicism. He is now patron of a politicized ecological movement that is faith enough—spirituality without religion—in a superficially sacramentalized world.

We are light-years removed from the sacramental passion in Flannery O’Connor’s reaction to lapsed Catholic Mary McCarthy’s reference to the host as only a symbol: “I then said in a shaky voice, ‘Well, if it’s a symbol, the hell with it.’ That was all the defense I was capable of but I realize now that it is all I will ever be able to say about it outside of a story, except that it is the center of existence for me; all the rest of life is expendable.”

How long can non-eucharistic services bind believers to a Catholicism gutted of its central sacramental dynamism? When this happens—as in the early South when circuit-riding ministers brought services and a new Protestant identity to priest-starved Catholics—it may be the shortest of steps to another faith. Condemning such conversions does not justify Church leaders who do not understand the historical circumstances that create—or the ultimate psychological impact of—de-natured sacramentality on Catholicism.

We are seeing the unexpected and unwanted effects of the priest shortage as a function of a larger sacramental crisis. As the authors of Full Pews and Empty Altars wrote, “Catholic sacramental piety and other forms of religious expression along with doctrines supporting them are being threatened and transformed... the church is being confronted with a choice between its sacramental tradition and its commitment to an exclusively male celie...
bate priesthood ... most church leaders have failed to accept responsibility for
the choice. Instead they focus on stop-
gap solutions to the ever-worsening
priest shortage while hoping for a dra-
matic increase in vocations."

A cliché response to the vocation
 crisis blames it on the young, who are
already offered to the gods of commerce.
But are young people, so giving of them-
selves in volunteer work, really less gen-
erous than young people in the golden
age of plentiful callings?

Others think that if we pray and sac-
rifice enough, vocations will revive. Like
women in sad Irish songs, waiting for
loved ones never to be given back by the
sea, they hope forlornly for times that
will never return.

Many now accept the passing of that
post-World War II era in which a priest
surplus led to assigning many to non-
sacramental roles, diffusing their iden-
tity while celebrating their numbers. But
that vocation-rich era was one of har-
vesting not of seeding and was a blip in
general vocation trends, wrote Robert
G. Kennedy last year in the magazine
America.

Most suggestions about how to solve
the vocational crisis are offered by people
of good will who prize the priesthood
and religious life and love the Catholic
Church. Nonetheless, almost all pro-
fered recommendations are so politi-
cized for or against traditional Church
positions that they lead inevitably to
deadlock, to the repetition of the same
agendas, for or against women priests or
celibacy, year in and year out.

We cannot make progress as long as it suits us to sit be-
calmed as the crisis deep-
ens. How can we fashion a response that
is informed, creative but not an incendi-
ary challenge to current Church leaders
or Church laws?

If caught in a traffic jam, spirited
pilgrims do not wait forever but seek
side roads and new stars to guide their
journey. They do that in any of the fol-
lowing ways:

—Many, especially older Catholics,
hang on as they have through war, the
Depression, and good times to their reli-
gious practices. Unprepared sermons or
overproduced liturgies don’t faze them.
They are bedrock, devotion-bound, and
unshakable Catholics.

—Other Catholics choose another
faith, such as Episcopalianism, or one of
the huge independent, vaguely denomi-
nated, and fast-growing suburban
churches whose worship owes more to
Boston Pops concerts than to the Missa
Solemnis. Such churches are classically
American. Intrinsically populist, they
offer reassurance as redemption along
with Rotarian warmth, theater seats, a
mix of singing and pageant, and some
form of Eucharist.

—Yet a third group of Catholics may
seek out small, self-directed eucharistic
liturgies that satisfy their sacramental
yearnings but cut them off from institu-
tional Catholicism. Sophisticated Cath-
olics, some active—and some activists—
in the institutional Church make this
choice to retain their identification as
Catholics, at least in the broad sense.
This is a small if intense group and not
a mass movement.

—Finally, there are the advocacy
groups, composed almost entirely of
activists long involved in institutional
Catholicism, who may press their causes
by staging public events. One such dis-
play, the confrontational “A Critical
Mass: Women Celebrating Eucharist,”

Like women in sad Irish songs, wait-
ing for loved ones never to be
given back by the sea, they
hope forlornly for times that
will never return.

—Novelist Norman Mailer once
turned down the chance to re-
view a book by Germaine Greer,
an ardent feminist and Mailer critic, say-
ing, “Some checks should never be
cashed.” That sentiment should pres-
tently be applied to some highly charged
but ultimately subsidiary incidents in
the American Church.

The first check to be left uncashed
centers on a person who represents a
host of others, Eternal Word Televis-
ion Network’s Mother Angelica, who has
criticized Cardinal Mahony’s pastoral
letter. While everybody might be
tempted to enjoy a good fight, we must
resist the impulse. We want liberals and
conservatives to reach across their dif-
ferences to address the greater question
of sacramentality.

So, too, one must remain calm under
the avalanche of recent controver-
sial Roman documents that write penalties
for theological dissent into canon law,
make impossible demands for unanim-
ity on bishops’ conferences, and limit lay
ministry. One must remember that
Pope John XXIII, perhaps the greatest
religious visionary of the century, is
issued, shortly before Vatican II convened,
Veterum Sapientiae, requiring that all
seminary courses be taught in Latin.

That went quickly to the graveyard
reserved for proposals whose fine print
always makes them less strenuous than
they seem. While some Catholics may
feel their blood boil, these statements do

In his recent pastoral letter, Cardinal
Roger Mahony of Los Angeles reveals a
sure sense of the need to re-invigorate
the Eucharist at the core of Catholic
belief and the pastoral life of the Church.
He also intuitively grasps our cultural
need to re-solder the connection between
spirituality and institutional religion.
Indeed, Cardinal Mahony offers a mani-
fest to orient and inspirit us to identify
and deal, creatively and yet in accord
with our tradition, with these related
problems.

Through the sacraments, Mahony
urges, the Church gently shepherds reli-
gious mystery, speaking not through
regulations but through symbols that
touch the unconscious of humankind,
fusing spirituality and religion together
at the most intense moments of human
experience and relationship. Thus can
an official religion not only hear but
celebrate the joy and heal the sorrow
beneath the groaning of all creation that
Paul heard two millennia ago.

held in Oakland, California, a year ago,
reconstructed the Mass “in a more inclu-
sive, feminist form,” noted the Na-
tional Catholic Reporter.

Even Catholics yearning for
sacramentality might react with modu-
lated enthusiasm to a liturgy that
opened with a (married) priest in tradi-
tional vestments striding down an im-
provised aisle. As he intoned “In the
name of the Father,” a horn blew and
dancers emerged, chasing the priest
away and allowing those gathered to
take over the service.” He later returned
to express “solidarity with the women.”

To define and resolve the present
issue of sacramentality, we can-
not urge our bishops to do what,
because of the obligations of their office,
they cannot do. The question is not “How
do we get women ordained?” or “How
do we repeal celibacy?” It is, rather,
“How can we, without challenging canon
law or papal authority, respond to the
sacramental needs of Catholicism?”

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not signal the beginning of a new century of curial over-control but the ending of the century in which, because of advances in communications and theological education, the capacity for centralized bureaucratic monitoring of the gifts of the Spirit came to an end.

Such documents are tertiary symptoms of the primary sacramental crisis. Let us not cash this check no matter how gratifying it may seem to identify and confront their authors. If we do not wave a red banner at the bull, he will not trouble us. Above all, at this time, we need to avoid contributing to a damaging split between laity, clergy, and the functionaries of the institutional Church.

For now, we are not in a battle, and relations between clergy and laypeople are generally good. Most Catholics would gladly embrace and affirm their priests as the center of a strengthened sacramental system that speaks to their souls and affirms their religious identification.

Even a modest proposal can succeed only if it requires no modification of any existing law or tradition of the Church. The merits of ordaining women or repealing celibacy are presently irrelevant if our true concern is to relieve the sacramental crisis of Catholicism. Cardinal Mahony’s pastoral letter provides a substantial foundation on which to build and by which to judge the acceptable ecclesial character of any effort to address the sacramental crisis.


![Church of the Resurrection, Ellicott City, MD.](image)

Such a proposal does not force bishops into conflict with the existing canon law of the Church or with the Holy Father in any way. Nor does it promote the rumors and misinformation that have nourished pointless but, to those who harbor them, delicious grudges.

Our permanent deacons are already integrated into the existing structures of the Church, trained theologically and functioning as ministers of the sacraments and preachers of the word. Their ordination to the priesthood will directly alleviate the crisis of sacramentality even if their only expanded function, as in other times with so-called “Mass” priests (men ordained before their seminary training ended, who could say Mass but lacked faculties to hear confessions), is to offer the eucharistic sacrifice that identifies and binds the Catholic community together.

This move would also correspond to the traditional view of a vocation as embodying “two essential elements, one divine, the other ecclesiastical,” as C. A. Schleck writes in the New Catholic Encyclopedia. A vocation is essentially a public call that alerts a person to the church’s need for sacramental service. And the bishop alone issues the “call” to take orders in the Church.

America’s permanent deacons are hardly problem-free. Still, they have met the tests of intellect and character and received the canonical call of the bishop to major orders. They have also participated in the sacramental life of the Church, conferring sacraments and preaching. To ordain them priests is not an ecclesiastically daunting step for bishops. It flows from and supports their authority. This would, in the opinion of experienced pastors, be especially helpful in immigrant groups.

No doubt, bishops would first summon to the priesthood unmarried or widowed deacons to avoid conflicts with celibacy. Yet, if this opening is made, it defines the Church’s primary need as sacramental rather than clerical. This is no time for a family fight about how this is worked out. This re-orientation to sacramentality promotes an examination of the desacralization of Catholicism and the separation of spirituality from institutional religion now so common as to seem natural.

Such a small beginning would break the impasse so that we may identify and address these major issues with a cease-fire in place. In order to place the Eucharist at the center of our understanding of the Church, old debates on celibacy, women priests, and other badly worn post-Vatican II issues must be put aside. Let them be examined afresh in the rising light of a new century. They cannot constitute, as they have for a generation, the line along which a frustrating intrachurch battle will be fought for another generation.

The evidence that we must make at least a small beginning is everywhere, especially in the departure of too many young adults from the Church where they should find sacramental life to congregations in which they may hear its echoes and experience its palest imitation. The world searches for spirituality linked to a stable tradition of faith, for a church that is what the Catholic Church is meant to be, the sacramentum mundi, the sacrament in which the glorious, sinning world may find itself reflected, embraced, forgiven, and renewed. This is a move toward identity and unity on which all can agree and none dare fail to take.
The Word:
Proclaiming, Preaching, Singing
How Does the Proclaimed Word Mean? Reflections on the Lectionary for Mass and Its Use

BY GERARD S. SLOYAN

One undoubted benefit that came to the Christian West with the Reformation was an increase in preaching from the Bible in both the Protestant and Catholic Communions. Because of the near occurrence of that reform in preaching to the production of books and pamphlets in movable type, printed Bibles in the vernaculars of Europe became a commonplace. At first the printed biblical selections were partial, either the four gospels and the psalter or the entire New Testament and Psalms.

Translations “Easy and Plain for the Understanding . . . of Readers and Hearers”

Roughly a century after the storm of criticism broke that demanded Church reform, accompanied by the opportunistic plundering of Church properties, whole Bibles in translation began to be widely available. England, for example, had its “Authorized Version” by 1611. King James I had ordered the work begun earlier in the century at the prompting of the president of an Oxford college, but the only “authorization” for the use of this translation in liturgy appeared in the words “Appointed to be read in Churches” on the title page. This “King James Bible” was actually the work of more than fifty revisers of the “Bishops’ Bible” of 1568; Oxford and Cambridge scholars of Greek and Hebrew. The “Bishops’ Bible” was itself a work that traced its origin to the first translation of the whole Bible into English (1538) by Miles Coverdale, a former Augustinian friar, who worked from the Latin Vulgate. A second source for the “Bishops’ Bible” was the “Geneva Bible” of 1560, a rendering of distinctly Calvinist flavor that enjoyed great favor in England for a century.

Meanwhile, on the Continent, the Catholic faculty of the English College at Douai in Flanders produced a New Testament translation that was published in Reims (or Rheims), to which the College was temporarily relocated from 1578 to 1593. The translation appeared in 1582, the death date in his early forties of Gregory Martin, the primary translator. He and three associates, “recusant” priests all (that is, Catholics who refused to accept Elizabeth I’s “via media” for the Anglican Church), were Oxford men trained in the classics. They did their English translation from the Latin Vulgate, comparing it “diligently” with the Hebrew and Greek. Their choice of the Vulgate text as the source for their translation was determined by the Council of Trent’s decree in 1546 that the Vulgate was uniquely “authentic” among the Latin translations then circulating and most suitable for “public readings, disputations, preachings, and expositions.” It was not foreseen at that early date by the Council that the ensuing struggle would not be about which Latin Bible was superior but about vernacular Bibles translated from the original tongues, about which Trent took no position. In the Catholic Mass rite after Trent, the epistle and gospel continued to be read in Latin, though they were soon followed, at Masses where there was preaching, by a vernacular translation and exposition.

Both Protestant and Catholic Bibles of the period contained many polemical footnotes. The attack on the Catholic Church in the Protestant footnotes included the optimistic hope that no one conversant with the Scriptures could continue in good faith to worship in that Church. Observations (“There is nothing about the pope in the Bible.”) and questions (“Where can you find purgatory mentioned in the Scriptures?”) which offered ongoing enticements to apostasy were probably the chief reason why Catholics did not become Bible reading people once the gift to the Church of Johannes Gutenberg and William Caxton made that possible. Their Church was wary of the claim that the apostolic faith could only be held in its purity by people who knew the Scriptures firsthand.

A Lectionary Built on Typology

Before Advent 1969 Bible readings in Catholic eucharistic liturgies had been confined for the most part to selections from the epistles and gospels in a one-year cycle. The Lutheran and Anglican liturgies continued this practice, while the Reformed Church and its many

offspring in this country depended on the Holy Spirit to move the preacher in the choice of a text for the service. That tradition restored to Western Christianity serious attention to the “Old” Testament, which continued not to be read from in churches that used a lectionary cycle on Sundays up to 1969. There were readings from the First Testament Bible on the weekdays of Advent and Lent when these lections and their translation were available in the Catholic Church only to weekday worshipers with hand missals.

The 1969 Lectionary for Mass, with its three-year cycle of readings for Sundays and a two-year cycle for weekdays, produced by a work group (coetus) of scholars of liturgy, provided, it was hoped, the “richer fare” asked

The “typological” principle on which the Lectionary for Mass is based sees the Bible as the treasury of figure or metaphor which it is at its deepest level.

for by the Second Vatican Council’s Constitution on the Sacred Liturgy (Sacrosanctum Concilium) #51. Two important factors, however, served to hinder the early realization of that hope. One was that many of the world’s Catholic clergy had been trained inadequately in the Bible, so great was the emphasis placed in seminaries on doctrinal and moral theology and canon law, none of which at the time was biblically based. The other factor was that the priests who had had the best biblical formation in those years had studied this ancient inspired literature critically, that is to say, as history.

The “typological” principle on which the Lectionary for Mass is based sees the Bible otherwise, namely as the treasury of figure or metaphor which it is at its deepest level. This means that the correspondence between the First Testament readings and the gospel were not at first perceived by even the most perceptive priests who were charged to preach from this lectionary. Many had not had adequate formation in the principles of liturgical use of the Bible, although the Constitution urges this for seminary professors (#15-16), and almost none of the priests at this time had been schooled in the writings of the Church Fathers which use the typological approach taken in the formation of the lectionary. The training that some priests received in the critical interpretation of biblical texts gave them the necessary foundation in the “letter” of the Bible, therefore, but it was poor preparation for discerning the “spirit” that informs the text. The typological relation between the first and third readings in the Sunday lectionary means that the “spiritual sense” of both is intended to prevail over the “literal sense” of either. (Of course, the literal sense must first be understood.) It takes long study and conviction to understand how this predominance of the spiritual sense is so.

The chief reason that homilies are not effective is
From the Introduction to the Lectionary for Mass

The Proper Character of the Word of God in the Liturgical Celebration

4. In the celebration of the liturgy the word of God is not announced in only one way, nor does it always stir the hearts of the hearers with the same efficacy. Always, however, Christ is present in his word, as he carries out the mystery of salvation, he sanctifies humanity and offers the Father perfect worship. Moreover, the word of God unceasingly calls to mind and extends the economy of salvation, which achieves its fullest expression in the Liturgy. The liturgical celebration becomes therefore the continuing, complete, and effective presentation of God’s word.

The word of God constantly proclaimed in the Liturgy is always then, a living and effective word through the power of the Holy Spirit. It expresses the Father’s love that never fails in its effectiveness toward us.

The Word of God in the Economy of Salvation

5. When in celebrating the Liturgy the Church proclaims both the Old and New Testaments, it is proclaiming one and the same mystery of Christ. The New Testament lies hidden in the Old; the Old Testament comes fully to light in the New. Christ himself is the center and fullness of the whole of Scripture, just as he is of all liturgical celebration. Thus the Scriptures are the living waters from which all who seek life and salvation must drink.

The more profound our understanding of the celebration of the Liturgy, the higher our appreciation of the importance of God’s word. Whatever we say of the one, we can in turn say of the other, because each recalls the mystery of Christ and each in its own way causes the mystery to be carried forward.

The Word of God in the Liturgical Participation of the Faithful

6. In celebrating the Liturgy the Church faithfully echoes the “Amen” that Christ, the mediator between God and men and women, uttered once for all as he shed his blood to seal God’s new covenant in the Holy Spirit.

When God communicates his word, he expects a response, one, that is, of listening and adoring “in Spirit and in truth” (Jn 4:23). The Holy Spirit makes that response effective, so that what is heard in the celebration of the Liturgy may be carried out in a way of life: “Be doers of the word and not hearers only” (Jas 1:22).

The liturgical celebration and the participation of the faithful receive outward expression in actions, gestures, and words. These derive their full meaning not simply from their origin in human experience but from the word of God and the economy of salvation, to which they refer. Accordingly, the participation of the faithful in the Liturgy increases to the degree that, as they listen to the word of God proclaimed in the Liturgy, they strive harder to commit themselves to the Word of God incarnate in Christ. Thus, they endeavor to conform their way of life to what they celebrate in the Liturgy, and then in turn to bring to the celebration of the Liturgy all that they do in life.

Notes

9. Thus, for example, in the celebration of Mass there is proclamation, reading, etc. (cf. Institutio Generalis Missalis Romani, nn. 21, 23, 95, 131, 146, 234, 235). There are also other celebrations of the word of God in the Pontificale Romanum, the Rituale Romanum, and the Liturgia Horarum as restored by decree of the Second Vatican Council.

10. Cf. Second Vatican Council, Constitution on the Sacred Liturgy, Sacrosanctum Concilium, nn. 7, 33; Mt 16:19-20; Mt 28:20; St. Augustine, Sermo 85, 1: “The Gospel is the mouth of Christ. He is seated in heaven yet does not cease to speak on earth.” PL 38, 520; cf. also In Io. Ev. tract. XXX, 1: PL 35, 1632; CCL 36, 283; Pontificale Romanum-Germanicum: “The Gospel is read, in which Christ speaks by his own mouth to the people ... the Gospel resounds in the church as though Christ himself were speaking to the people (see C. Vogel & R. Elze, edd. Le Pontifical romano-germanique du dixième siècle. Le Texte I. Ciotata de Vaticano, 1963, XCVI, 18, p. 334); or “At the approach of Christ, that is the Gospel, we put aside our staffs, because we have no need of human assistance” (ibid., XCVI, 23, p. 335).


13. Cf. St. Augustine, Quaestiones in Heptateuchum liber 2, 73: PL 34, 623; CCL 33, 106; Second Vatican Council, Dogmatic Constitution on Divine Revelation, Dei Verbum, n. 16.

14. Cf. St. Jerome, “If, as St. Paul says (1 Cor 1:24), Christ is the power of God and the wisdom of God, anyone who is ignorant of the Scriptures, is ignorant of the power of God and his wisdom. For ignorance of the Scriptures is ignorance of Christ” (Commentarii in Isaiah prophetam, Prolegomena: PL 24, 17A; CCL 73, 1); Second Vatican Council, Dogmatic Constitution on Divine Revelation, Dei Verbum, n. 25.

15. Cf. 2 Cor 1:20-22.


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probably twofold: Those who preach do not ordinarily do sufficient continuing study of the Bible, and those who do such study cannot frequently bank on preaching in a Bible-reading congregation—a practice that would make them fully comprehending hearers.

The picture, however, is by no means entirely bleak. The biblical movement of the years since 1950 has made remarkable progress among the laity. Earlier rigid understandings have yielded to an appreciation of the Bible’s essential poetry. Moreover, some published aids to preaching, though still a minority, are beginning to be consonant with the spirit of the liturgy. Regional gatherings to foster better celebration, such as those sponsored by NPM, almost invariably feature a teacher of the biblical word in homily, hymn, and text of the rite. I believe, in fact, that all elements of good worship are coming together in some singing but unsung parishes around the country where the congregants are too busy enjoying their Sunday morning prayer to write complaining letters to the Catholic press.

A (Slightly) Revised Lectionary

The Sacred Congregation for Divine Worship provided an Introduction of twenty-five sections and five endnotes to the three-year Sunday and two-year weekday Lectionary for Mass of 1969. In 1981 that lectionary was revised almost imperceptibly, adding biblical lections and optional readings for new and certain other feasts. The preparation of this new edition, however, provided the opportunity to prepare a new Introduction of 125 sections and 123 endnotes, many of which cross-reference other Roman documents. This text was declared the editio typica which all vernacular lectionaries should follow. This revised text gives only chapter-and-verse enumerations for the readings and verse divisions for song; there is no published Latin lectionary with the complete texts of the readings and psalms, except a few for use in Roman basilicas. Because the citations in the editio typica are based on the Neo-Vulgate, a Roman publication of 1969, and the psalm references are based on the Liber Psalmorum, a separate publication of the Pontifical Commission for the Neo-Vulgate, the Introduction indicates, as it must, that it provides a second numbering of verses within chapters and psalms and of the psalms themselves, “according to the Hebraic, Aramaic, or Greek” texts “wherever there is a discrepancy” (Introduction #119). Unfortunately, discrepancies appear not only between the Neo-Vulgate and the original texts. All modern translations are from the original languages, but in the Authorized Version and, hence, in the Revised Standard Version, the chapter and verse numbering are sometimes confusing when compared with The New American Bible Old Testament, which follows the Masoretic text of the Hebrew Bible in this matter.

Perhaps in response to criticisms of the way some readings were edited when the lectionary was compiled, the Introduction contains a stern warning against omitting or shortening lections (#12) but does not prohibit lengthening them. Liturgy committees on which presiders or deacons serve, when aware of the somewhat abrupt way some readings begin and end, might well follow the beginnings and endings suggested in the Revised Common Lectionary (Abingdon Press, 1992) or the Book of Common Prayer (1977 version for use in the United States), both of which are indicated monthly in The Liturgical Conference’s Homily Service.4 Paradoxically, given the stern general warning not to omit, shorten, “or, worse still, [replace] by nonbiblical readings” the assigned lections, the Introduction gives conferences of bishops permission to permit use of only two readings “for pastoral reasons” (#79). One wonders what those reasons might be. Uninstructed congregations? Constraints on farming communities during haying season? The tragic consequence of this allowance is that the first reading, usually taken from the First Testament Bible, is likely to be omitted more often than the second reading, usually taken from the epistles, which will defeat the very purpose behind the lectionary’s structure.

Despite such inconsistencies, an annual reading of this Introduction by those charged with repopulating and retraining teams of readers would be extremely profitable. Such an exercise would disclose the privileged position of the reader “instituted by the liturgical rite” (#51). Presumably such a man (ritual institution in this office is currently limited to males) has been nominated because he is more gifted than all others and is reading so frequently that he deserves to be paid on a par with organists and leaders of song, for the talent is the same.

The picture, however, is by no means entirely bleak.

A dose of realism occurs in #52 with its acknowledgment of the need for “even those not instituted” who are described as “suitable lay people.” The conditions of their suitability have been spelled out earlier as well as a “speaking style… that is audible, clear and intelligent—the first means of transmitting the word of God properly to congregations” (#14). “Audible” and “clear” but unintelligible reading is heard everywhere in our land: unscheduled pauses, ignorance of the two nouns or verbs set in contrast, stress on the wrong word in any given phrase.

The biblical word should be followed by a homiletic exposition based on it which in turn must have no other words in its proximity: “Any necessary announcements are to be kept completely separate from the homily; they must take place following the prayer after communion” (#27).

What Can and Must Be Challenged

In presenting the reasons why the choices of texts in the Lectionary for Mass are suited to the specific seasons
and feasts, the Introduction cannot be challenged at the level of theory. At the level of practice, however, pastors and scholars (some of whom are both) over the past thirty years have challenged the choice of certain actual lections. The Roman Congregation for Divine Worship had every chance to improve the specifics of the lectionary after it had been tested in use worldwide for a dozen years. The stubborn conviction that what is done in Rome is done well, however, is reflected in the 1981 Introduction with its clear implication that no improvement is contemplated, and the 1998 approval of an English translation of Sunday and feast day lections for the United States confirms that position. Most of those who fashioned the lectionary are dead. It is doubtful that their counsel, based on the experience of thirty years, would be heard.

It is indeed possible to employ the Lectionary for Mass in a pastorally effective way but the task is not easy. The knowledge of the Bible by homilists and readers does not increase as it ought. Congregants who know bad oral proclamation when they hear it grow ever more numerous. A good public reading, such as a document or a drama might receive, is not at issue here. The discouraging fact is that many readers by their act of proclamation clearly establish that they do not know what Isaiah or Paul or the Letter to the Hebrews is getting at.

We live in an imperfect world at best. An attempt was made to improve our world as recently as Advent 1998 with the permission to use the inaccurately termed “new” lectionary mandated by the U.S. bishops. There are indeed two things that are new about this lectionary: the use of the 1986 translation of the New Testament of The New American Bible and the 1991 translation of the Psalms—the first of these is a new product rather than a revision. Both of these translations would have been incorporated into the appropriate ritual books immediately, as they were into complete editions of the Bible, but the bishops tarried too long over the translators’ modest attempts to avoid gender-specific language where the intent of the Bible did not require it. The bishops then sought help to make similar modest attempts in regard to the other Sunday and feast day lections, submitted those approved texts to the appropriate Congregation, and were thwarted by Vatican functionaries on guard against creeping feminism. In the final event, the U.S. bishops yielded meekly to a decree of October 6, 1997, by a response of June 19, 1998, as their spokesmen publicly praised the “wisdom” of the settlement. The 1981 Introduction says: “If the Conference of Bishops has found it necessary and useful to add certain adaptations, these are to be incorporated after confirmation by the Holy See” (#112). Treatment of conferences of bishops by that See in the last twenty years has shown that such confirmation is not readily forthcoming, and that is true in matters far more important than linguistic micromanagement.

Happily, this power struggle has not come to the attention of most U.S. Catholics. They are too busy trying to live their faith to be interested in how their bishops are set at naught, saddled with passing on a succession of pastorally unhelpful decisions. They probably will not notice it when a “he, his, or him” is pluralized to “their, they or them” with little change of meaning since, often enough, Hebrew and Greek verbs do not require a pronominal subject of either gender. The sharper ears may observe the return of certain archaisms like “righteousness” for “justice” in places like Romans 3:22 (NAB 1970, retaining the translation used in Douai-Reims-Challoner) or the Elizabethan-era “inn” of Luke 2:7. These are matters of no great consequence.

What counts as a matter of great consequence is the availability to our contemporaries of the word of God in dependable modern translations very little redolent of a language used in an era in which they never lived. The world of the Bible is sufficiently remote that its locations and customs need not be further complicated by speech patterns that shed little light on meaning. Renderings in The New American Bible are demonstrably neither better nor worse than those of The New Revised Standard Version,
which they much resemble, or *The New Jerusalem Bible* with its understandably British turns of phrase. All three make the word of God equally available to hearers.6

Still Important after Thirty Years

The importance of the *Lectionary for Mass* in the lives of Catholics is the same as it has been for the past thirty years, as described at several points by the Introduction to that lectionary. “Christ himself is the center and fullness of the whole of Scripture, just as he is of all liturgical celebration. Thus the Scriptures are living waters from which all who seek life and salvation must drink” (#5). Jesus Christ could not have been that if he had not absorbed thoroughly the Scriptures of his people. Neither can believers in him comprehend him apart from the centuries-long story and the Torah (Law) of Israel that made him. “The word of God unceasingly calls to mind and extends the plan (*oeconomia*) of salvation, which achieves its fullest expression in the liturgy. The liturgical celebration becomes, therefore, the continuing, complete, and effective presentation of God’s word” (#4). “Whenever . . . the Church, gathered by the Holy Spirit for liturgical celebration, announces and proclaims the word of God, that Church is aware of being a new people in whom the covenant made in the past is perfected and fulfilled” (#4). But, of course, they must know the terms of that covenant, successively renewed from its first deliverance to Abraham down to its renewal in the blood of Christ. “Baptism and confirmation in the Spirit have made all Christ’s faithful messengers of God’s word because of the grace of hearing they have received. They must therefore be bearers of the same word in the Church and in the world . . . by the witness of their lives” (#7).

The exhortation to be nourished at the twin tables of proclaimed word and body and blood of the Lord continues to challenge us (#10). The two form one single act of divine worship. For any of this to happen, however, that word must be heard—and heard in language that sounds like human communication in speech. Without that condition, nothing is achieved. With it, everything, for “faith comes from what is heard, and what is heard comes through the word of Christ” (Romans 10:17).

Notes

1. The quotation is from the explanation for the use of English in the liturgy in the Preface to The First Book of Common Prayer (1549).

2. The Old Testament of the Douai-Reims translation appeared at Douai (to which the College had returned) eighteen years after the New Testament, in 1609-10; its language exercised considerable influence on the “Authorized Version.”

3. The last six verses of Malachi, which properly belong in chapter 3 and are so indicated in the NAB, but are given as 4:1-6 in the RSV, are a good example of this problem. The numbering of the psalms is another example.

4. The Liturgical Conference, Suite 123, 8750 Georgia Avenue, Silver Spring, MD 20910-3621. Phone: (301) 495-0885.


6. The 1986-91 NAB does have the advantage over the NRSV that it provides in its standard editions helpful scholarly footnotes and copious cross references, as the other does not, and more extensive and better ones than those in the NFB. Also, for whatever comfort it may give to Catholics, Bruce Metzger, chair of the NRSV editorial committee, confided to the present writer that he sometimes wondered along the way if it would ever appear that the committee was deadlocked over the gender-specific questions.
Listening Faithfully Together: An "Ideal" Liturgy of the Word

BY PAUL F. FORD

Of all the liturgical documents the 1981 Introduction to the Lectionary for Mass is my favorite. Not only does it stand out as the first of the more mature, second generation praemotanda, the Introduction has a theological profundity and concentrated and sustained spiritual passion matched by few documents of the renewal. (One can trace some of this power to the Dogmatic Constitution on Divine Revelation, Dei Verbum, itself still at the earliest stages of its impact on and fruitfulness in the life of the Church.)

Three sentences early in the Introduction particularly illustrate this claim for its theological depth and spiritual passion: The "liturgical celebration, founded primarily on the word of God and sustained by it, becomes a new event and enriches the word itself with new meaning and power" (#3). The "word of God unceasingly calls to mind and extends the economy of salvation, which achieves its fullest expression in the Liturgy. The liturgical celebration becomes therefore the continuing, complete, and effective presentation of God's word"(#4).¹

Alas, the words and phrases I have emphasized—mind-blowing in their implications—have not yet become real at the pastoral level. Does even a significant minority of our people experience every liturgy as founded on the word of God, let alone sustained by it? Does even this small group know in its bones that the newness of any liturgy comes from the proclaimed word, that this proclamation can be a world-shattering, life-changing event, an event which in turn forever reciprocally enriches the word with new meaning and power? And even if most churchgoers see that the word calls to mind the economy of salvation, how many come away shaking with the realization that this saving plan has been extended to their very lives today? And who regularly, let alone once in a month of Sundays, knows that God's word continues, completely and effectively presented at Mass?

The Essential Dynamic: From Silence to Prayer

So how does this programmatic theological/liturgical statement become real at the parish level? By making sure

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From the Introduction to the Lectionary for Mass

14. A speaking style on the part of the readers that is audible, clear, and intelligent is the first means of transmitting the word of God properly to the congregation. The readings, taken from the approved editions,²⁸ may be sung in a way suited to different languages. This singing, however, must serve to bring out the sense of the words, not obscure them. On occasions when the readings are in Latin, the manner given in the Ordo cantus Missae is to be maintained.²⁹

15. There may be concise introductions before the readings, especially the first. The style proper to such comments must be respected, that is, they must be simple, faithful to the text, brief, well prepared, and properly varied to suit the text they introduce.³⁰

16. In a Mass with the people the readings are always to be proclaimed at the ambo.³¹

17. Of all the rites connected with the liturgy of the word, the reverence due to the Gospel reading must receive special attention.³² Where there is an Evangelary or Book of Gospels that has been carried by the deacon or reader during the entry procession,³³ it is most fitting that the deacon or a priest, when there is no deacon, take the book from the altar³⁴ and carry it to the ambo. He is preceded by servers with candles and incense or other symbols of reverence that may be customary. As the faithful stand and acclaim the Lord, they show honor to the Book of Gospels . . .

Even if the Gospel itself is not sung, it is appropriate for the greeting The Lord be with you, and A reading from the holy Gospel according to . . ., and at the end The Gospel of the Lord to be sung, in order that the congregation may also sing its acclamations. This is a way both of bringing out the importance of the Gospel reading and of stirring up the faith of those who hear it.

18. At the conclusion of the other readings, The word of the Lord may be sung, even by someone other than the reader; all respond with the acclamation. In this way the assembled congregation pays reverence to
the word of God it has listened to in faith and gratitude

Silence

28. The liturgy of the word must be celebrated in a way that fosters meditation; clearly, any sort of haste that hinders recollection must be avoided. The dialogue between God and his people taking place through the Holy Spirit demands short intervals of silence, suited to the assembled congregation, as an opportunity to take the word of God to heart and to prepare a response to it in prayer.

Proper times for silence during the liturgy of the word are, for example, before this liturgy begins, after the first and the second reading, after the homily.57

The Profession of Faith

29. The symbol, creed, or profession of faith, said when the rubrics require, has as its purpose in the celebration of Mass that the assembled congregation may respond and give assent to the word of God heard in the readings and through the homily, and that before beginning to celebrate in the Eucharist the mystery of faith it may call to mind the rule of faith in a formulary approved by the Church.58

The Universal Prayer or Prayer of the Faithful

30. In the light of God's word and in a sense in response to it, the congregation of the faithful prays in the universal prayer as a rule for the needs of the universal Church and the local community, for the salvation of the world and those oppressed by any burden, and for special categories of people.

The celebrant introduces the prayer; a deacon, another minister, or some of the faithful may propose intentions that are short and phrased with a measure of freedom. In these petitions "the people, exercising its priestly function, makes intercession for all men and women,"59 with the result that, as the liturgy of the word has its full effects in the faithful, they are better prepared to proceed to the liturgy of the Eucharist.

31. For the prayer of the faithful the celebrant presides at the chair and the intentions are announced at the ambo.60

The assembled congregation takes part in the prayer of the faithful while standing and by saying or singing a common response after each intention or by silent prayer.61

Notes

28. Cf. below, n. 111 of this Introduction.
29. Cf. Missale Romanum ex Decreto Sacrosanti Oecumenici Concillii Vaticanii II instauratum auctoritate Pauli VI promulgatum, Odo cantus Missae, editio typica 1972, Praenotanda, nn. 4, 6, 10.
30. Cf. Institutio Generalis Missalis Romani, n. 11.
31. Cf. ibid., n. 272; and nn. 32-34 of this Introduction.
32. Cf. ibid., nn. 35, 95.
33. Cf. ibid., nn. 82-84.
34. Cf. ibid., nn. 94, 131.
37. Cf. ibid., n. 23.
38. Cf. ibid., n. 43.
39. Cf. ibid., n. 45.
40. Cf. ibid., n. 99.
41. Cf. ibid., n. 47.

Proper times for silence during the liturgy of the word are, for example, before this liturgy begins, after the first and the second reading, after the homily.

How can you call the universal prayer (general intercessions) the climax of the liturgy of the word? I thought the gospel was the high point? Yes and no. It is more accurate to say that the gospel reading is the high point of the biblical readings but a high point of the entire liturgy of the word.

Here you need to consult articles 34, 35, and 45-47 of the better known General Instruction of the Roman Missal and the almost unknown instruction on the universal prayer (general intercessions, prayer of the faithful), Oratio Universalis, one of the earliest documents in the renewal (April 17, 1966) and one of the briefest, just twenty articles in length. In one passionate article comprising four short paragraphs, this latter instruction sets out the ideal for the general intercessions:

4. The place proper to the prayer of the faithful is at the end of every celebration of the word of God; as a rule it takes place even if the eucharistic sacrifice is not to
The reason is that this prayer is the fruit, as it were, of the working of the word of God in the hearts of the faithful: instructed, stirred, and renewed by the word, all stand together to offer prayer for the needs of the whole Church and the whole world.

Thus there is an analogy: sacramental communion is the conclusion and, in regard to the people's participation, the climax of the liturgy of the eucharist; the prayer of the faithful, according to the witness of antiquity, appears as the conclusion and, in regard to the people's participation, the climax of the entire liturgy of the word.

But the prayer can also be seen in another way as a hinge between the two parts of the Mass: It terminates the liturgy of the word in which God's wonderful works and the Christian calling are brought to mind; it ushers in the liturgy of the eucharist by stating some of those general and particular intentions for which the sacrifice is to be offered.

I don't know of many parishes where the people long to pray the universal prayer with the same longing they have to receive communion, where—having been instructed, stirred, and renewed by the word—they taste this prayer as the fruit of the working of the word of God in their hearts, where they know it to be both climax and hinge. Sadly, this is because the nature and forms of this prayer are not understood and put into practice (here we have something to learn from the 1977 Book of Common Prayer).

With the dynamic trajectory "from silence to prayer" clearly in mind, we can briefly imitate the method of my own archbishop and imagine the ideal liturgy of the word as outlined in articles 11 through 31 of the Introduction. We will touch fleetingly on the responsorial psalm, the gospel acclamation, and the homily because they are dealt with at greater length in other articles in this issue of Pastoral Music.

Listening Prayerfully Together

At Our Lady of the Angels Parish, everyone is sitting expectantly after their resounding Amen to the Opening Prayer. Latecomers quietly find their places; otherwise there are "no players in motion." When the presider senses unmistakable silent anticipation, he offers an adoration which is not a summary of the readings but an awakening to the readings and a pre-clarifying of any ambiguities or "noise factors."

I don't know of many parishes where the people long to pray the universal prayer with the same longing they have to receive communion...

Then the reader rises from her place in the assembly and ascends to the ambo. The ambo at Our Lady of the Angels "reflect[s] the dignity of God's word and [is] a clear reminder to the people that in the Mass the table of God's word and of Christ's body is placed before them... Great pains have been taken... over the harmonious and close relationship of the ambo with the altar" (Introduction #32). The quality of her reading shows that she was chosen for her faithful acceptance of the word and for her ability to speak (or sing) in a style that is "audible, clear, and intelligent" (#14 and 55).

(Had this been a Sunday in Lent, she might have sung the entire first reading, since the fifteen readings from the First Testament chosen for Lent "present the main elements of salvation history from its beginning until the promise of the New Covenant" [197]. Singing of the first or second reading at other liturgies would depend on the occasion and on the parish's developing sense of the levels of solemnity.)

When the reader concludes the reading, she pauses and then sings, "Verbum Domini," to which all respond, "Deo gratias" (#18). She then steps back slightly and closes her eyes, creating a brief silence for all to "take the word of God to heart and to prepare a response to it in prayer" (#28). As she returns to her place, the psalmist ascends to sing the psalm, first making a brief remark about the choice of the psalm and response as well as their correspondence to the readings (#19). Then the second reader proclaims the second reading, with its sung conclusion and response.

Our Lady of the Angels parish has taken Gerard Sloyan's overview to the Introduction to the Lectionary for Mass in The Liturgy Documents so seriously that the gospel is sung at least at the principal Mass on all solemnities of precept and the Sundays of Advent, Lent, and Easter. As
Father Sloyan says:

Readings from the gospels have always had pride of place in Christian liturgies because there the Savior speaks directly to his people. In the four gospels, Jesus Christ the Word is embodied in words as nowhere else in the Bible. Hence, the acts of veneration of the book of gospels proposed in the Introduction must be taken seriously. 7

Our Lady of the Angel owns and uses an Evangeliiary (Book of Gospels, #36). It is always brought in by the deacon or reader during the entrance procession and placed on the altar. At the proper time, it is taken up by the priest or deacon and carried in procession to the ambo accompanied by candles and incense; a banner leads on great occasions. All stand, acclaiming the Lord and turning to follow the procession as it makes its way through the assembly to the ambo. When the gospel is not sung, at least the greeting and introduction and the closing invitation and acclamation are sung.

Following the homily, a brief silent prayer by all, and the profession of faith (sung on Christmas, Epiphany, Ascension, Pentecost, and Trinity Sunday), the assembly is finally ready to exercise its baptismal priesthood on behalf of the world. The presider knows that his introduction is meant to move the assembly to prayer (the Latin is excitare), and he says something like this: “This is the moment when we, the priestly people of Our Lady of the Angels Parish, present to God our needs and the needs of all the people on our planet. As the reader directs your prayer, speak to God now, in a low voice or in the silence of your heart, on your own behalf and on behalf of others who don’t know that they have a father who wants to hear their prayer.”

For the form of this prayer Our Lady of the Angels has been using a combination of the “for/that” structure recommended by Oratio Universalis combined with Form II, “The Prayers of the People,” from the 1977 Book of Common Prayer. 8

Here is a sample of this form of prayer as used in Lent: The deacon or reader reads, “For all who are struggling with addictions of any kind and those with lifelong habits of sin . . . .” He allows a generous silence for the quiet or silent prayer of the assembly; then he continues, “. . . . that this Lent may be the time when they acknowledge their offenses, confess their sins, and begin to receive from the Lord a re-created heart.” The cantor sings, “We pray to the Lord.” To which all respond, “Oyenos, te rogamos, Señor. Hear the prayer of your people, O Lord.” 9

As the presider concludes this time of prayer with a common prayer, all have a sense that their prayers are now “on the table.” They have only to prepare the gifts before the great prayer will unite their prayers and their gifts with the great Pray-er and Gift who is Christ. Then they will commune with all of the blessed and be changed a little more into those who will continue God’s wonderful works in their daily lives.

Such is the—or, at least, one form of the—ideal liturgy of the word as envisioned by the current Introduction to the revised Lectionary for Mass.

Notes

1. I am citing the 1997 Roman-emended translation of the 1981 Introduction to the Lectionary for Mass which is in our new lectionaries for Sundays and feasts (hereafter cited as LMIn). Emphasis in this quotation as in other quotes from the Introduction has been added.

2. Music in Catholic Worship #44 correctly develops the teaching of the General Instruction of the Roman Missal #32, hereafter GIRM, (“the priest invites the people to pray and together with him they observe a brief silence so that they may realize they are in God’s presence and may call their petitions to mind. . . . The people make the prayer their own and give their assent by the acclamation, Amen.”) by asserting of the introductory rites: “Of these parts the entrance song and the opening prayer are primary. All else is secondary.”


Est enim haec oratio quasi fructus actionis verbi Dei in animis fidelium: ab illo eruditi, commati ac renovati, stant simul omnes ad orationem promendam pro totius Ecclesiae et orbis necessitatibus. Scit ergo communio sacramentalis est conclusio et, quod participationem plebis, culmen liturgiae eucharisticae, sic oratio communis, ex praecordi testimoniis, videtur esse conclusio et, sub respectu participationis fidelium, culmen totius liturgiae verbi . . .

Sub quodam tamen aspectu quasi caro inter duas partes Missae haberipotest, etenim liturgiam verbi in quas memoranda sunt et mirabilia Dei et vocatio christifidelium conclusit; atque ad liturgiam eucharisticam manu ductit, erumpendo nonnullas ex his intentionibus tam universaliibus quam particularibus pro quibus Sacrifícium offerendum est.


6. If she is unable to sing, a cantor may sing the invitation (LMIn 18).


Seeking a Vernacular for the Responsorial Psalm

BY JAMES HANSEN

Some years ago, I was happily engaged as a parish minister of liturgy and music, having come to this position about eighteen months earlier. The pastor, a gentle person of deep faith and a strong academic background, was a pervasive pastoral presence. We didn’t agree on everything, but we worked to be teacher and student to each other. I had made it.

When I left for my two-week summer vacation that year, I knew that when I returned to the parish this man for whom and with whom I worked with such dignity and equality would not be there. The bishop had acceded to his earnest request to be transferred to a position in which he could devote his ministerial energy to the specific needs of recovering alcoholic people in an area that included several parishes stretching across several counties.

The news of this change had initially unnerved me, and even though the choice of the pastor’s replacement had not been settled when I left for vacation, the pastor’s assurance to me that the bishop’s choice would consider his own recommendation was enough to allay my immediate dis-ease. I had almost had enough trust in the situation to continue planning for the parish’s future liturgical practice on the word of this man who represented the church-as-institution. I knew the reality of the situation but yearned for a future in which I could rely on what I had counted on in the past.

Still Attracted to 1970

That personal situation is analogous to my feeling about the 1981 Introduction to the revised Lectionary for Mass. Despite the strengths—and even a few delights—in this new Introduction, I am still attracted to the brief introductory text in the 1970 edition with its economy and its generous pastoral considerations, and I even feel a bit of nostalgia for the excitement that the publication of that Lectionary originally engendered.

I have engaged the “new” Introduction (which has actually been available in English translation since 1981), and I find much to recommend it. It offers a lavish helping of theology for which its authors are due much gratitude.

Mr. James Hansen, a teacher of cantors for twenty-eight years and the coordinator of the NPM School for Cantors, presently serves the Diocese of Marquette in Upper Michigan as director of the Office of Worship.

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Every member of the “word team” (lectors, cantors, presiders, deacons) should become involved with other team members over an extended period of time dedicated to the study of this material. Reading the set of articles in this issue of Pastoral Music is certainly a good beginning for that extended study.

But when the discussion gets to the point that the various team members leave the larger group to review what the Introduction has to say about their various crafts, the cantors, psalmists, and other musicians will do well to focus their attention on paragraphs 19-23, for here they will find a rather complete primer of practice for the “intervening music” of the service of the word (also described in the Introduction #11 and 12 as the “chants between the readings” and the “accompanying chants”).

Solicitude for Psalmody

This section of the 1981 Introduction is marked by the expression of an almost anxious concern for the primacy of and proper approach to the use of the psalms in the liturgy. Such solicitude is not misplaced, for much of the machinery to achieve what the Instruction expects is not yet humming in the land of pastoral liturgy. That observation is certainly true of most parishes when it comes to the suggestion that “the faithful must be continually instructed on the way to perceive the word of God speaking in the psalms and to turn these psalms into the prayer of the Church” (#19), but it is also true that there are still plenty of places where, Sunday after Sunday, at the time when “as a rule the responsorial psalm should be sung” (#20), never a musical note is heard.

Much of the machinery to achieve what the Instruction expects is not yet humming in the land of pastoral liturgy.

Many who read this journal will find that such observations about singing the psalm do not apply to them. Often, I know, it is the smaller, rural-type parishes where a somewhat understandable excuse of thinness on the personnel roster—a difficulty in resourcing the right people to lead and sing the psalm—may justify a lack of compliance. But there are also many parishes, financially sound, suburban parishes which still mark the place of
the psalm with a certain musical reservation; that is, they speak it rather than sing it, or they give the musical nature of the psalm a tip of the musical hat through a sung refrain and spoken verses. They offer as nonchalant excuses not to sing the psalm in its entirety that this is the “early Mass” or the “late Mass,” the “senior Mass” or the “weekday Mass.”

Such limitations on singing the psalms were “legal” in the past, even though they ignored the spirit of the psalms. Now, however, such practices are, at best, barely, minimally legal (see #22). How can they be justified in light of the requirement that “as a rule the responsorial psalm should be sung” (#20) and the suggestion that “to foster the congregation’s singing, every means available in each individual culture is to be employed” (#21)? How, any longer, can we simply speak the words “Sing a new song to the LORD” or mumble the call to “shout with joy to the LORD”? Has our practice of the past made us so inattentive to the texts that even these words mean nothing? Shame on us.

The Psalms’ Vernacular

Isn’t it time that we looked on music as the “vernacular” of the psalms? The music that I mean is the kind that highlights the “liturgical and pastoral significance” of the responsorial psalm as an “integral part of the liturgy of the word” (#19). It is also the music that establishes a

From the Introduction to the Lectionary for Mass

The Responsorial Psalm

19. The responsorial psalm, also called the gradual, has great liturgical and pastoral significance because it is an “integral part of the liturgy of the word.” Accordingly, the faithful must be continually instructed on the way to perceive the word of God speaking in the psalms and to turn these psalms into the prayer of the Church. This, of course, “will be achieved more readily if a deeper understanding of the psalms, according to the meaning with which they are sung in the sacred Liturgy, is more diligently promoted among the clergy and communicated to all the faithful by means of appropriate catechesis.”

Brief remarks about the choice of the psalm and response as well as their correspondence to the readings may be helpful.

20. As a rule the responsorial psalm should be sung. There are two established ways of singing the psalm after the first reading: responsorially and directly. In responsorial singing, which, as far as possible, is to be given preference, the psalmist, or cantor of the psalm, sings the psalm verse and the whole congregation joins in by singing the response. In direct singing of the psalm there is no intervening response by the community; either the psalmist, or cantor of the psalm, sings the psalm alone as the community listens or else all sing it together.

21. The singing of the psalm, or even of the response alone, is a great help toward understanding and meditating on the psalm’s spiritual meaning. To foster the congregation’s singing, every means available in each individual culture is to be employed. In particular, use is to be made of all the relevant options provided in the Order of Readings for Mass regarding responses corresponding to the different liturgical seasons.

22. When not sung, the psalm after the reading is to be recited in a manner conducive to meditation on the word of God.

The responsorial psalm is sung or recited by the psalmist or cantor at the ambo.

The Acclamation before the Reading of the Gospel

23. The Alleluia or, as the liturgical season requires, the verse before the Gospel, is also a “rite or act standing by itself.” It serves as the greeting of welcome of the assembled faithful to the Lord who is about to speak to them and as an expression of their faith through song. The Alleluia or the verse before the Gospel must be sung, and during it all stand. It is not to be sung only by the cantor who intones it or by the choir, but by the whole of the people together.

Notes

36. Institutio Generalis Missalis Romani, n. 36.
38. Cf. below, nn. 89-90 of this Introduction.
40. Cf. ibid., n. 272; and below, nn. 52ff. of this Introduction.
41. Cf. ibid., n. 39.
42. Cf. ibid., nn. 37-39; Missale Romanum ex Decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli VI promulgatum, Ordos cantus Missae, Praenotanda, nn. 7-9; Graduale Romanum, 1974, Praenotanda, n. 7; Graduale simplex, editio typica altera 1975, Praenotanda, n. 16.
Summer 1999

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significant organic relationship among its participants. Certainly this document assumes such music as a given fact when, in its allowance for direct singing, it prefers with obvious weight singing in responsorial form (#20).

Over the past few years there has been much wringing of hands and posturing over the claim that the phrase participatio actiua has been misinterpreted to mean only physical participation in singing. Instead, it is said, the phrase refers to a touching of the heart which is accomplished as fully and easily by listening as by actual participation in singing. Such reduction of expectations can only be called a tragic mistake, a pandering, if you will, to a concern with the cosmetic aspects of worship.

Real participation has never been limited to a physical response alone; it has always encouraged a complete enlistment of the human presence fully active, fully engaged, fully dedicated. Only false gods are served by so lightly dismissing the physical aspect of active participation.

Such physical, sung participation in the psalm is made even more significant by this Introduction which offers us the psalms as ritual prayer with an entirely popular vision, our only true lay approach to prayer, from which our assemblies can learn much about prayer itself (see #19). The psalm, we are reminded once more (#22), is proclaimed by the psalmist from the ambo, since it is the word of God speaking to us through the psalm (#19). Catechesis is recommended for both clergy and people (#19) so that the psalms can be revealed in their true light—as the prayer of and for the people. Signs that the psalms are such prayer include the gathering of people to sing them, the dialogic communication that responsorial psalmody engenders, and the interaction of people for the common good.

A Caution or Two

As good and important as this material on the psalm is, I have a caution to mention about the suggestion of "concise introductions" before the readings (#15) and, somewhat surprisingly, "brief remarks" about the psalm and its response (#19). Our service of the word is certainly of, on, and about the word, but coming as it does after the introductory rites, which contain quite a few words, the proposal to add additional words to the liturgy at this point could make it, one might say without fear of untruth, wordy.

Is this the direction in which we will head: piling on additional instructions and introductions to rites that are already word-saturated? Is this wise? Is it even particularly helpful during a rite which contains for the congregation, at least, little opportunity for body movement, action, or even a change of position to relieve or refresh or protect us from distraction or slumber?

Only false gods are served by so lightly dismissing the physical aspect of active participation.

To add one more caution: This suggestion contains no indication of who might attempt such a descriptive tour of the musical attractions in the liturgy of the word. Dare I hazard that this should be yet another job for Super-Cantor? (I can hardly wait for the reactions, from those who live to react, to some of the comments, introductions, or explanations to come.)

I will live with this revised Lectionary for Mass and await the revision of the Sacramentary in the hope that the work on that volume will shed more light on the Lectionary. My hope is firm that the institution is working for the good of all the laborers. That hope moves me to continue with my best efforts, my strongest faith, and a fullness of hospitable presence, despite my yearning for simpler days.

But my hope is colored with caution, for I also remember what happened when the replacement pastor showed up in the parish I mentioned at the beginning of these reflections. On my return from that close-to-carefree summer vacation, I discovered that the bishop's choice of a new pastor was a disaster.
The Purpose of the Homily: Theory Meets Practice in Remembering Leon C. Roberts

By Raymond B. Kemp

The phone call offered a challenge: "We would like to take advantage of the Introduction to the revised Lectionary to re-excite preachers to the importance of the homily in linking word and sacrament. There are some pretty dramatic things said there." The caller was the editor of this journal, Gordon Truitt. Shades of Jim Dunning and Christiane Brusselmanns, I thought, who used the restored RCIA to shape parish catechumenates all over the country.

"Sure," said I, "I'll be glad to write an article about that." I mean, preaching is supposed to be something I know a little bit about—bringing the power of God's word into congregations to stir them to make Christ's presence real, really real, in sacrament, spirituality, and mission.

What was not clear, when I hung up the phone last December, was that this assignment was not something I was going to do. Instead, the job—the ministry—was going to be done to me. Leon C. Roberts and the grace of God—actually, that grace of a happy death we still pray for—did it to me. Leon died in January of this year (see box on the next page); in the March issue of Notebook, NPM called the membership to remember his life and to hold him in prayer. His name and his ministry are known to most pastoral musicians. He got sick just before Thanksgiving but was at his own mother's bedside when she died in Coatesville, Pennsylvania, on December 12, 1998.

Then he came to Providence Hospital in Washington before Christmas and joined his mother to lead the heavenly choir on January 22, 1999. I think he's planning to be there for Monday at 7:30 PM . . .

Leon, dead? Are you serious? Forty-eight years old with an album of Advent music recently released and a new recording due to be released in March? This new album, Come, Bless the Lord, will include a recorded Exsultet which we sang before we began Leon's own funeral eucharist, singing praise for the risen Lord as the conclusion to a three-hour vigil of song and sharing that preceded the Mass. I am told that the album also has a
host of praise music which shows the ecumenical nature of his work these last few years. Thanks, Oregon Catholic Press and also GIA, for making Leon so well known.2

God, how many more albums, Mass settings, arrangements were in him? I couldn’t imagine that there were no more, so I found it hard to swallow, hard to comprehend the meaning of his death and to wrap my brain around the significance of his loss to a Church so desperately in need of evangelical harmonies in parish worship. As it turned out, the Spirit was to envelop those whom Leon gathered on Thursday, January 28, for his funeral. The funeral liturgy was to become what Gordon had asked me to write about, and the homily for that funeral, I knew, had to help make it happen.

Sick at word of Leon’s death, saddened, feeling like the flu was controlling my life, I sank into a chair with the suggested Scripture readings for the Mass, including the tried and true Wisdom text about the souls of the just (Wis. 3:1-9), Leon’s remarkable arrangement of “Let Us Go Rejoicing to the House of the Lord” (Psalm 122), and the familiar Thessalonians reading (1 Thes. 4:13-18)—the one with the trumpet blasts. The job of picking an appropriate Gospel text had been left to me.

The Fruit of Meditation

So, as I tried to write this article, in the days between word of Leon’s death and his funeral liturgy, I slumped down with some notes in my lap and my new Lectionary on the bed next to me. The deadline for the article had come and gone; my promise to get it written was hanging out there in my consciousness as one more thing to distract me. It would just have to wait, I told myself. But I opened the Introduction to the number Gordon had called to my attention, number 24, and the familiar language of the Constitution on the Sacred Liturgy reached out of the paragraph to punch “Ol’ Weepy Eyes” right in my stomach:

The purpose of the homily at Mass is that the spoken word of God and the liturgy of the Eucharist may together become “a proclamation of God’s wonderful works in the history of salvation, the mystery of Christ” [the quote is from Sacrosanctum Concilium] . . . [The homily] must always lead the community of the faithful to celebrate the Eucharist actively, “so that they may hold fast in their lives to what they have grasped by faith” [that quote is referenced as #10 in the conciliar Constitution, but it’s straight from the collect for Easter Tuesday.] From this living explanation, the word of God proclaimed in the readings and the Church’s celebration of the day’s liturgy will have a greater impact. But this demands that the homily be truly the fruit of meditation, carefully prepared, neither too long nor too short, and suited to all those present, even children and the uneducated [that’s from Pope John Paul II, Catechesi tradendae, #48].

The punch that I felt came from a recognition that the homily is supposed to bring both the Scripture texts/refrains and the eucharistic liturgy home to this congregation. Surely the word and the sacrament have a power of themselves. But the homily puts it all out there to energize and encourage a faith that leads to perseverance, to “holding fast.”

And, of course, holding fast was just what I was not doing. I was not holding at all, let alone holding fast. I was cursing and fussing and genuinely upset with God, with Leon, with the circumstances of too little, too late—all the kinds of things control freaks do when faced with brutal facts. And now, I thought, I have to do the homily because Leon told me to.

Holding fast was just what I was not doing. I was not holding at all, let alone holding fast.

I knew what the document says, that the homily is supposed to be the “fruit of meditation” and not the fruit of distractions. So I began to meditate: to remember Leon at a piano in the sanctuary of Saint Augustine at a Tuesday or a Thursday evening rehearsal. The refrain from the previous or the next Sunday’s responsorial psalm filled the church and, after some verses, the director invited the choir to pray. And pray they always did, a few times filling with prayer the whole two hours set aside for rehearsal. And they prayed about everything, mostly asking for healing and deliverance, mostly in praise and thanksgiving.

Leon, I meditated, stayed in touch with his own inner struggles. He lived a reflective life. And I knew that enabled him to minister to others who were struggling
with whatever they had to fight. I do not believe I have known a music maestro more pastoral than Leon Roberts in relating to most of the people who worked with him. We spent hours talking about one or another troubled individual, not for gossip's sake, but to try and find ways to help. And the annual choir weekend retreat was always the result of recognizing that we had to place troubled souls, including ourselves, at the fount of grace.

All that and more came back as "the fruit of meditation" while I thought about the homily I had to prepare. I still had to pick a Gospel reading, and the funeral was just thirty-six hours away. I quickly ran through the suggested readings for funerals and dismissed them. Now I was running on the fruit of meditation and instinct. Intuition was working overtime; only later did I realize that I was looking for a text in which Jesus engages us in the pastoral enterprise. I grabbed a handy pocket

New Testament that I have seen Gene LaVerdiere use in his talks and prayed for that openness to God's promptings that I am always urging on others: "Come on God and prompt!"

I went straight to Luke because I was feeling like the disciples must have felt on the way to Emmaus. But I knew that story, for all its power, was too familiar, even as I knew it was Leon's own story of coming to recognize Jesus not only in word but in ritual breaking. I'm breaking, but then I brake myself in my frantic searching: Give me a Scripture, dear God, that produces the kind of faith in oneself that enables me to recognize and discover Jesus' invitation to fall in love with the person and the purpose of the great teacher.

I was drawn to the opening lines of Luke's chapter nine: the story of Jesus sending the Twelve on mission—a mission to heal, to exorcise, to proclaim the kingdom of

From the Introduction to the *Lectionary for Mass*

24. Through the course of the liturgical year the homily sets forth the mysteries of faith and the standards of the Christian life on the basis of the sacred text. Beginning with the Constitution on the Liturgy, the homily as part of the liturgy of the word has been repeatedly and strongly recommended and in some cases it is obligatory. As a rule it is to be given by the one presiding. The purpose of the homily at Mass is that the spoken word of God and the liturgy of the eucharist may together become "a proclamation of God's wonderful works in the history of salvation, the mystery of Christ." Through the readings and homily Christ's paschal mystery is proclaimed; through the sacrifice of the Mass it becomes present. Moreover Christ himself is always present and active in the preaching of his Church.

Whether the homily explains the text of the Sacred Scriptures proclaimed in the readings or some other text of the Liturgy, it must always lead the community of the faithful to celebrate the Eucharist actively, "so that they may hold fast in their lives what they have grasped by faith." From this living explanation, the word of God proclaimed in the readings and the Church's celebration of the day's Liturgy will have greater impact. But this demands that the homily be truly the fruit of meditation, carefully prepared, neither too long nor too short, and suited to all those present, even children and the uneducated.

At a concelebration, the celebrant or one of the concelebrants as a rule gives the homily.

25. On the prescribed days, that is, Sundays and holydays of obligation, there must be a homily in all Masses celebrated with a congregation, even Masses on the preceding evening; the homily may not be omitted without a serious reason. There is also to be a homily in Masses with children and with special groups...

26. The priest celebrant gives the homily, standing either at the chair or at the ambo.

27. Any necessary announcements are to be kept completely separate from the homily; they must take place following the prayer after Communion.

Notes

43. Second Vatican Council, Constitution on the Sacred Liturgy, *Sacerdotal Concilium*, n. 52; Sacred Congregation of Rites, Instruction, *Inter Oecumenici*, 26 September 1964, n. 54; AAS 56 (1964) 890.

44. Cf. *Institutio Generalis Missalis Romani*, n. 42.


56. Cf. *ibid.*, n. 139.
God. But I was in prayer now and God wouldn't let go. I was pushed to verses 10 to 17; I have highlighted the phrases that caught my attention.

When the apostles returned, they explained to him what they had done. He took them and withdrew to a town called Bethsaida. The crowds, meanwhile, learned of this and followed him. He received them and spoke to them about the kingdom of God, and he healed those who needed to be cured. As the day was drawing to a close, the Twelve approached him and said, "Dismiss the crowd so that they can go to the surrounding villages and farms and find lodging and provisions, for we are in a deserted place here." He said to them, "Give them some food yourselves." They replied, "Five loaves and two fish are all we have, unless we ourselves go and buy food for all these people." Now the men there numbered about five thousand. Then he said to his disciples, "Have them sit down in groups of about fifty." They did so and made them all sit down. Then taking the five loaves and the two fish, and looking up to heaven, he said the blessing over them, broke them, and gave them to the disciples to set before the crowd. They all ate and were satisfied. And when the leftover fragments were picked up, they filled twelve wicker baskets.

The Gospel of the Lord!

The only other thing about the funeral liturgy that I was sure of, after selecting this Gospel text, was that Derek Campbell, who coordinated the music, suggested that Thomascena Nelson repeat what we did at the 1997 NPM National Convention in Indianapolis and conclude the homily by singing the Lukan hymn of Mary with the refrain, "My being proclaims the greatness of the Lord,/ My spirit finds joy in God my Savior."

What I did not know, when I set about planning the homily, was that the entrance song was going to be "The Light of the World is Jesus," a hymn I heard first as the opening song for a Christmas Midnight Mass at which the same Thomascena cantored and Leon worked the ivories. Since that Mass I have gone to great lengths to hear that song at Christmas every year regardless of where I find myself joining in worship.

All of this swept over me and caught me up in what a community was celebrating: the wonderful works of God, the mystery of Christ.

At the funeral, then, as soon as she started singing, "The whole world was lost in the darkness of sin," I was caught up in a very real presence. Mine were the wettest eyes in the house. All I could say was, "Help me, Jesus!" And the power of those assembled, of those gathered in Leon's name, who were trusting in Jesus and one another, came over me. The eyes, the movement of the bodies in song, the leaning on one another, the occasional smiles of recognition, the tears washing over the folks, Leon's

Leon Roberts at the piano with members of Roberts' Revival, 1997 NPM National Convention.

Daddy in the front row, the beat of the music—all of this swept over me and caught me up in what a community was celebrating: the wonderful works of God, the mystery of Christ.

What follows as the rest of this article is the text that I remember writing the night before the funeral and the next morning, even as people were gathering to make vigil for Leon, and then preaching with the support of all those assembled. Let this be my reflection on what the Introduction to the Lectionary for Mass has to say about the nature of the homily; another time, perhaps, we will reflect together on the technicalities.

A Funeral Homily

Some twenty-two years ago, Leon C. Roberts sat at an old upright piano five feet from where I am standing, and Saint Augustine Church became again what Frederick Douglass said it was more than a hundred years ago—he pride of our race, where black and white worshiped one God in racial harmony and in song that pierced heaven's throne room.

Children, sisters and brothers of Jesus the Lord: The Lord is our shepherd, there is nothing, nothing we can want. Let those from Coatesville, Pennsylvania, where Mother Thelma Roberts has just been laid to rest, say: "Amen!"
Howard University, nurturer of a genius talent in music and mother of so many gifted sons and daughters, say: “Amen!”

Concord Baptist Church of Brooklyn, New York, under the Spirit-filled leadership of the Reverend Doctor Gary Simpson, say: “Amen!”

Union Theological Seminary of New York City, say: “Amen!”

Saint Augustine Church and the Archdioceses of New York and Washington, say: “Amen!”

Sisters and brothers from Hawai’i to Harlem, Marjorie Burroughs, Rawn Harbor, and all who worked on the Black Catholic hymnal, join voice with Roberts’ Revival and Mr. John Roberts and let us together say: “Amen!”

Let us all say: “Thank you, Jesus, for the person, the gifts manifold and purposeful, the ministry of your son and servant, Leon Cedric Roberts.” My human heart would be too heavy to carry up even these few steps were it not for the sure and certain conviction that “the souls of the just are in the hands of God and no torment will touch them.”

I would grieve uncontrollably if I had not heard the Apostle say to the Thessalonians that the Lord himself with the very trumpet of God will come down from heaven and scoop up those dead in Christ first. Leon, you usually unassuming, unpretentious little man, you were always ahead of us, always out in front, and you go before us today. (I have to tell you that the tone in which that was delivered included a little “damn it!”)

Servant of the word of God, servant of how many different communities of faith, servant of every person of faith from pre-kindergarten to “golden ager” who ever sang under your hand, we gather at this noon hour to pledge ourselves anew to serve the Jesus who loved you into a life of praise and thanksgiving. We will not rest until the harmonies you learned from us and gave back to us resound in a more unified witness to the Christ who unites us in our respective churches. You showed us that even the stiffest Catholic could be baptized in the fire of the Holy Ghost and that those possessed by the word of God could eat and drink of the Body and Blood of the Lord. Let the whole church say: “Amen!”

At your insistent direction, I have studied and prayed to pick a Gospel text that points through your life and death to the power of Jesus, the same Jesus who lived in the squeeze of your firm grip that raised your bed in Providence Hospital. Your hand grasped the Master’s hand through living and dying, and you grasp him today. Your feet taught us to dance, as your dear Father danced at Thelma’s funeral and at your side as you made your passover journey. Leon, pray to the Blessed One that we—each of us—might hold onto one another and draw energy from the One who beat that old devil on the cross and raised up a dancing tribe. We cannot stop dancing to God’s drumbeat until all of us are at one with God, with one another, and with the whole of creation throbbing with God’s life.

How often the Word preached and sung to your melodies sent us out from here to do Jesus’ work. As the apostles in Luke 9, verse 10 and following, we would then return, weary from jobs where co-workers tested us, or from hospitals where loved ones battled diseases, or from homes fractured by petty bickering, or from streets where drugs and alcohol had done their damage, or from neighborhoods where our children were killing our children, or, yes, from places where once we had known God but had forgotten so quickly.

Whenever we came together you placed us before
Jesus where, with you, we could continue to learn from the Gentle One. There were rehearsal nights, but no night was “Let’s pretend.” When the Word gathered a full choir or various sections, there were song and prayer before there ever was new material to learn. I will never forget those Tuesday nights where the prayer of the members and the song of the psalmist filled the two hours, and the new material just had to wait.

I have told audiences all over the world that there is no power like a choir at prayer. Those Sundays following rehearsals consumed with prayer were for me the closest experience of the heavenly I have been privileged to know here. You taught us how to come to Jesus in humility before power and in openness to God’s will. As Luke says of those gathered before Jesus (v. 11), “He healed those who needed to be cured.” The only way Jesus can heal those who need the miracle is if we are brought before the throne of grace. Preacher and poet, prophet and psalmist: Take heed. The power comes from the one with wounded hands and feet—from the one

How often the Word preached and sung to your melodies sent us out from here to do Jesus’ work.

whose body was given for us, whose blood was poured out for us.

Luke says it clearly: Jesus received the apostles and the whole crowd and spoke to them of the kingdom of God where all are right with one another with a righteousness only God can give. There are many here, myself included, who can testify that we who needed to be cured from sickness and sin were made whole. Addict and alcoholic, prostitute and public official, yes, even priests, preachers, and prelates who needed to be cured were and are being cured here, at Concord, in Rankin Chapel, in Mary’s Basilica, and Saint Patrick’s Cathedral.

But all the healing in the world is only the beginning of the Jesus story. The apostles, the crowd, want more, need more, require one more gift in order to achieve our sublime purpose. We have to be fed the very presence of God. Some are ready for just a bite, some ready for the sumptuous feast. But all who are healed must eat and drink what God gives us in Christ or life is a desert, and the healing lasts but for a moment.

As in Galilee then, so with us today: The temptation is to dismiss the crowd so they can feed themselves. And Jesus speaks the critical challenge to the church again. No easy answers. “Feed them yourselves.” “Us? Feed so many? We’ve got five loaves and a couple of fish. No food stamps. No Shoppers’ Food Warehouse. Impossible.

We hear stirring witness from those who find God’s nourishment in some of our churches. There is another kind of witness that we church people don’t want to hear. It is the witness of those unfed, unloved, who walk away from our churches that don’t feed and nourish—churches all caught up in pastor’s privileges, churches all caught up in personality cults and penny ante politics about who is greater than whom, attitudes and anger, resentments and recriminations. And we fault the crowds for walking away.

Feed them yourselves, and don’t worry about how little you have. Draw strength from how much you have in the faith of the little ones. Little, so little, becomes so much when you place it in the Master’s hands.

And, Leon, that’s the gift of yours I want to cherish always. As Alice Walker had Shug Avery tell Celie in The Color Purple, people come to church not to find God there but to discover the God who has been with them all along. You would come into a rehearsal, Leon, even into a recording session, with the word of God set to your musical notations. Because you were open to the God in every one of us, you did not cling to your five loaves and two little fish. You let our prayer and our singing—our little—blend with your little, and whole compositions were changed on the spot by the power and presence of God.

Only those who have been there know that every worship service, every recording, every printed published sheet of music, even your work with Marjorie and Rawn on the Black Catholic hymnal, is the result of taking your gifts to groups of a few here and fifty there and being open to the power of God in the inspiration of this group of sopranos and that first communion class. Little becomes much when you place it in the Master’s hands—so much, dear brother, that we have enough left over to get us through the grief of this day until we all meet together with you and your sister and mother, with Jim Lyke and Bill Tucker, with Melvin and Cecil.

Mother Mary came to know this. puzzled and upset at the angel’s announcement, she let go of her consternation and fear and let loose with the song of all God’s little ones down the ages: “My being proclaims the greatness of the Lord, My spirit rejoices in God my savior.”

What more can any of us ask of the time allotted to us? Leon, dear brother, your soul magnifies the Lord. You have left us rejoicing in the presence of the Holy One who raises up the lowly. Thank you for the gift of the Word become flesh. Amen.

Notes

1. Leon’s earlier album, The Coming, is reviewed in this issue, page 45.
2. In addition to the forthcoming Come, Bless the Lord, Oregon Catholic Press has published the collection I Call upon You, God!, which contains the Mass setting Mass of St. Martin de Porres, originally composed for St. Augustine Parish, Washington, DC. GIA Publications has also published I Call upon You, God! as well as He Has the Power, Songs of Faith from “Lead Me, Guide Me” (performed by the St. Augustine Choir under the direction of Leon Roberts), and a collaboration with David Haas, God Has Done Marvelous Things.
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The Reign of God

Bob Dufford, sj. SATB, cantor, assembly, keyboard, guitar, flute, clarinet, string quartet (on various pieces). Oregon Catholic Press. Choral book #10558CC, $8.95. Instrument book #10807, $TBA. Stereo cassette and CD also available.

This new collection picks up where Dufford’s previous collection, From East and West, left off, that is, it is a musical response to the second half of the Spiritual Exercises of St. Ignatius of Loyola. The hymns and songs are designed for a wide range of performance forces and the suggestions in the manuscript editions open up these possibilities even further. When Dufford sticks close to religious texts, he produces beautiful prayers. Of particular import are “Breath of God” for SATB, based on a text by Ezekiel, and “Reap with Joy,” an improvisational homage to the gospel tradition. But the real strengths of this collection are the reworkings of previously published songs. “Worthy Is the Lamb” is justly familiar to many of us, and the reworked “Love One Another” includes verses specifically for weddings. The most powerful piece in the collection may be “Where Were You,” but it seems a bit too dramatic for liturgical purposes. My favorite is a new arrangement of the revelatory “Holy God, We Praise Thy Name” done with John Foley, sj. and based on his previous conception of the piece.

The Coming


This new Mass setting by the late Leon Roberts celebrates Advent; it is a mesmerizing and moving experience just to listen to Roberts’s blending of gospel, plainchant, traditional choral harmonies, and even rap—in fact, the combination is nearly overwhelming. The message is simple: The modern world needs a savior just as much as the ancient world did. So Roberts speaks in the idiom of this world, creating beautiful music. The “Kyrie,” for cantor, choir, and congregation, possesses an ornate, haunting melody and could easily be learned in one rehearsal. For the most part, however, this music is not for everyone; the vocal and instrumental parts are difficult, especially for those with little or no training in the gospel tradition. However, the “Kyrie,” the responsorial psalm “Lord, Make Us Turn to You,” and the communion hymn “We Remember You” should all be released as octavos, for they are not only the most accessible pieces in the collection but also the simplest for instrumentalists and choir. “He Shall Be Called Wonderful,” the sending forth hymn, while a bit more intricate, is certainly worth any extra effort.

Joe Pellegrino

Jesus Christ, Yesterday, Today and Forever


This collection bears the unmistakable influence of the prayer and music of the ecumenical community at Taizé, for which Suzanne Toolan has become a prominent spokesperson in recent years. Because of this influence, there is a sameness of style and structure which might seem tiresome when one is considering the collection as a whole, but this similarity in the whole does not detract from the quality of the individual pieces which could be used alone with great effect in a variety of liturgical situations.

For six of the most successful pieces, Toolan uses the classic Taizé texture: a recurring ostinato with a short text and simple melody given to the choir and congregation over which occur solo verses with related texts and instrumental obbligati. The variety of texts (including one suggested by Taizé’s Brother Roger) makes these pieces useful for many liturgical situations. “By Your Cross,” for example, is appropriate for Lent and Holy Week, while “My Soul Proclaims” and the title piece, “Jesus Christ, Yesterday, Today and Forever,” are useful for evening prayer. The refrains may be sung in unison or in harmony; instrumental scoring varies from one or two solo winds to full brass quartet. The flexibility and improvisatory possibilities built into the music assure that any community can pray through participation.

Less interesting but equally versatile liturgically are some pieces cast in either strophic or verse-refrain form that are suitable for use as gathering or sending forth songs. These include “At the Name of Jesus,” based on Philippians 2:5-7; “Christ Jesus, Savior and Friend,” a sturdy minor-key tune with an original text by Toolan; and “We Are One,” another original text whose setting is somewhat less alluring.

One of the most innovative ideas in the collection is “People of Israel,” a set of responsorial psalms for the seven First Testament readings of the Easter Vigil. A single refrain, used for all of the psalms, sets a text that moves the people of Israel from listening to dancing to shouting for joy as salvation history is retold through the readings. Each set of proper psalm verses in a recurring setting is used with this refrain. While this approach would no doubt provide a high degree of unity and weave the readings tightly together, I believe that the pointed verse format and, perhaps, the frequent repetition of the refrain would probably wear thin after such extended use.

Two canonic forms round out the collection. “An Advent Round of Rejoicing” is a rhythmically vibrant modal setting of Philippians 4:4-7 which can be sung in up to five parts. In “Weaving Round,” the texture of the music evokes
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the spirit of the text with a canonic ostinato and solo verses set against it.

Overall, this is a fine collection with rich prayer and musical resources for use in a wide range of community sizes and styles. The choral songbook includes all necessary choral and instrumental parts.

Rudy T. Marcozzi

Choral Recitative

Father, I Put My Life in Your Hands. John Michael Talbot. SATB, cantor, assembly, keyboard, guitar, flute or violin, cello. Oregon Catholic Press (OCP) #10666, $1.35. This setting of Psalm 31 has been arranged by Phil Perkins and Rick Modlin from Talbot's original work. The keyboard part is fairly sparse and should probably be supplemented by the guitar to give more of the flavor of the original. This version brings to the fore the wonderful melody line in the first verse, and the second verse offers an interesting SA harmony. Tenors and basses stay together until the final refrain, so this may be a good selection for a choir that lacks support in the lower registers.

Psalm 100: Come to the House. Rory Cooney. Congregation, descant, keyboard, guitar, C instrument, Bb instrument. North American Liturgy Resources (OCP) #5295, $1.00. This praise psalm is given a fitting setting by Cooney; in fact, he provides almost two complete settings. The first version uses a refrain from which the composition gets its title, but Cooney also provides another refrain based on the shepherd/sheep theme, which allows a choir to work up two independent pieces in a minimum amount of time. Personally, I prefer the second refrain, for the nearly waltz-like feel of the verses and the appropriate text suit a psalm response better than they would a procession, which seems to be the intent behind the first refrain.

An Irish Blessing. Robert R. Kreutz. SATB, organ or piano. OCP #6479, $1.20. This piece, with its very familiar text, will be a great addition to any choir's repertoire. Kreutz is sensitive to the timbre and decay of the instruments, so there are separate versions in this octavo for organ and piano. The vocal lines are the same in both but the keyboard parts are tweaked to address the strength of each instrument. As befits the text, the lines of this short selection are filled with lush harmonies and the dynamic directions emphasize the consolation present in text and tune.

The Frozen December. Thomas A. Miller. SSAATB. OCP, Trinitas Series #4505, $1.10. This lovely little tune, from a traditional Catalan villancico, is a sweet piece for a choir with good women's sections. It is not difficult and does not require huge forces (it could be performed beautifully with one voice on a part). Miller succeeds in maintaining the traditional villancico feel for accent placement, and the quiet gentleness of this night-song makes it almost irresistible.

Praise to the Lord. Christopher Willcock, st., arr. SATB, cantor, assembly, organ. OCP, Choral Hymns of Praise Series #10609, $1.20. This arrangement of LOBEN DEN HERRN is a good foil to the hymn we all remember. Instead of the blocky structure of the traditional version, this one moves toward a more lyrical approach with movement and grace. The harmonies are not too extreme, so no member of the congregation should look up from the hymnal to wonder if you've hit a clinker; instead, they should feel supported and even uplifted by this substantial work.

Behold the Dwelling Place. Tobias Colgan, oboe, SATB, keyboard, congregation. OCP #9180, 70c. Owen Alstott contributed the text for this composition, and Randall DeBruyn did the SATB arrangement, but Colgan's contribution of the melody and keyboard accompaniment cannot be denigrated, for it keeps alive one of the undeservedly lesser-known traditions in modern liturgical music: the music of the monks of St. Meinrad Archabbey in Indiana. This piece lives up to that tradition—a strong text is supported by simple, strong harmonies in an accessible arrangement.

God's People Here. John D. Becker, SATB, assembly, keyboard, guitar, Bb trumpet. OCP #10279, $1.15. It's not often that "mission statements" transcend their usual lackluster prose genre to become poetry but, when they do, they should be celebrated. This hymn does just that for the mission statement of the Diocese of Winona, MN. Becker has not cluttered up the text but allowed it to shine in this very simple, straightforward setting. His artistry appears not in flashy music but in transforming this text into a hymn that any congregation would be proud to sing.

Come, Holy Spirit. M. D. Ridge. SATB, cantor, assembly, keyboard, guitar, flute. OCP #10524, $1.35. This setting of the Pentecost Sequence might be just the thing to get parishes back to singing this beautiful text. The quick tempo does not conceal the fact that the sequence has ten verses but it does make them move quickly. The variety of the arrangements (some verses for solo cantor or unison choir, some for SATB) also helps to maintain interest, and the very melodic lines in 7/8 time are bouncy and infectious.

Joe Pellegriino

Organ

Laudate

Edited by James Kosnik. Five Volumes. Concordia Publishing Company. $15.00 per volume.

Dr. James Kosnik, well-known organist, teacher, and clinician, has added an outstanding laurel to his accomplishments. He has selected more than a hundred organ compositions by some of the best liturgical composers and edited them in five volumes. Each organ composition is based on the most popular hymns in the Worship III and Gather hymnals.

What is immediately surprising about this collection is the recognition that many post-Vatican II hymns or songs, including some in the "folk" tradition, are now mainstream musical expressions of sung prayer in the contemporary Catholic Church. In addition to well-known titles such as OLD HUNDREDTH, HYMN TO JOY, SINE NOMINE, and many others, one finds a new musical expression. These include tunes such as BECENNIAL ("You Satisfy the Hungry Heart"), ON EAGLE'S WINGS, and BREAD OF LIE ("I Am the Bread of Life"), which are now popular and even considered "traditional."

The organ compositions are all fairly short and of easy to moderate difficulty. They can be used within and around Mass and other services. Many are attractive; all are functional. Many of the compositions are arranged without pedals.

Several arrangements stand out as particularly fine musical works which could very well be used in concert. It is, perhaps, unfair to cite particular com-
"It is like a mustard seed, which is the smallest seed you plant in the earth. Yet when planted, it grows and becomes the largest of all plants, with such great branches that the birds of the air can perch in its shade."

Mark 4:31-32

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Organ Recitative

Pastoral on “The Humble Heart.” Andrew Clarke. Gemini Press Organ Series #493-00064, $4.95. As noted previously in these pages, this reviewer wishes that the lyrical works of Mr. Clarke—gifted organist, composer, improvisateur—were more readily available in published form. This wonderful setting of a Shaker tune has much to recommend it, and it would be difficult to imagine ever growing tired of this marvelous melody or its well-crafted setting. Simple, very appealing, and highly recommended.

Sinfonia in Honore Sancti Ioannis Baptistae. Naji Hakim. United Music Publishers, UMP Organ Repertoire Series, No. 54, $25.00. From the preface of this new major work by the organist of La Trinité in Paris we read that “the first part of this triptych is a set of variations on the gregorian [sic] hymn to Saint John the Baptist, Ut queant luxis. The central movement, Ecce Agnus Dei, is based on a Basque Agnus and follows a Bar form. The finale, In Spiritu et Igni, built on the same Agnus, is a joyous fire dance, featuring in its middle section an ethereal contemplation of the Spirit of Love.” Very difficult but probably well worth the effort. Highly recommended.

Brewer’s Trumpet. David Ashley White. Selah Publishing, #160-822, $5.00. This trumpet tune, based on the composer’s hymn tune Brewer, might serve as an appropriate alternative to trumpet tunes ordinarily used at weddings. Unfortunately, the Selah production leaves some thing to be desired (in the review copy, the music is held together by a single off-center staple). Not difficult.

For the Masses: Organ Improvisations for the Roman Catholic Church. Robert Hebble. The Sacred Music Press, #KK430, $5.95. In his foreword, the composer has written: “With the advent of hymn singing with English texts in the Roman Catholic Church, emphasis shifted and some of the traditional Roman hymnody and plainsong melodies have been somewhat neglected in churches today. This collection provides new organ settings for some of these beloved melodies from the past with the hope that they might become more well known to a new generation.” The tunes include “Veni, Creator Spiritus,” “Stabat Mater,” “Immaculate Mary,” “Salve Regina Coelitum,” “O Salutaris Hostia,” “Asperges Me,” “Conditor Alme Siderum,” “Pleading Savior,” “Victimes Paschali Laudes,” and “Attendite, Domine.” While it is difficult to imagine that most people in the pews are not overly familiar with some of these melodies (is there any Catholic alive who has not sung “Immaculate Mary” or “Hail, Holy Queen Enthroned Above” often enough to make it well known?), the idea behind this collection is a good one. The settings are straightforward and easy to perform.

Ten Introductions on Hymns for Advent, Christmas and Epiphany. Volume I. David Lasky. H. W. Gray, $7.95. The composer intends that these pieces will serve in a variety of ways: as an introduction, interlude, or postlude to a hymn or even “with some minor rhythmic adjustments, as alternate accompaniments for hymn singing.” The tunes include those typical at this season: The First Noel; Gloria; Mendelssohn; Antioch; Adeste Fideles; Veni, Veni, Emmanuel, St. Louis, Winchester New, Kings of Orient; and Dix. Not difficult.

Four Advent Hymn Preludes, Set 1. Wilbur Held. Morning Star Music #MSM-10-010, $8.00. This collection includes settings of Beethoven’s Für Herran, Chesterfield, Gottes Sohn Ist Kommen, and Helmsley. The gorgeous setting of Gottes Sohn Ist Kommen alone would justify buying these preludes.

Triptych on Lord, Keep Us Steadfast in Your Word. Walter L. Felz. Morning Star Music #MSM-10-808, $6.00. This composition includes what may be the most
consistently engaging writing among the pieces from Morning Star Music reviewed in this issue. The majestic second movement of his Triptych is creative and well-written without lapsing into pomposity.

Partita on Praise, My Soul, the King of Heaven. Emily Mason Porter. Morning Star Music #MSM-10-714, $11.00. This four-movement partita runs a bit, but there are interesting moments and the counterpoint is well conceived.

Advent Music for Manuals, Set 2. Charles Callahan. Morning Star Music #MSM-10-011. $8.00. Callahan's eight brief choral preludes for Advent (including Chesterfield, Helasley, Merton, Richmond, St. Stephen, Stuttgart, and Winchester, New) are delightful, simple to perform, and very useful as hymn preludes or interludes. Particularly noteworthy are the settings of Gabriel's Message and Picardy.

Craig Cramer

June 13 - 17, 1999

“At the Lamb’s High Feast We Sing”

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Books

Children’s Daily Prayer for the School Year 1998-1999

Elizabeth McManus. Liturgy Training Publications, 1998. 352 pages. $15.00

It’s a little late to review a book designed for the 1998-1999 scholastic year, but it’s a good time to acknowledge that this latest entry in the continuing series of Children’s Daily Prayer resources is a wonderfully good book—in a sense, almost surprisingly good, especially to those who are unfamiliar with earlier versions of this annual publication—and to encourage schools and parishes to plan now to incorporate next year’s issue into their plans for community daily prayer.

While it appears to be a simple resource, this is actually a complex edition of the liturgy of the hours and scripture readings for each weekday of the school year. The intended audience is said to be students in schools and religious education programs from primary through middle school, with further possible use in high schools after some necessary adjustments. There is a lot of wiggle room provided in the structure to personalize the services to meet the specific needs of students. This would also be a great book for family prayer as well.

In a very real sense, this is a resource for the ‘90s and the turn of the century, for it seems to presume that students in a Catholic school or religious education program will not have—or have access to—daily Mass or perhaps even weekly Mass. The book is also designed to reflect an expectation that the community at prayer (and, perhaps, even the leader or teacher) has little or no knowledge of the structure of the liturgical year or the sanctoral cycle.

This annual resource is certainly the best thing I have seen for school prayer. It rates a six on my scale of seven stars.

Guidelines for Multicultural Liturgical Celebrations


Few modern ritual moments are more truly impressive than a well-executed multicultural celebration. Unfortunately,
there are also too few of these; in many cases ideas, languages, music, and symbols from different cultures are simply juxtaposed in ways that make for neither good liturgy nor good celebration.

This fact has led the Federation of Diocesan Liturgical Commissions (FDLC) to update the 1986 publication Guidelines for Multi-liturgical Masses. The totally new work, Guidelines for Multicultural Liturgical Celebrations, is edited by Mark F. Francis, O.s.a.

As a past chair of the FDLC Board of Directors, I admit to a prejudice for things that the Federation does, but with all the objectivity I can muster I will say that this is a fine work. Written by people with experience in the difficulties of planning and celebrating in multicultural settings, it is filled with good liturgical theory, good practice, fine suggestions, and astute observations. Setting high standards, it remains very practical in offering a set of guidelines that name the fundamentals to be remembered and included in the planning and in the celebration itself. As the director of liturgy for the diocese in which I work, I have ordered a copy of this book for each parish.

Explaining and discussing work like this is a much harder task than simply issuing the publication, of course. To aid in this work the FDLC scheduled a series of dialogues based on this book that are being held at sites around the country. The first dialogue about liturgy and culture in our multicultural church was scheduled for Houston, Texas, in February, with four other sessions in March and April (see Calendar, pages 54 and 55, for April sessions).

The issue of multicultural celebrations highlights our need to understand “cultural” spirituality and the diversity of such spiritualities in our parishes. Parishes that worship primarily in English, for example, may be filled with people operating out of spiritualities shaped in Ireland, the Basque country, Poland, or northern France. Each of these spiritualities may reflect an understanding of God and Church different from the others. They may be mixed together in our parishes, but in many places they have not “blended.” Add to the mix spiritualities shaped in Asia, Africa, and Latin America, and you have a rich spiritual stew, indeed, but one that has received very little study.

The study of cultural spirituality is almost totally undeveloped, certainly underdeveloped. Readers looking for areas of research for dissertations or serious articles might well consider this field. We need this work, for we are a rich and diverse Church, but we must learn more about ourselves and about each other. We have to learn why we celebrate the way we do, how to celebrate with others, and how to keep the Lord Jesus central as we do all this. It’s a great time to be Catholic!

The Changing Face of the Church


This volume contains a very good collection of papers from the twenty-fifth annual pastoral liturgy conference of the Notre Dame Center. Though the title led me to assume that the papers concern inculturation, they actually deal with more than the physical changes in the faces of people who celebrate together in the churches of America and the challenges posed by their diverse cultural backgrounds. “This collection of papers seeks to understand how the changing face of the church influences the liturgies we celebrate . . . with topics like initiation, eucharist, preaching, inculturation, music, liturgical space and design, conversion and the formation of the assembly and its ministers.”

It is to be expected that a book of collected papers would be a mixed bag of poor-to-good writing and content; this book collects good, better, and even best. All of the authors are practical people who have spent time in the world about which they speak. Some end their presentations with questions; others list extensive bibliographies on the subject they address; all have a spirit of faith and hope in the Church and its future.

I want to commend Lisa Buckley, the designer of this work: It is easy to use, easy to read, visually pleasing, with good sized type. This is another example of the fine work that Liturgy Training Publications does with the design of its books and other resources.

I shared this book with some “returning” Catholics who found it extremely helpful in getting a feel for how and why the Catholic Church they left twenty years ago is not the one they are returning to. Therefore I would suggest this as a gift book for people who find difficulties with the Church today. I would also recommend it as a book for priests and other parish staff members. I have heard of a parish which buys its priests a book about theology, liturgy, Scripture, or similar topics once a month. A committee of the parish council selects the books from catalogues supplied by a national Catholic bookstore. I think this is an excellent idea, and I would recommend this book to that parish council. It will benefit almost every priest I know. It rates a six on my scale of seven.

Reconciling Embrace, Foundations for the Future of Sacramental Reconciliation


This volume contains the papers presented at a symposium in April 1995 sponsored by the North American Forum on the Catechumenate in cooperation with the Catholic Theological Union of Chicago. Each paper is followed by a professional response to the issues surrounding reconciliation, and some of the responses are even better than the papers to which they are attached. Many of these papers are in themselves good essays with something important to say.

The value of this collection, however, only comes through with hard work on the part of the reader caused by the poor quality of the design, surprising in a work from LTP, which usually does much better with its type size and elegant design. Though the designer may have been restricted by the publisher regarding the size of the publication and other options, small type on crowded pages makes this a difficult book to read and an uncomfortable book to concentrate on. I could not finish even one paper in one reading because of the small size of the type; I would have abandoned the book if I had not had to finish it for this review. The poor design is unfortunate for another reason: The work is dedicated to an old friend of mine, the Seattle priest Jim Dunning, who deserves better.

I can rate the content as a six but the design only as a two. If you are truly interested in the topic, get the book after you have found a magnifying glass to use with it.
French Masters of the Organ


Murray presents us with portraits of Aristide Cavaillé-Coll, whom he names as the greatest and most influential organ builder of his time, and seven other musicians with connections to Cavaillé-Coll and to each other.

I found this history of French organ builders and organ masters extremely well written and interesting. The fourteen-page bibliography and list of sources in the back stands as testimony to Murray’s extensive research, and the text itself is filled with historical material and just the right amount of anecdotal elaboration to sustain the reader’s interest, even when Murray reports on the dispute over pedal technique (toe only or toe and heel) between Charles Tournemire and Camille Saint-Saëns.

Too many of our churches have lost the use of their organs at least in part because good organists—let alone true masters of the instrument—are increasingly hard to find. (Such scarcity is enhanced by the low salaries many churches offer.) This little book, testimony to the outstanding organists who served churches in one place at one period of our history, rates a four on my scale of seven.

Journeys into John


This exciting little book is designed to be a workbook for private or group Bible study in the Gospel according to John. It follows three similar books on Matthew, Mark, and Luke by Raymond Apiella. The format is easy to use, the writing is consistently helpful, and the reflection questions should lead readers to good understandings of the fourth Gospel. This series might well serve as the basis for an ongoing adult education program in parishes, especially in parishes where the priest or other community leader does not feel comfortable in a teaching role. This series would be an excellent way to educate adults about the Gospels in a group setting where the priest or other leader is simply part of the group. Thomas’s “sixteen lessons” rate a five on my scale.

Handbook for Cantors, Revised Edition


Kodner views her readership as all of those called to the ancient and powerful ministry of cantor. This update of her highly successful first edition is an interesting blend of simple instruction for the beginner and sophisticated insight for the professional. This revised edition also adds much new material. This well-designed book is easy to use and inviting. The type is large, there is ample white space, and the music pages are printed fully and correctly. I highly recommend this resource for all those presently serving as cantors and especially for those just coming into this ministry. It would also be a good book to give to a priest or other parish leader in a community without cantors that is considering starting this ministry. A solid five on my seven-star scale.

W. Thomas Faucher

About Reviewers

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

Rev. W. Thomas Faucher, book review editor for Pastoral Music and a columnist for Notebook, is a presbyter of the Diocese of Boise, ID, serving as judicial vicar for the Diocese of Baker, OR.

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Gemini Press—see Presser.

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Oregon Catholic Press (OCP), 5336 NE Hassalo, Portland, OR 97213. (800) 546-8749.

Theodore Presser Company, 1 Presser Place, Bryn Mawr, PA 19010-3490. (610) 527-4242.


Sacred Music Press—see Lorenz.

Selah Publishing Company, 58 Pearl Street, PO Box 3037, Kingston, NY 12401. (800) 852-6172.

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Dialogue: Liturgy and Culture in a Multicultural Church, featuring Mark Francis, c.s.v. Location: Radisson Wilshire Plaza. Sponsored by Federation of Diocesan Liturgical Commissions. For more information, contact Federation of Diocesan Liturgical Commissions, PO Box 29039, Washington, DC 20017. Phone: (202) 635-6950. Fax: (202) 529-2452.

**NOTRE DAME**  
June 14-17

Institute on “Preparing the Church for the Liturgy: Eucharist as Formation in Faith.” Presenters include: John K. Leonard, John Allyn Melloh, ms, Melissa Musick, Peter Phan, Richard Vosko, Christopher Willcock, st, Catherine Dooley, ot, and others in workshops and working sessions. Sponsored by Notre Dame Center for Pastoral Liturgy. Contact: Center for Pastoral Liturgy, PO Box 81, Notre Dame, IN 46556-0081. E-mail: Ndclpl1@nd.edu.

**DISTRICT OF COLUMBIA**

**WASHINGTON**  
June 28-July 23

Washington Theological Union Summer Programs '99. Programs include the course Issues in Liturgical Theology (June 28-July 9) and workshops on Sunday Celebrations in the Absence of a Priest (June 14-18). The Future Catholic Parish (July 6-9), and others. Contact: Washington Theological Union, 6896 Laurel Street, NW, Washington, DC 20012. Phone: (800) 334-9922, ext. 5213; e-mail: admissions@wtu.edu; web: www.wtu.edu.

**ILLINOIS**

**WARRENVILLE**  
April 16-17

Concert and workshop featuring David Haas at St. Irene Parish. Contact Amber Mitchell at (630) 393-2514.

**INDIANA**

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April 11-13

“Preaching the Language of the Liturgy,” a practical workshop about preaching from the words, gestures, and objects of the liturgy. Staff: Eleanor Bernstein, c.s.v, Timothy Fitzgerald, Nathan Mitchell, Craig Satterlee, James Schmittmeyer. Sponsored by Notre Dame Center for Pastoral Liturgy. Contact: Center for Pastoral Liturgy, PO Box 81, Notre Dame, IN 46556-0081. E-mail: Ndclpl1@nd.edu.

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June 3-6

Twenty-Third Annual Conference of the National Association of Lay Ministry—A New Heaven and a New Earth: Exploring a Spirituality of Ministry. Major presenters include Lucien Roy, Elizabeth Dreyer, Richard Fragomeni, Zeni Fox, Paula Gonzales, sc. Place: The Galt House Hotel, Louisville. Contact: 99 Conference, National Association for Lay Ministry, 5240 S. Cornell Avenue, Chicago, IL 60615-5604. Phone: (773) 241-6050; e-mail: nalm@nalm.org.

LOUISIANA

NEW ORLEANS
April 6-9


MASSACHUSETTS

BOSTON
June 13-18


NEW YORK

BROOKLYN
April 9-10

Dialogue: Liturgy and Culture in a Multicultural Church, featuring Mark Francis, csvm. Location: Immaculate Conception Pastoral Center. Sponsored by the Federation of Diocesan Liturgical Commissions. Reservations: Call the FDLC National Office at (202) 635-6990.

Pastoral Music • April-May 1999

INDIA

KOTTAYAM
August 19-24

Seventeenth International Congress of Societas Liturgica—Liturgical Theology. Keynote speaker: Louis-Marie Chauvet of the Institut Catholique, Paris. Place: St. Ephrem Ecumenical Research Institute, Kottayam, Kerala. Contact: David Holeton, Korunni 69, 130 00 Praha, Czech Republic. Phone: +420 2 22516272; fax: +420 2 6929389; e-mail: hippolytus@compuserve.com.

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For additional information: Check out the Schools & Institutes Brochure in the middle of this issue. For a detailed brochure on a particular School, check out the NPM web page—www.npm.org—or contact:
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DMMD: Professional Concerns

BY JOHN J. MILLER

Seeking Balance and Competence

For the past three years the DMMD Board of Directors has been studying successful certification programs across the country in the field of pastoral music. We began with countless phone calls to music schools, conservatories, and dioceses to hear reports on the strengths and weaknesses of their programs. All of this information was assembled, studied, and adapted to form the opening stage of a process to certify pastoral musicians whom our parishes are employing as full-time professionals.

One obvious question which surfaces among discussion groups when this program is presented concerns the need for certification. Objections to certification which I have often received imply that we are already “good enough.” What difference would this make?” people ask, or they affirm, “If the musician is spirit-filled, everything else will flow successfully from that.”

I really wonder how long we can continue to fool ourselves into thinking that mediocrity is acceptable as a quality of pastoral music and musicianship or that, if we show the Spirit shining through us, we are thus excused from good musicianship and stable vocal habits. It is amazing how some people prefer to stay hidden behind the shroud of incompetence under the claim of being a spirit-filled musician, while there are so many outstanding opportunities to cultivate and develop the skills (which God has given us) to become a well-rounded leader balanced in a firm spirituality with solid musicianship.

How It Works

The DMMD Certification program is designed to be an independent course of study where the candidate works in close collaboration with a mentor. The program is based on the DMMD Qualifications Statement in which the four areas of expertise form the foundation of certification. Those four areas—musical, liturgical, pastoral, and organizational—all contribute to the make-up of the pastoral musician and define the skills necessary for dealing with the day-to-day experiences one meets in a parish. (For additional details on these areas see the NPM publication Qualifications for a Director of Music Ministries: A Statement and Bibliography.) Pastoral musicians who may be deficient in any of these four areas would need to acquire the skills needed to complete their certification successfully. In addition, candidates must also declare an area of musical specialization from the following: choral conducting, voice, piano, organ, or guitar.

Through these means we define who we are.

The first step toward entering the program is the application, which requires a minimum of two years experience in full-time parish music ministry, a narrative describing one’s experience and programs, and three letters of recommendation. Active membership in NPM and DMMD is also required. And, because NPM is not a nationally approved conservatory of music which has the power to confer a music degree, an additional prerequisite is a minimum of a bachelor’s degree in music. Applications are accepted year-round, but they are processed by the certification review board semiannually. Based on the submitted information, the review board determines the eligibility of the candidate and assesses the ability of the candidate to grow through the process and ultimately to achieve the final goal of certification.

After matriculating into the program the candidate is assigned a mentor who is mutually agreed to by the mentor, candidate, and certification committee. A self-study is sent to the candidate; it defines the required skills to be acquired by means of questions based on history, documents, and given scenarios. There are sets of questions for each of the four aforementioned areas of expertise. Through the self-study the candidate, in conjunction with the mentor, will determine any course work which may be needed to fill in gaps from past study. The candidate and mentor then determine the best course of action to be taken to fill those voids.

When a candidate has completed the self-study and taken the appropriate action to become proficient in all four areas, it is time to apply for the final examination. The final examination is administered to give evidence of the candidate’s competence in musical, pastoral, liturgical, and organizational skills. It is normally administered prior to an NPM Convention. The candidate must pass written examinations in each of the four areas. In addition, the candidate must pass a musical performance jury in the area of concentration; the level of performance would be comparable to a senior undergraduate level at a music school. The final step is the awarding of certification. Within sixty days of completing the examination, the candidate is notified of the result. Successful candidates are honored at the next NPM Convention and featured in Pastoral Music magazine. For more detail concerning the Certification Process, DMMD members are urged to visit the DMMD Certification Web Site at: www.npm.org/dmmd2/Certification.html

A Noticeable Impact

The advantages of certification include recognition by one’s peers and the achievement of a certain standard of excellence, with the possibility of additional monetary and other benefits accruing through national acceptance of standards for pastoral musicians and standardized contracts. Through these means pastoral musicians continually define who we are and how we shape the quality of what we offer. The strength of our commitment to this process will relate directly to the effectiveness of the music ministry which our parishes will receive. What they receive will have a noticeable impact on the quality of worship in the years to come.

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As you plan your participation in the 1999 NPM National Convention, you may find these biographies of the speakers, clinicians, and other presenters useful in choosing the breakout sessions you want to attend. Use this list with the Convention brochure included in this issue or with the descriptions of breakout sessions found on the NPM web site: www.npm.org.

David Anderson—Director of Music and Liturgy, Ascension Parish, Oak Park, IL; workshop coordinator, GIA Publications, Inc., Chicago, IL.

Donna Anderle—Director of dance and liturgical movement, Summit Country Day School; clinician and touring performer, Cincinnati, OH.

Leisa Anslinger—Formation Director, Immaculate Heart of Mary Parish, Cincinnati, OH; former high school counselor and liturgy director at a Catholic high school.

John Bell—Composer; lecturer; ordained minister in the Church of Scotland; Liturgical Resource Worker, Iona Community, Scotland, UK.

Dr. John Balka—Director of Music, Organist, Cathedral of Saint Matthew the Apostle, Washington, DC.

Dr. Mary Beth Bennett—Director of Music, Organist, St. Patrick Church, Washington, DC; faculty member, Prince George’s College, MD; degrees from Eastman School of Music, University of Southern California, and Stetson University.

Ed Bolduc—Bachelor of Music Theory, Georgia State University; Music Director, The Catholic Church of St. Ann, Marietta, GA.

David Brinker—Associate Director of Music Ministry, St. Anselm-at-the-Abbey, St. Louis, MO.

Frances Brockington—Vocal Division Chair, Wayne State University, Detroit, MI; Director of Music and Liturgy, Church of the Madonna; active cantor, performer.

Grayson Warren Brown—Liturgist; author; composer, Bronx, NY.

Marty Campbell—Liturical Dance Ministry Co-director, Sts. Peter & Paul Parish, St. Louis, MO; Director and Co-Founder, Rainbow Dance Ministry, member, Sacred Dance Guild & International Liturgical Dance Association; physical therapist.

Rev. James Chepponis—Director of Music, Diocese of Pittsburgh, PA; NPM Chapter Director, Pittsburgh; composer, Co-chair, NPM 1999 National Convention.

David Cherwein—Organist; composer; improvisor; Director of Music Ministries, Lutheran Church of the Good Shepherd, Minneapolis, MN.

Melanie Coddington—Cantor, minister of music, St. Michael the Archangel Catholic Church, Richmond, VA; Faculty, NPM Cantor Express; trained in pastoral care, Medical College of Virginia, Richmond, VA.

Rev. Paul Colloton, or—Co-Director of Pastoral Life, Dominican Chapel/Marywood, Grand Rapids, MI; Co-chair, NPM 1998 Region II Convention, Grand Rapids, MI.

Jeanne Cotter—Composer; performer; clinician; author of Improvisation for the Liturgical Musician.

Gary Daigle—Liturgist; producer, performer, clinician in the field of liturgical music; Bachelor of Music, Southeastern Louisiana University.

Dr. Marva J. Dawn—Theologian; author; educator, Christians Equipped for Ministry, Vancouver, WA; adjunct professor of spiritual theology, Regent College, Vancouver, BC.

Rev. Lucien Deiss, cssr—Composer; Scripture scholar; liturgist; member of the post-Vatican II Consilium for Liturgy.

Dr. Ronald Doiron—Director of Music Ministries, Church of the Assumption, Pittsburgh, PA; adjunct faculty in sacred music, Duquesne University, Pittsburgh; Chair, NPM’s Choir Director Section.

Bradley Ellingboe—Professor of Music, University Chorus Director, University of New Mexico; degrees in music composition, vocal performance and choral conducting, Saint Olaf College and Eastman School of Music.

Sister Teresita Espinosa, csj, D.M.A.—President, NPM Division for Catholic Music Educators (NPM-MusEd); Professor of Music, Department Chair, Mount St. Mary’s College, Los Angeles, CA.

Veronica Farger—Liturgist and parish musician, St. Peter and Paul, Omaha, NE.

Rita Ferrone—Writer and consultant on
issues of Christian initiation and liturgy; author of *On the Rite of Election*.

**Bobby Fisher**—Program Coordinator, NPM School for Guitarists; author; recording artist; clinician, Cincinnati, OH.

**Rev. Edward Foley, C.P.**—Professor of Liturgy and Music, The Catholic Theological Union at Chicago.

**Robert Frenzel**—Part-time volunteer director of music for a contemporary ensemble, St. John the Evangelist, Clinton, MD.

**Mark Friedman**—Composer; Campus Minister, Director of Liturgical Music, Summit Country Day School, Cincinnati, OH.

**Rev. Virgil C. Funk**—President and Founder, NPM; presbyter, Diocese of Richmond, VA.

**The Rev. Dr. Peter Galadza**—Assistant Professor, Sheptycky Institute of Eastern Christian Studies in the Faculty of Theology, Saint Paul University, Ottawa, Ontario.

**Robert P. Gallagher**—Minister of Music, Wayne United Methodist Church; liturgical musician; concert organist; director of chant.

**Jerry Galipeau**—Director of Liturgy and Music, St. Marcelline Parish, Schaumburg, IL; Doctor of Ministry student, The Catholic Theological Union at Chicago.

**Sister Linda Gaupin, CSJ, PhD**—Director, Office of Religious Education, Diocese of Orlando, FL; teacher; speaker; MA, Systematic Theology, Loyola University, Chicago; MA, PhD, Religious Education and Worship, The Catholic University of America, Washington, DC.

**Dr. William Gokelman**—Pianist; vocalist; composer; Associate Professor of Music and Director of Liturgical Music, University of the Incarnate Word, San Antonio, TX; keyboard artist, San Antonio Symphony.

**Peter M. Ghionis**—Deputy Director for Operations, NPM.

**Richard P. Gibala**—Director of Music, Cathedral of St. Thomas More, Arlington, VA.

**Lee Gwozdz**—Director of Music, Corpus Christi Cathedral, Corpus Christi, TX; clinician specializing in children’s choir ministry.

**David Haas**—Director, The Emmaus Center for Music, Prayer and Ministry, Eagan, MN; campus minister/artist-in-residence, Benilde-St. Margaret High School, St. Louis Park, MN.

**James Hansen**—Program Coordinator, NPM Schools for Cantors; Director, Office of Worship, Diocese of Marquette, MI.

**Marty Haugen**—Composer; workshop presenter; author; composer-in-residence, Mayflower United Church of Christ, Minneapolis, MN.

**Kerstine Herda**—Director, Crayons Children’s Choir, Sartell, MN.

**Felipe E. Holbrook**—Past-President and member of the DMMD Board of Directors; Vice-President, Summit Accommodators, Inc., Yakima, WA.

**Alan J. Hommerding**—Editor, World Library Publications; Associate Director of Music, St. Joseph Parish, Downers Grove, IL; member, NPM Standing Committee for Organists.

**Julie Howard**—Founder of the musical group Crayons; children’s music composer; clinician, St. Cloud, MN.

**Gabe Huck**—Director of Liturgy Training Publications of the Archdiocese of Chicago since 1977.

**Paul Inwood**—Director of Music, St. John Cathedral and the Diocese of Portsmouth, England; composer; clinician.

**Valerie Lee Jeter**—MA, Theology and Pastoral Studies; Liturgy and Music Director, St. Vincent de Paul Church, Philadelphia, PA.

**Rev. Jan Michael Joncas**—Assistant Professor of Theology, University of St. Thomas, St. Paul, MN.

**Christine Jordanoff**—Professor and Chair of Music Education, Duquesne University, Pittsburgh, PA; Artistic Director, The Children’s Festival Chorus of Pittsburgh.

**David Kauffman**—Founding member, Recording Artist for Catholic Evangelization.

**Kevin Keil**—MA, Music and Liturgy; composer; Music Director, St. Noel Church, Willoughby Hills, OH.

**Timothy Keleher**—Professional freelance trumpet player; conductor and composer; teacher of instrumental music and music theory, Cherry Hill High School East, Cherry Hill, NJ.

**Rev. Robert Kennedy**—Presbyter, Diocese of Rochester, NY; Assistant Professor of Liturgical Studies, St. Bernard Institute, Rochester, NY.

**Malcolm Kogut**—Author; Director of Music, St. Gabriel Parish, Rotterdam, NY.

**Peter Kolar**—Editor, Hispanic Music and Publications, World Library Publications; composer; Music Director, Holy Cross/IHM Parish, Chicago, IL. *Editor de Música y Publicaciones Hispanas, World Library Publications; compositor; Director de Música, Holy Cross/IHM Parish, Chicago, IL.*

**Dr. James Kosnik**—Associate Professor of Organ and Music History, Old Dominion University, Norfolk, VA; NPM clinician and Organ School Coordinator; performer with Liturgical Organists Consortium.

**Dr. Marie Kremer**—Director of Music, St. Monica Church, St. Louis, MO; Chair, NPM Standing Committee of the Section for Organists; member, NPM Board of Directors.

**Mary Beth Kunde-Anderson**—Director of Liturgical Music, Office for Divine Worship, Archdiocese of Chicago, IL; parish cantor; member, NPM Board of Directors.

**Denise LaGiglia**—Freelance flutist; cantor; liturgical consultant; speaker; pastoral musician since 1970; part-time GIA workshop coordinator; recording artist.

**Dr. Ann Labounsky**—Graduate, Eastern University School of Music and University of Michigan; PhD Musicoology, University of Pittsburgh; author, *Jean Langlais: The Man and His Music*, Chair of Organ and Sacred Music, Duquesne University, Pittsburgh, PA.
Rev. Richard Leonard, sj—Liturgist; theologian; cantor; filmmaker; author; Director of Australian Catholic Film Office, Melbourne, Australia.

Dr. Alison Lueddecke—Active concert artist; former Director of Liturgical Music for the Dioceses of Rochester, NY, and San Diego, CA; positions at both cathedral and parish levels.

His Eminence Roger Cardinal Mahony, DD—Archbishop of Los Angeles, CA.

Rev. Ricky Manalo, csr—Liturgical composer and clinician; Pastoral Associate, Newman Hall, University of California, Berkeley, CA.

Joe Mattingly—Composer; clinician; music director; founder of the Newman Singers; Director of Music, Newman Catholic Student Center, University of Iowa, Iowa City, IA.

Peter Mazar—Editor, Liturgy Training Publications, Chicago, IL.

Mary Clare McAlee—Mezzo-soprano, cantor for the Cathedral Basilica of the Sacred Heart, Newark, NJ; clinician; private instructor and performer; Westminster Choir College graduate.

Twila McDonnell—Doctoral candidate in music; Director of Music and Liturgy, St. Francis Xavier College Church, St. Louis, MO.

Jean McLaughlin—Director of Music, St. Joan of Arc Parish, Toledo, OH; Director, NPM Handbell School.

Dr. J. Michael McMahon—Director of Music and Liturgy, St. Mark Church, Vienna, VA; Chairperson, NPM Board of Directors; Team member for Institutes on Christian Initiation sponsored by North American Forum on the Catechumenate.

John J. Miller, FAGO—Director of Music Ministries, Cathedral Basilica of the Sacred Heart and Archdiocese of Newark, NJ; President, DMMD; co-author of the NPM-DMMD Qualifications for Music Ministries; graduate of Westminster Choir College and Duquesne University.

Dr. Fred Moleck—Director of Music Ministries, Mt. St. Peter Church, New Kensington, PA; Editor, GIA Quarterly; faculty member, Duquesne University and Santa Clara University.

Rev. James Moroney—Presbyter of the Diocese of Worcester, MA; Executive Director, NCCB Secretariat for the Liturgy (BCL).

Dr. Vladimir Morosan—President, Musica Russica, Madison, CT.

Dr. Leo Nestor—Conductor and composer; Music Director, Basilica of the National Shrine of the Immaculate Conception, Washington, DC; Artistic Director and Conductor, American Repertory Singers, Washington.


Barbara A. O'Neill—MA, Theology/Liturgy, LaSalle University, Philadelphia, PA; MA, Boston College; religion teacher, Notre Dame High School, NJ; presenter; cantor, Diocese of Trenton, Archdiocese of Philadelphia.

Antoine Oomen—Composer; choir master; pianist, Amsterdam, The Netherlands.


Robert Page—Music Director and Conductor, Mendelssohn Choir, Pittsburgh; Music Professor and Director of Choral Studies, Carnegie Mellon University; Director of Projects and Choral Activities, the Pittsburgh Symphony.

Donna Peña—Composer; clinician, Inver Grove Heights, MN.

Mary Ann Pobicki—Private consultant in planning and group facilitation to non-profit and volunteer organizations.
Kathy Powell—Former elementary music teacher, U.S. Department of Defense Dependents' Schools; Director of Music Ministries/Organist, St. Mary Church, Fort Walton Beach, FL.

Mary Prete-Dalbis—General Manager for Liturgy and Music Resources, World Library Publications; Director of Music Ministries, St. Mary Church, Riverside, IL.

Richard Proulx—Composer; conductor; music editor; organist; formerly Organist and Music Director, Cathedral of the Holy Name, Chicago, IL.

Rev. Daniel Ramirez-Portugal—Pastor, Christ the King Church, Laredo, TX, a bilingual community; ordained for eight years.

Sister Mary Jo Quinn, scu—Director of Music and Liturgy, Saint Mary Catholic Community, Helena, MT; Music Consultant, Diocese of Helena; member, NPM Board of Directors.

James Rabic—Teacher, Cherry Hill Public School System, NJ; Choir Director and Organist, Catholic Church of St. Mary; founding partner, Action Multimedia Designs Company, Cherry Hill, NJ.

Dr. Elaine Rendler—Author; composer; clinician; teacher at George Mason University, Fairfax, VA, where she also serves as campus minister.

Mary Frances Reza—Workshop presenter, consultant in Hispanic liturgical music, Oregon Catholic Press; member, Executive Board of the Institute of Hispanic Liturgy.

John Romeri—Director of Music, St. Louis Cathedral and the Archdiocese of St. Louis, MO; member, NPM Board of Directors.

Tim Rowan—Active in liturgical renewal since the C-Am-F-G7 days; leads an ensemble and coordinates a parish catechumena in Colorado Springs.

Pedro Rubalcava—Composer; cantor; recording artist; Director of Liturgy, Our Lady of Mt. Carmel, San Diego, CA. Compositor, cantor, artista de grabación; Director de Liturgia, Our Lady of Mt. Carmel, San Diego, CA.

Diane Rudolph—Cantor, Diocese of Pittsburgh and St. Mary Church; BA in voice performance, Chatham College; MMEd, Duquesne University.

Rev. Theodore Rutkowski—Pastor, Our Lady of Grace Parish, Pittsburgh; ordained thirty-five years.

Paul J. Schlachter—Composer; choir member, Mother of Christ Church, Miami, FL.

Rev. Jan Kevin Schmidt—Pastor, Immaculate Heart of Mary Parish, Cincinnati, OH; former high school religion faculty member and current high school soccer coach.

Leslie Brooks Selage—Director of Music Ministry (with husband Jonathan), Good Shepherd Parish, Rhinebeck, NY; host of Music and Liturgy “chats,” America on Line.

Michael Silhavy—Associate Director, Worship Office, Archdiocese of Saint Paul-Minneapolis, MN.

Paul Skevington—Director of Music and Liturgy, St. Luke Parish, McLean, VA; Former Dean, Northern Virginia AGO Chapter.


A. Rita Stewart—Studied music education, Temple University; religious education, St. Charles Seminary; Choir Director of St. Ignatius Church.

Rev. Anthony Sorgie—Vice Rector and Academic Dean, St. Joseph Seminary, Archdiocese of New York; Director of Music and Professor of Music since 1985.

J. Michael Thompson—Director of Music Ministry, St. Peter in-the-Loop, Chicago, IL; MCHM degree, Concordia University.

Dr. William Tortolano—Professor of Fine Arts/Music, St. Michael College, Colchester, VT.

Dr. Lynn Trapp—Concert organist; conductor; composer; liturgist; Director of Worship/Music, St. Olaf Church, Minneapolis, MN.

Dr. Gordon E. Truitt—Editor, NPM journals and newsletters; Doctor of Sacred Theology, Catholic University of America, Washington, DC.

Dominic Trumfio—Flutist; pianist; pastoral musician; Director of Music, St. Raymond De Penafort, Mt. Prospect, IL.

Suzanne Tushar—Co-Director, Liturgical Dance Ministry, Sts. Peter and Paul Parish, St. Louis, MO; Co-Founder, Rainbow Dance Ministry; Founder and Director, Son-Dance Ministry.

Rev. Robert VerEecke, sj—Artist-in-Residence, Boston College; Pastor, St. Ignatius Church, Chestnut Hill, MA.

Janet Vogt—Composer; musician; music editor, Cincinnati, OH.

Christopher Walker—Composer; clinician; musician.

Steve Warner—Campus Minister, University of Notre Dame; Director, University of Notre Dame Folk Choir; composer; clinician.

John West—Artistic Director, Choreographer, Valyermo Dancers; Dance Instructor, Harvard-Weslake School’s Coldwater Campus; lecturer, Loyola Marymount, CA; official liturgical dancer, World Library Publications.

Gloria Weyman—Producer, Artistic Director, Ritual Dance Festival; author; choreographer; founding member, ILDA, Cincinnati, OH.

Rev. Christopher Willcock, sj—Composer; theologian; teacher, United Faculty of Theology, Melbourne, Australia.

Jean Wilmouth—Member, Music Faculty, Duquesne University, Pittsburgh; Pittsburgh Percussion Ensemble Leader; President of Musik Innovations.

Michael Wustrow—Co-Director of Music, St. Agnes Cathedral, Long Island, NY; reviewer of children’s music for Pastoral Music magazine; Board of Directors, Choristers Guild.

Kathi Zysk—NPM Virtual Webmaster, www.npm.org; Director of Music Ministries, School Technology Coordinator, St. John the Evangelist, Logan, OH.

April-May 1999 • Pastoral Music
Hotline

Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; we encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs. Ads will be published in the next available issue, and they will be posted on the NPM website—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 20011-1452.

Position Available

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Pastoral Music • April-May 1999

FLORIDA

Music Director. St. Luke Parish, 2370 Hammock Boulevard, Coconut Creek, FL 33063. Small North Broward parish seeks experienced music director with keyboard and organ skills. Must be able to direct an experienced choir. Classical singing skills needed but no Pavarotti! Contemporary in style. Send résumé to Pastor at above address. HPL-5113.

GEORGIA

Assistant Director of Music. Holy Spirit Catholic Church, 4465 Northside Drive, Atlanta, GA 30327-3600. Full-time position in dynamic and growing urban Catholic parish. Current responsibilities include conducting/accompanying early music and contemporary ensembles; children’s choir (grades 1-2); accompanying traditional choir. Some administrative duties. Superior keyboard/choral conducting skills/knowledge of Catholic liturgy, strong interpersonal/management skills required. Master’s degree in church music and minimum three years parish experience preferred. Competitive salary, excellent benefits. Additional income from numerous weddings. Send résumé only to Music Search at above address. HLP-5106.

Music Director. St. Michael the Archangel, 490 Arnold Mill Road, Woodstock, GA 30188. Fax: (770) 516-4664. New, fast-growing parish of Atlanta in Cherokee County is seeking a full-time music director. The position will involve planning and coordinating music and choir activities for Sunday and holy day liturgies. Applicants must possess good working knowledge of Catholic liturgies and music, play organ/keyboard, work well with people, and be open to a diverse music program. Send/fax résumé with references to the above address/fax number. HLP-5109.

Director of Music. All Saints Catholic Church, Dunwoody, GA. Full-time position for 3,000-family parish. Five weekend Masses plus holy days. Manage total music program; oversee direction, organization, and development of adult, teen, and children’s choirs. Keyboard and voice competencies. Knowledge of Catholic liturgy/music and bachelor’s degree in music, with work experience preferred. Excellent benefits. Salary commensurate with qualifications and experience. Fax résumé to (770) 399-2663. HPL-5112.

ILLINOIS

Director of Music/Liturgy. St. Mary Star of the Sea Parish, 6435 S. Kilbourn Avenue, Chicago, IL 60629. Phone: (773) 767-1246; fax: (773) 735-3894. Full-time position for 2,600-family parish. Degree in music/liturgy preferred. Experience in Catholic worship with excellent organ/piano and directing skills, choral/cantor training ability, good vocal skills, and a thorough knowledge of liturgical music and liturgy. Position available immediately. Send résumé and references to Ms Helen M. Gabel, Pastoral Associate, at above address. HLP-5096.

INDIANA

Director of Worship, Music, Art and Environment. St. Joan of Arc Parish, 900 South Purdum Street, Kokomo, IN 46901. Fax: (765) 454-7241. Vibrant, active, 1,400-family parish has immediate opening for enthusiastic, energetic, collaborative individual to work with four established choirs, musicians; collaborate with parish ministry team; create liturgy committee and empower them to catechize parish; form, train, schedule liturgical ministers. Requires proficiency in music (organ, keyboard), knowledge of RC liturgy, demonstrated experience/educational background. Salary commensurate with education/qualifications; benefit package available. Send résumé to Search Committee at above address/fax or e-mail to marilyn@inkokomo.com. HLP-5098.
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MUSIC DIRECTOR/LITURGIST. Our Lady of Lourdes Church, 1506 Brown Street, Bettendorf, IA 52722-4915. Full-time for 1,300-family Vatican II parish/school. Responsible for adult, youth, funeral choirs; liaison with music program for school liturgies and contemporary ensemble. Degree preferred; background in liturgy commission, preparation, ministries, training with collaborative skills. Salary commensurate with experience. Send résumé to Music Search Committee at above address. HLP-5114.

MICHIGAN

ACCOMPANIST/ASSISTANT DIRECTOR OF MUSIC. St. Alphonsus Catholic Church, 224 Carrier NE, Grand Rapids, MI 49505. Phone: (616) 451-3043; fax: (616) 458-5667. Full-time position at progressive 1,800-family parish starting July 1, 1999. Responsibilities include providing musical leadership at five weekend liturgies through strong keyboard skills and prayerful presence. Assist Director of Music with music planning and rehearsing a variety of choirs, styles, musical styles. Salary $21,000+ with benefits. Mail or fax résumé to Paula Annis at above address. HLP-5093.


MINNESOTA

DIRECTOR OF LITURGY. Church of the Immaculate Conception, 4030 Jackson Street, NE, Minneapolis, MN 55421. Phone: (612) 788-9062; fax: (612) 788-0202. Full-time position in 1,800-household parish; employment date negotiable. Requires understanding of post-Vatican II liturgy; ability to give direction in liturgy theory/practice; seasonal planning, worship environment; supervise/collaborate with part-time musicians; recruit/train volunteers; work with pastoral staff team; continue strong assembly participation. MA or pursuing MA in theology/liturgy; experience in large parish. Competitive salary/benefits. Send résumé, references, salary history to Search Committee at above address. HLP-5099.

COORDINATOR OF MUSIC MINISTRY. Church of the Immaculate Conception, 4030 Jackson Street, NE, Minneapolis, MN 55421. Phone: (612) 788-9062; fax: (612) 788-0202. Half-time position; employment date negotiable. Requires experience, understanding of post-Vatican II liturgy and liturgical music; keyboard ability (organ preferred—Allen/ tracker); direct adult, youth, children’s choirs, bell choir, instrumental ensemble, funeral schola; communication skills to schedule, coordinate part-time musicians/volunteers. BA music; training in liturgy/liturgical music; experience in large parish. Competitive salary/benefits. Send résumé, references, salary history to Search Committee at above address. HLP-5100.

LITURGY/MUSIC DIRECTOR. St. John the Baptist Church, 632 S. Broad Street, Mankato, MN 56001. Phone: (507) 625-3131; e-mail: ricmike@mctcnet.net. Full-time position in vibrant 1,000-family parish requires Vatican II vision of Catholic liturgy, proficiency in organ/keyboards/vocal skills, ability to direct adult and children’s choir/cantors. Allen digital computer organ and Kurzweil piano. Responsible for four weekend liturgies, weddings, funerals, and oversee liturgical ministries. Competitive salary/benefits. Send résumé to Father Rick Colletti. HLP-5107.

DIRECTOR OF MUSIC. Church of the Risen Savior, 1501 E. County Road 42, Burnsville, MN 55330. Fax: (612) 431-5221; e-mail: larryb@risensavior.org. Full-time position for large suburban parish of 2,800 families. Qualifications: BS/BA music, graduate study in liturgical music preferred, 3-5 years director of music in a Catholic parish, piano/keyboard proficiency, ability to train/direct over 200 volunteers and paid musicians. Five weekend Masses and holy days. Salary range $37,000-$42,000 plus full benefits. April 15, 1999, closing date for applications. Send, fax, or e-mail résumé to the above address. HLP-5110.
NEW JERSEY

Parish Pastoral Associate for Worship and Music Ministries. St. Charles Borromeo Parish Community, PO Box 2220, Cinnaminson, NJ 08077. Phone: (609) 829-3322; fax: (609) 829-1852. Full-time position providing leadership, resources, and assistance in the preparation, execution, and evaluation of all parish liturgical celebration with emphasis on music. Salary negotiable. Send résumé to Search Committee at above address. HLP-5095.

NEW YORK

Organist-Music Director. St. Mary of the Assumption Parish, 117 Valley Road, Katonah, NY 10533. (914) 232-3356. Full-time position for medium-size parish with two church sites (Katonah and South Salem, 12 miles east). Eight weekend liturgies; organ accompaniment required at minimum of three in Katonah; volunteer organist/small mixed choir at South Salem. Required: Create cohesive Mass settings and core of familiar hymns for both locations; recruit leaders of song for both sites; direct adult and children’s choir; interface with Katonah folk group; provide input on replacement of current organ (electric Hammond) in Katonah. Salary range $23-26K depending on training and experience. Candidate must have a genuine love and understanding of Roman Catholic liturgy and sacramental celebrations. Right of first refusal for weddings/funerals. Apply to Rev. W. P. Dalton, Pastor, at above address. HLP-5115.

NORTH CAROLINA

Liturgy/Music Director. St. Luke the Evangelist Catholic Church, 12333 Bayleaf Road, Raleigh, NC 27614. 400-family parish seeks a full-time director of liturgy and music responsible for direction of parish liturgy committee, coordination of parish liturgies; oversee training/formation of liturgical ministers; available for weddings, funerals. Proficiency in keyboard; vocal skills; train/direct cantors, adult and children’s choir; supervise volunteers; work collaboratively with staff. Salary mid-30s commensurate with qualifications/experience; diocesan benefits package. Send résumé, references to Search Committee at above address. HLP-5104.

PENNSYLVANIA

Director of Liturgical Music. St. Joseph Church, 2935 Kingston Road, York, PA 17402. Full-time position at 2,600-family parish. Organizational/interpersonal skills necessary to direct diverse music program. Thirty-three rank composite choir organ. Salary commensurate with experience includes benefit package. Send résumé and salary requirements to Music Search Committee at above address. HLP-5084.


VIRGINIA

Minister of Music. St. David Episcopal Church, 19917 Ashburn Road, Ashburn, VA 20147. Fax: (703) 729-1534. Rapidly growing Episcopal church in the metro DC area which was planted in 1990 seeks a dynamic and energetic person to lead blended worship. Strong keyboard and organ skills. Church under construction. Résumé to Stephen McWhorter at above address. HLP-5094.

Assistant Director of Music. Saint Bede Catholic Church, 10 Harrison Avenue, Williamsburg, VA 23188. Fax: (757) 229-5361. 2,200-family parish seeks individual to develop choirs for children, youth, and handbells and to share organ/pianist responsibilities with Director of Music. Salary in the mid-20s with full diocesan benefits. Position available 7/1/99. Mail or fax letter of interest and résumé by 4/30/99 to Music Search Committee at above address. For information call (757) 229-7723; e-mail: Sgbstock@aol.com. HLP-5103.

WISCONSIN

Pastoral Musician. St. Thérèse Catholic Church, 9005 22nd Avenue, Kenosha, WI 53143. Part-time position available in active, growing faith community. Responsible for music planning, choirs, cantors, working with pastoral staff and committees. Pipe organ/choral/piano proficiency required. Apply by 5/1/99. Send cover letter and résumé to Search Committee at above address. HLP-5105.

Musician Available

Director of Music. Highly proficient organist/keyboards and choir director seeks full-time position in the Midwest. Full understanding of music in the liturgy according to Vatican II. Composer/arranger of music for the liturgy. Strong interpersonal skills. Excellent computer abilities. Over 20 years experience in a Catholic university setting and in parishes. Contact NPM Membership Dept. for additional information. HLP-5097.

Miscellaneous

Used Worship III Hymnals Sought. Used hymnals with lectionary readings are sought by a parish needing to augment hymnals available to congregation. If you have surplus or redundant Worship III’s available for purchase, please contact Arlie Llenares at (801) 328-8941. HLP-5087.


April-May 1999 • Pastoral Music
Gospel’s Stellar Awards

The Fourteenth Annual Stellar Gospel Music Awards, taped in Atlanta, GA, on January 9, was hosted by Steve Harvey, CeCe Winans, and Lynn Whitfield. The big winner of the year was Fred Hammond and Radical for Christ, who received awards in eight categories. Karen Clark Sheard took home four awards for her album *Finally Karen*. Other notable winners included Trin-i-tee 5:7 (contemporary Gospel group/duo of the year) and CeCe Winans (urban Gospel performance of the year).

Classical Inductees

The American Classical Music Hall of Fame inducted fifteen new members for 1999. The announcement was made on February 1 at New York’s Juilliard School by Samuel Adler, composer, conductor, educator, and chair of the Hall’s National Artistic Directorate. They include fourteen individuals and one institution—the Music Division of the Library of Congress. The individuals honored this year are Milton Babbitt, Bela Bartok, Amy Marcy Beach, George Whitefield Chadwick, Charles Tomlinson Griffes, Jascha Heifetz, H. Wiley Hitchcock, Marilyn Horne, Dmitri Mitropoulos, Max Rudolf, William Schuman, Edgard Varese, William Grant Still, and William Warfield. The induction ceremony took place on April 24 at the Music Hall in Cincinnati, OH. The first induction ceremony for the American Classical Music Hall of Fame took place last year in the same hall. Contact: American Classical Music Hall of Fame, The Henschke Building, 4 West Fourth Street, Cincinnati, OH 45202-3602. Phone: (800) 499-FAME; fax: (513) 381-4130; web: www.classicalhall.com.

New from GIA

Several new publications, some released at the end of 1998, will be highlighted by GIA at the 1999 National Convention. Among them are *The Church Pastoral Music* • April-May 1999 *Gathers and The Church Breaks Bread* (Marty Haugen, Gary Daigle, and Rev. Edward Foley), which demonstrate various ways of integrating the opening rite of Mass and the communion rite. *Walking by Faith* (David Haas and Robert Piercy) helps catechists with limited liturgical background prepare children for liturgical prayer.

New from OCP

Tom Kendzia’s new collection, *Lead Us to the Water*, on which he has been working for the past five years, includes three new psalm settings, accessible settings of other music for various seasons and occasions, and music for the rituals of baptism. The title song is set to unify the gathering rites, from a call to worship through the penitential rites. Contact OCP at (800) 548-8749, fax: (800) 462-7329; web: www.ocp.org.

New from Ave Maria Press

William Breault, SJ, author of nine books and nearly a dozen audio programs, has written *The Heart’s Impulse*, sixteen original prayer reflections for those “whose years and maturity have opened them to the real nature of life.” The prayers are accompanied by pianist Ed Trafton. Contact: Ave Maria Press, Inc., PO Box 428, Notre Dame, IN 46556. For orders, phone: (800) 282-1865; fax: (800) 282-5661.

Seiler at 150

Seiler piano manufacturers, which has been in family hands for four generations, since 1849, is celebrating its 150th anniversary as one of the great European manufacturers of grand and upright pianos. The celebration will include special events at Seiler’s birthplace, Liegnitz in Lower Silesia, and at its new headquarters in Kitzingen. There will also be other celebrations held in cooperation with musicians and dealers at numerous European venues. This anniversary also marks the founding of an international piano competition to promote young talent, held at Seiler headquarters in Kitzingen. Contact: Ed. Seiler Pianofortefabrik GmbH & Co. KG, Schwarzacher Strasse 40, D-97318, Kitzingen, Germany. Phone: 0 93 21/9 33-0; fax: 0 93 21/3 63 67.

CanticaNOVA online

CanticaNOVA, which publishes “traditional music for the contemporary Church” is online at http://home.earthlink.net/~canticanova. In addition to a complete catalogue, this site offers articles of interest to liturgical musicians, liturgical planning pages, and more. Contact: CanticaNOVA Publications, Calder Square, PO Box 10344, State College, PA 16805-0344. Phone: (814) 237-0463; e-mail: cn@uplink.net.

Hildegard Catalogue


Sony Goes Papal

Sony Classical Records has released *Abba Pater*, a CD with eleven tracks that feature Pope John Paul II singing, chanting, preaching, and praying in Latin, Italian, French, Spanish, and (briefly) English, to celebrate the twentieth anniversary of John Paul’s papal election. Most of the tracks also contain background music composed and arranged by a team of contemporary Italian musicians. The recording was assembled by
Pauline Father Giulio Neroni under the guidance of Father Pasquale Borgomeo, the director general of Radio Vaticana. Royalties from the sales will go to Radio Vaticana and Audiovisi San Paolo. Contact: Sony Classical, 550 Madison Avenue, New York, NY 10022-3211. Phone: (212) 833-8000; fax: (212) 833-7142.

Ring in Y2K

Schulmerich Bells has announced that all of its carillon instruments are fully compatible with the millennium calendar change. In addition to their "Auto-Bell" electronic carillons, which use digital sequencing of 16-bit digitally sampled cast bells, Schulmerich also provides cast bell carillons, carillon electrification and refurbishment, a line of handbells, and its new "MelodyChime" handheld chime instruments. For more information, contact: Schulmerich Bells, Carillon Hill, Sellersville, PA 18960. (215) 257-2771.

Liturgy Plus... Plus

Resource Publications has announced a new version of Liturgy Plus, its software program designed to assist liturgical ministers in planning liturgies. The new release includes all three cycles of the Sunday/festival lectionary on a single CD-ROM. This new version includes the recently released revised NAB translation plus the NRSV and JB translations, in addition to prayers, ritual texts, commentaries, suggestions for music, and more. A demo of the software is available for free from the Resource Publications website: www.prinet.com/software.html. Contact: Resource Publications, Inc., 160 E. Virginia Street, Suite #290, San Jose, CA 95112-5876. Phone: (408) 286-8505; fax: (408) 287-8748.

MARS + Full Sail = Educational Opportunity

MARS (Music and Recording Superstores) and Full Sail Real World Education have launched an educational partnership to offer in selected MARS stores specially designed courses on recording engineering, interactive media, and MIDI and computer technology. The courses, taught by Full Sail personnel, are being added in Nashville and Ft. Lauderdale, with other sites to be added later. For information about MARS' educational programs, contact: Randy DeWitt, Director of Education, 5300 N. Powerline Road, Ft. Lauderdale, FL 33309. Phone: (954) 938-0526; web: www.marsmusic.com.

Amazon's Best CDs

At the end of 1998, Amazon.com published a list of the "100 Best CDs of 1998" as chosen by its team of music editors led by Keith Moerer. The very eclectic list included several recordings of religious/sacred music, nearly all of it composed before the twentieth century: Hildegard von Bingen, 900 Years/Sequentia (#13); Monteverdi, Vesper della Beata Virgine (#42); Rachmaninov et al., Sacred Treasures (#90); and Anonymous 4, A Lamentus Ladymass (#98).

Planning a Recording Studio?

If you are looking at developing a recording studio at your parish or music office, be sure to check out Sweetwater Sound in Fort Wayne, IN. Started as a recording studio in 1979, Sweetwater has grown to become one of the largest suppliers of recording equipment, keyboards, guitars, and other music technology products in the world. You can contact them at their website—www.sweetwater.com—or by mail at 5335 Bass Road, Fort Wayne, IN 46808. Phone: (800) 222-4700; fax: (219) 432-1758.

Need a Sound System?

All Pro Sound is one of the largest sound, video, and lighting contractors in the United States, with a major focus on church integrated systems. You can contact Layna Maye, their marketing director, at her e-mail address: layna@allprosound.com. Web site: www.allprosound.com. All Pro Sound, 806 Beverly Parkway, Pescatola, CA 32050. Phone: (800) 925-9822; fax: (850) 432-0844.

Canterbury Choir on Tour

The Canterbury Cathedral Choir, under the direction of Cathedral Organist and Master of the Choristers David Flood, is on a nine-stop tour of Canada and the United States from April 6 to 20. The first stop is at the Cathedral of St. John the Baptist in St. John's, Newfoundland, and the final performance is at the Church of the Incarnation in Dallas, TX. Tickets for the U.S. concerts may be charged by phone at (800) 874-9330 or on the web at www.stewartgrp.com/canterbury. Tickets for all venues except Chicago (Holy Name Cathedral, April 11) may also be purchased locally.

April-May 1999 • Pastoral Music
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