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In This Issue...

Rev. Virgil C. Funk

We explore the great NPM National Convention in Pittsburgh. So many of you have indicated in many ways, “That was a great Convention.” Each of you who attended has fond memories of the great experience... Chanticleer singing in Heinz Hall, the eucharistic prayer we made together, the standing ovations for our extraordinary major speakers, meeting with the NPM Circle of Friends, and so many diverse breakout sessions and events.

In this issue we provide but a glimpse of this gathering. Gathering is a dynamic event, not reproducible on paper (or on video or on the internet, for that matter)—a truth about which we need to remind ourselves when we think about the gathering called Sunday eucharist. So we present here glimpses—snippets—of the Convention. For those who were there, this issue will serve as reminder of the many great experiences you had; for those who were not able to attend, it will give you a sample of a really wonderful experience.

Our Convention theme, “Now is the Acceptable Time... for Reconciliation,” prepares us for the coming celebration of the Great Year of Jubilee. NPM has recommended (see the December-January 1999 issue of Pastoral Music) that each parish celebrate the initiation of the new millennium by opening a church door previously sealed and singing a Te Deum. Settings of the Te Deum composed by John Ferguson, A. Peloquin, J. Langlais, M. Haugen, R. Proulx, and H. B. Hayes and sung by the participants in Pittsburgh reinforced that proposal and created a wonderful musical theme for this year’s Convention.

The major presentations at the Convention, printed in this issue, lead us powerfully through an exploration of just what reconciliation means and requires of us. Reconciliation is first of all the great reconciliation which has taken place in Christ by God. Christ is our peace, reconciling all of creation to the Father (Jonas). Exploring further the meaning of reconciliation in the biblical tradition, we were reminded that the Catholic community needs to deepen its knowledge of the Scriptures and the liturgical use of the Scriptures. In short, we need to become reconciled to our Scriptures (Sloan).

Musicians and clergy are called to reconciliation as the Jubilee Year approaches. Pastoral ministers need to be reconciled with one another. We need to realize the power of music to reconcile and then use that power to bring the assembly together in all its diversity (Foley).

The Churches need to be reconciled. The upcoming signing of the Joint Declaration on justification by the Roman Catholic and the Lutheran Churches, on October 31 in Augsburg, Germany, should call us to a renewed awareness that the great prayer “that we all may be one” is yet to be fulfilled (Daum).

The most obvious of all these reconciling challenges, in recent years, is the fact that the Catholic Church itself needs internal reconciliation. We need to get our house in order for the celebration of the Great Jubilee Year. Bishops need reconciliation with the rest of the assembly; assembly members need reconciliation with one another. Theological differences will always be present, but liturgical efforts to undermine the life of the Church do not promote reconciliation (Mahony).

The 5,200 attendees (plus another 300 choir members and volunteers) made this NPM’s largest gathering in its history. From the evaluations, the delegates rated this the most satisfying Convention in the past ten years. In every respect this Convention was a huge success. Thanks are due to the speakers, the planners, the local committee, and the wonderful pastoral musicians and clergy who actively participated in the Convention.

But our goal is something higher than satisfaction for those in attendance. NPM is preparing for the celebration of the Jubilee Year with the clear call: “Now is the acceptable time... for reconciliation.” Perhaps, to explain what this means, we could adapt Maria Daun’s story of the preacher and the parishioner to our situation.

The NPM Convention delegate proclaims: “That was a great Convention.”
And the response comes back: “That remains to be seen!”

VCF

October-November 1999 • Pastoral Music
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Cover: Upper right, local committee chairs Mary Lynn Pieczkowski and Tommy Hoffman join in sung worship. Lower left, dancers assist at the gathering hymn during the Convention eucharist. Additional photographs in this issue courtesy of Lynn Reinecke, volunteer photographer for the 1999 National Convention.
The following awards and scholarships were announced at the 1999 NPM Awards Breakfast on July 16.

**Jubilate Deo**  
Cardinal Roger Mahony  
Los Angeles, California

**Pastoral Musician of the Year**  
Mr. Richard P. Gibala  
Arlington, Virginia

**Presidential Citation**  
Sister Teresita Espinosa, Cj  
Los Angeles, California

**Outstanding Music Industry Member of the Year**  
Yamaha Corporation

**Music Educator of the Year**  
Sister St. Elizabeth, IHM  
Philadelphia, Pennsylvania

**Chapter of the Year**  
Tampa, Florida

**Scholarships**  
NPM Scholarship ($5,000):  
John Paul Cappa, Murrysville, Pennsylvania  
NPM Scholarship ($3,000):  
Karin Barrett, St. Paul, Minnesota  
Virgil C. Funk, Sr., Memorial Scholarship ($1,000):  
Melanie Teska, Milwaukee, Wisconsin  
MuSonic Corporation Scholarship ($1,500):  
Jill Nennmann, Fort Worth, Texas  
Elaine Rendler/Georgetown Community Chorale Scholarship ($500):  
Jamie Sowers, Belle Fourche, South Dakota  
Rensselaer Challenge Grant ($1,000):  
Bro. Emmanuel Morinelli, oce, Spencer, Massachusetts  
GIA Pastoral Musician Scholarship ($1,500):  
Steven Blackstock, Williamsburg, Virginia
Inclusive Language: Seriously Flawed

I noticed the June-July issue of Pastoral Music on a colleague’s desk today. Curious, I picked it up, and the article “Shouldn’t We Sing to... Her?” by Mary Irving immediately caught my attention.

As one with a graduate degree in theology and over a decade in liturgical music, I am compelled to comment that Ms Irving’s article is a perfect example of why musicians should not dabble in theology. The article is seriously flawed in several important ways, so much so that I am quite puzzled that it actually made it into print.

The article fails to examine the etymology and philology behind the current pronoun usage—an examination that would justify the present norms... Even a small understanding of the history of the English language reveals that the terms man, he, him, etc., when used in reference to the Christian God, are not an imposition of maleness upon the Deity. The vast majority of English-speaking Catholics understand this.

The article is in open defiance (or perhaps ignorance) of the Church’s norms regarding the use of so-called “inclusive language” in liturgy. The Catholic Church’s norms for the use of pronouns in the translation of Scripture (which makes up the majority of liturgical music) are quite clear and easy to follow: One is not to change the gender of pronouns unless absolutely necessary in the receptor language (Norms for the Translation of Biblical Texts for Use in the Liturgy, 1995, CDF). And yet, Ms Irving is openly advocating doing so, and indeed does so in your publication, through her translation of Psalm 22.

The article ignores recent conclusive statistical evidence that no gender or age grouping prefers the language changes Ms Irving is recommending. Something that always surprises about articles such as [this] is that, though they are written in a voice that sounds very “in touch” and sympathetic to the average churchgoer, they are often entirely disconnected from the average churchgoer’s true opinions on the matter. For example, a recent Roper Poll showed that the vast majority of Catholics prefer standard English over that proposed by Ms Irving. Further, there was no subsection of those polled, based on age, gender, or even church attendance, who preferred non-standard English. The study showed that the more likely one was to attend Mass, the more likely that person would be troubled by the very changes “Shouldn’t We Sing” proposes. In other words, Ms Irving’s suggestions will alienate the very people she is trying to “include.”

The article concludes with the statement: “It follows that there is no theological reason not to use female language for God...” The evidence simply does not support this conclusion.

Seth H. Murray
Portland, OR

In his reading of the article, Mr. Murray failed to note that Mary Irving is a religious: Sisir Mary Irving, ssn. She is so identified on the first page of the article and is, in fact, a theologian who holds a doctorate in ministry; she is not a pastoral musician. The excerpt from Psalm 22 which was printed with her article is not “her translation.” The notation at the end of the excerpt explains that it comes from The Liturgical Psalter.
Inclusive Language: Opened My Eyes

I greatly enjoyed the article by Kathleen Hughes, R.S.C., in the August-September Pastoral Music ["The Power of Words to Shape Reality"], although, until recently, I would have disagreed with her. But an article in the August National Geographic on global languages opened my eyes to a lengthy discussion on the "cultural phenomenon" that "in using words, we orchestrate reality," that, in fact, our language constrains the way we think and affects the way we perceive the world. I have been aware for some time that "what I said" and "what you heard" were not necessarily the same. Sister Kathleen's article further pointed out that "what I intended to say" is also somewhat out of sync with both of these. Somewhere in the Geographic article (I couldn't find the reference just now), the author stated that some culture somewhere had one word for "he," "she," and "it" but twenty words for "us." Can you imagine that! A decidedly different world view! Without the Geographic's article, I don't think I would have understood Sister Kathleen's.

If "inclusive language" had been a herd of elephants, I would be very flat now. I just didn't get it. Thank you for opening my eyes.

Jack McGuire
Leesport, PA

Convention: Leading the Charge to the Rear?

I waited to write until I was over the shock of attending the NPM Convention. It was certainly a tour de force for everyone who worked on setting it up, and that force is what has me writing. I was overwhelmed with the "high church" style of so much of the music. What a throwback to the triumphalistic style of worship I remember from the 1940s, '50s, and early '60s—big church, big organ, cultured voices of magnificent volume. I could not get over the vast number of organists and old-style musicians who were in attendance. I chatted with just about everyone who would talk, and those conversations taught me that Louisville must be far out of the "mainstream" of Roman Catholic parishes across the nation. We do have a conservative, well-heeled movement here, but they have concentrated their efforts on dominating a few parishes with Benediction, Tridentine Masses, and adoration of the Blessed Sacrament.

Reviewing the printed Convention booklet, I came up with the following numbers. Languages used in the sixty-four pieces of music in the booklet: 75% English, 3% mixed or other, and 22% Latin. I have not heard or sung so much Latin since 1966, when I was worshiping with the Sulpician Fathers at St. Mary Seminary in Baltimore. What has happened in the past thirty-five years? Have we lost the momentum of Vatican II? Have we reverted to seeing Catholicism as a historical religion with no view or movement toward the future? Is the Paschal Mystery simply "Christ has died," without rising and coming again?

I also reviewed the theology of the music that we sang. If my STL still serves me, then 64% of the songs contained pre-Vatican II theology; 7% contained Bible quotes as a kind of sung proof-text hymnody; and 29% contained modern (i.e., non-RC-traditional themes, as in the gospel spirituals, Taize music, post-Vatican II composers). This is even more upsetting. If we take Ed Foley's thesis to heart, that "we sing ourselves into being the church the Holy Spirit desires us to become" (see his article in Assembly 25:4 [July 1999]), then we musicians are leading the charge to the rear! The theology that we sang in the '60s and '70s worked: It brought our self-awareness clearly into line with Lumen Gentium and Gaudium et Spes! Are we now headed toward singing Pius IX's Syllabus of Errors, the Quanta cura, and the tenets of the Oath against Modernism? Since I have been at my current post as worship director I have come to realize that so much of the new music sent to my office for approval and purchase was drivel, but I did not realize until now the cascading volume of rubbish we currently wade in. It is appalling; I am truly frightened.

I appreciate the sessions that dealt with real problems, e.g., those by Virgil Funk, Michael McMahon, Cardinal Mahony, Gerard Sloyan, Edward Foley, and Marva Dawn. These people put the big picture over all the trivia that musicians deal in: the pastoral aspect needs the focus. It is hard to get musicians to see past the performing of pieces in order to see/hear what they are really doing. While the core committee for the Convention and the liturgy planning committee may have been under local constraints, from my perspective there was so much that was rather bland, high church, and backward looking. Taize prayer and the dance seminar did offer some hopeful moments.

My fear is that all we are offering my sons and the rest of the next generation is moldy oldies from ages past. This offering will not gain adherents nor, I believe, deep faith. The Convention theme was "Now is the acceptable time," but it seems as if we are saying that the past has the acceptable music and theology. I'd rather be singing "He'll come" than "He already came and left . . . Sorry!"

Mike Diebold
Louisville, KY

Convention: The Thing That Struck Me

Having just returned home from the . . . Convention in Pittsburgh, I feel compelled to share some of my observations. As Father Eric Diskin stated in his homily [at the Convention eucharist], critiquing during the Convention is an "occupational hazard."

. . . The thing that struck me the hardest [at the Opening Event] was when Father Funk asked the first-time conventioneers to stand, and, from my vantage point, approximately half of the assembly rose. It appeared to me that many were young and, perhaps, members of contemporary-type music ministries.

This became a big concern of mine during the Monday evening "Millennium of Sacred Music" event, when the history of sacred music (which I trans-...
lated to mean “music of the Roman Catholic Church”) was explored. We were a little heavy on the Latin and really sparse with the music composed since the Second Vatican Council. I was thrilled with the opportunity to sing “Jesu, Joy” and Mozart’s “Ave Verum Corpus” with 5,200 music-reading pastoral musicians. This music is rightfully part of the traditional repertoire of many choirs (I would be very proud to have the choirs from Assumption and St. Elizabeth of Hungary Churches in the Pittsburgh Diocese, who led us in song that evening, in my parish . . . )

But when we got to the twentieth century, we heard only from twentieth-century “serious” composers, such as Britten and Bernstein. What about Lucien Deiss, who is arguably the “Godfather” of Vatican II liturgical music? I don’t recall seeing a single guitar during the entire event. (Frankly, I don’t recall seeing a guitar at any of the large-group events unless Hispanic music was involved.) Although some of their music may seem outdated now, the music of Ray Repp, Joe Wise, and the monks of Weston Priory was certainly monumental in shaping the music of today’s liturgical composers. The music of the St. Louis Jesuits is resounding from nearly every parish in the 1970s, and it is still viable, prayerful, and important to the liturgical life of the Catholic Church. Where were the voices of the 1980s, such as Marty Haugen, Bob Hurd, Bernadette Farrell, M. D. Ridge, Christopher Walker, and David Haas?

At the end of the event, in the “into the third millennium” section, we sang a lovely mantra by Suzanne Toolan. While the text was appropriate, it was composed in 1988. We ended with an Alexander Peloquin Te Deum which was published in 1976. With all due respect, I sincerely doubt that Alexander Peloquin’s music is going to move us into the new millennium. Where were the compositions of the many talented “new” composers of the 1990s? We keep getting choral octavo packets from the major publishing companies; there must have been something respectable enough to be included in this event. My point: There was very little, if anything, for the approximately 2,500 “new conventioneers” at this opening night spectacle, and those “new conventioneers” are the ones who will carry liturgical music into the third millennium.

Two of my personal highlights at the convention were the Anointing of the Sick liturgy, which has been a regular part of NPM conventions for almost a decade, and the Memorial Service, which was held on Monday evening in memory of members who have died over the past year. I . . . hope this event becomes a staple in future years, whether or not anyone with a “big name” in liturgical music has passed away. Both liturgies were done with great dignity and respect. Being a person who was diagnosed with cancer last year, I truly appreciated both experiences.

As far as the selection of music for liturgical events is concerned, some of my criticisms are matters of personal taste . . . [but] I would like to suggest that the music used at the Convention eucharist be familiar. It’s hard for me to pray while I’m sight reading . . . It’s great that a song was commissioned for the Convention, but would it not have been wise to incorporate it earlier in the week so that, when we sang it at the conclusion of Mass, it would have been strong and secure?

A quick list of thanks: to DMMR for bringing Chanticleer to Pittsburgh and for securing the beautiful Heinz Hall for their performances; to Rev. Edward Foley for a truly inspiring, music-filled keynote address; to James Hansen, Elaine Rendler, Oliver Doubery, and OCP for the enthusiastic, if slightly chaotic, “Sabboth Gáte”; to all the presenters, musicians, composers, exhibitors, organizers, and volunteers who made this year’s convention such a great success; to the Diocese of Pittsburgh for being such a gracious host; to my friends, old and new, and the camaraderie that makes the whole thing worth the price of admission.

Michael T. Pierce
Kinnelon, NJ

Responses Welcome

We welcome your response, but all correspondence is subject to editing for length. 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: NPMSING@npm.org. However you send your comments, please be sure to include the city and state/province/territory from which you are writing.

Pastoral Music • October-November 1999
1999 Convention

Pittsburgh!

The numbers tell the story of our largest Convention ever. There were 5,226 participants. We used 220 buses during the Convention, but the most we ever used at one time was 32. There were 175 presenters. People stayed at 16 hotels and 1 university. Events took place in 9 churches, 1 music hall, and 1 convention center.

The nearly 1,000 people who returned evaluations were very pleased with the 1999 National Convention. They gave it an overall rating of 4.3 out of 5 (see box on page 10). This rating matches that for Indianapolis in 1997, and is one notch better than the evaluations for Cincinnati in 1995 and St. Louis in 1993 (each 4.2).

Individual events that received high ratings (4.0 or better) included four of the five speakers at the general sessions; most of the liturgies; 18 of the “X” sessions on Monday, 169 of the 231 breakout sessions; all of the Quartets; the performances by the NPM Honors Choir, ILDA, and the Choral Institute; and Chanticleer at Heinz Hall (631 of the 668 people who evaluated this event gave it a 5—the single highest rating for a major Convention event).

The evaluations listed many more positives than negatives about our gathering in Pittsburgh. Among the negatives (“We need less . . .”), respondents noted some of the same problems that participants in the 1991 National Convention noted, most of them beyond our control: sound problems in the main hall, hotels too far away from the convention center, lack of inexpensive eateries nearby. This year, because of the size of the gathering and the temperature that week, participants added problems with busing and the heat in un-air-conditioned churches (for additional observations, see the Commentary on page 75).

Members’ Meeting

The general assembly of the National Association of Pastoral Musicians met in Pittsburgh on July 12, 1999. After accepting the minutes from the previous assembly meeting (July 11, 1997, in Indianapolis), members went through a review of the 1999 financial report and the state of the Association report contained in the printed Report to Members 1999, led by Rev. Virgil C. Funk and Dr. J. Michael McMahon. Then the members voted on four resolutions by voice and by printed ballot. (The text of these resolutions appeared on pages 4-5 of the June-July issue of Pastoral Music.) Each of the four resolutions was strongly approved via voto and by ballot; the results of the voting by the 980 members who returned ballots are given below after the text of each resolution.

There were two resolutions presented under old business: on NPM as a certifying agency and on NPM as an association that convenes and educates its members. The action part of the resolution on certifying reads: “It is resolved that we, the members of the National Association of Pastoral Musicians, declare ourselves a certifying agency for pastoral musicians.” Yea: 621; Nay: 100; Abstain: 20. The resolution on convening and educating resolves that “we, the members of the National Association of Pas-

Keep in Mind

Linda Lee G. Nodd, a leading cantor in the Diocese of Lafayette, LA, for more than twelve years, who was admitted to the hospital shortly after her arrival in Pittsburgh for the National Convention on July 12, died on July 16. She spent the week in the hospital, unable to take part in the Convention activities, and was finally released to return home after being diagnosed with congestive heart failure. Traveling home with a group of twenty NPM members from the Lafayette NPM Chapter, she became ill in the Dallas-Fort Worth Airport. She was rushed to a Dallas hospital, where she died that afternoon, leaving behind her husband and two sons.

Linda studied cantoring at the University of Notre Dame; a recent member of NPM, she was also involved in the Sweet Adelines International. Members of the Lafayette Chapter tell us that she was known for her charm and sense of humor and that she is greatly missed by the community of St. Pius X Church in Lafayette, where she was ministering at the time of her death. At her funeral, Kevin Martin, the parish organist, said of her:

Every once in a while, but not nearly often enough, we run across a beautiful person who touches our lives profoundly, often without even knowing it. Linda Nodd was just such a person. She was beautiful. This vivacious, extraordinary lady gave generously and without hesitation so much of herself day in and day out, never asking or expecting anything in return. She was constantly surrounded by her loving family, her joy of music, her treasured friends. Her faith was solid. She loved life, and she lived life large . . . I can’t imagine music at St. Pius without her.
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toral Musicians, declare the education and convening of members a national priority." Yea: 911; Nay: 45; Abstain: 15.

Two resolutions were presented to the members under new business: on the creation of an annual fund and on the NPM twenty-fifth anniversary. The resolution on the annual fund reads: "Be it resolved that we, the members of the National Association of Pastoral Musicians, endorse a program of planned giving for NPM." Yea: 742; Nay: 294; Abstain: 40. Finally, the resolution on the twenty-fifth anniversary celebration reads: "Be it resolved that we, the members of the National Association of Pastoral Musicians, declare a twenty-fifth anniversary to be celebrated during the National Convention in Washington, DC, July 2-6, 2001." Yea: 827; Nay: 86; Abstain: 19.

The members' meeting concluded with a memorial service honoring members and leaders who had died since our last meeting. Special remembrance was given to the lives and work of Sister Jane Marie Perrot, RC, Sue Martin, Leon Roberts, and Michael Hay. Cantor James Hansen and Father Virgil Funk served as leaders of prayer.

NPM Board

The NPM Board exists to preserve and develop the vision of the Association; to establish policies based on that vision which reflect the interests, concerns, and directions of the membership and the NPM Council; and to be responsible for the employment and discharge of the chief executive officer (the president) of the Association. Current Board members include Dr. J. Michael McMahon, Dr. John Romeri (chair), Ms. Mary Beth Kunde-Anderson, Dr. Marie Kremer, Sr. Mary Jo Quinn, and Rev. Virgil C. Funk. At their meeting in Pittsburgh on July 17, the Board members reviewed details of current and upcoming activities, including such matters as the members' meeting, issues of insurance and liability, the 2000 DMMD Colloquium and MusEd Colloquium, the Association's twenty-fifth anniversary, fund raising, the agenda for the NPM Council meeting, and the process to be used in hiring a new chief executive officer.

Several actions were taken by the Board at this meeting. They approved, pending approval of amendments to the NPM by-laws, some changes to the structure of the NPM Council: the creation of a permanent Section for Eastern Churches, the continuation of an ad hoc Section for Pianists, and the creation of an "area of operations" for Certification. The current "area of operations" for Chapters would be replaced by the appointment of the chairperson of the new Council of Chapters (see story on page 11) as an ex officio representative to the NPM Council, and the current DMMD president (instead of the past-president) would serve as the DMMD's voting representative on the Council. The Board also approved the creation of committees for each area of operation to offer assistance and suggestions to the national staff members working in those areas.

Since the "Standards in Repertoire" sessions have generated a lot of interest at Conventions in the past two years, the Board approved the creation of a Board committee to oversee and review this project, solicit clinicians, encourage consultation, select topics for further development, and review the offerings of clinicians at future Conventions. Rev. Jim Chepponis is chairing this committee.

The Board met by phone in late September, and they will meet again October 8-9 in Chicago.

NPM Council

The tasks of the NPM Council are to elect the members of the Board of Directors, to surface issues and concerns regarding the various constituencies of the Association, and to serve as an advisory body for the NPM Board of Directors and the Chief Executive Officer, i.e., the President. Twenty-nine members of the NPM Council met in Pittsburgh on Friday, July 16, 1999 (four members were absent). The Council reviewed the work of the Divisions and Standing Committees since the previous Council meeting (July 12, 1997, in Indianapolis). Father Funk announced to the Council his intention to resign as NPM President in September 2001, and John Romeri, as chair of the NPM Board committee charged with finding a new president for the Association, explained the search process.

In other changes that will affect major aspects of the Association's work, Dr. McMahon announced his decision to decline nomination for continued service on the NPM Board of Directors. In January 2000, John Romeri will chair the NPM Board, and Sr. Kate Hendel, RMS, will chair the NPM-MusEd Board, replacing Sr. Teresita Espinosa, CSJ. The Council elected three new members to the NPM Board of Directors: Charles Gardner was elected as the new vice-chair of the Board, and Meyer Chambers and Dr. Marie Kremer (for a second term) were chosen as members-at-large.

The creation of two new Sections/Standing Committees was affirmed: the Section for Eastern Churches and the ad hoc Section for Pianists.

The Council also reflected on the 1999 members' meeting and the Section meetings, on the implications of the resolutions approved during the members' meeting (see above), and on ideas for the future of the Association and of pastoral music. Among the issues receiving strong support were the need for a development officer for the Association, a re-examination of our modes of convening and of the ways in which the liturgies at our Conventions are prepared, the goal of at least one NPM member in every U.S. parish, the need to forge strong connections with the NCCB, and the need to maintain the ministerial sense of the Association.

### Overall Evaluation: 1999 National Convention

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October-November 1999 • Pastoral Music
Council of Chapters

The National Council of NPM Chapters began its work during the National Convention. The goal of this Council is to support, encourage, and coordinate the work of local Chapters—a task that has until now been directed by Richard Gibala with the support of the Membership Department at the National Office. Founding members of the Council include Mr. Gibala (Arlington, VA), Mark Ignatovich (Scranton, PA), Joann Johnson (Tampa, FL), Jacqueline Maiz Schnittgrund (Rapid City, SD), and Thomas Stehle (Washington, DC).

RMM

The Section for Those Responsible for Music Ministries is composed of people who take or are assigned the major responsibility for pastoral music in their communities. They may be full-time, part-time, or volunteer. People who are responsible for making sure that music ministry is active in their parish, but who are not directly involved in that ministry, are also included. During the National Convention, this Section organized a standing committee who will, over the next two years, draft a mission statement and bylaws, propose tracks and workshop topics for NPM Conventions and other events, and assist those who hold RMM positions or responsibilities in the various regions of North America (the regions are the same as those for the DMMD). Members of the RMM Core Committee are Michael Prendergast (chair), Terri Pastura (vice-chair), Theresa Schlosser (secretary), Jan Kenison, and Jan Coyle.

Scholarship Winners

Six scholarship awards totaling $13,500 were announced at the Awards Breakfast in Pittsburgh. Of this amount, $9,000 in NPM Scholarships and the Rensselaer Challenge Grant were distributed from funds collected at the eucharist during last year’s Regional Conventions. Other scholarships included the Virgil C. Funk, Sr., Memorial Scholarship ($1,000); the MuSonics Corporation Scholarship ($1,500), donated by the MuSonics Corporation of Golden, CO; the Elaine Rendler/Georgetown Community Chorale Scholarship ($500); and the GIA Pastoral Musician Scholarship ($1,500), from funds donated by GIA Publications, Inc.

John Paul Cappa, winner of the $5,000 NPM Scholarship and a repeat winner from last year, began organ studies with the organist at his home parish of St. Margaret Mary in Lower Burrell, PA. He graduated **cum laude** from Grove City College in Grove City, PA, with highest honors in music, then went on to earn a master of music degree in music and liturgy at the University of Notre Dame in South Bend, IN. Currently employed at Mother of Sorrows Parish in Murrysville, PA, John is pursuing doctoral studies in organ performance at West Virginia University.

Karin Barrett, winner of the $3,000 NPM Scholarship, has been serving the Catholic Church as a pastoral musician for fifteen years. An accomplished choral director, singer, and pianist, she holds a bachelor of arts degree from the College of St. Catherine in St. Paul, MN, where she triple-majored in piano, voice, and music education, and a master of music degree in choral conducting from the University of Minnesota. Currently she serves as the director of liturgical music for the Church of St. Pascal Baylon in St. Paul. In addition to her parish ministry, Karin is active in the Twin Cities community as an advocate for the arts, a community choir director, and a teacher. Karin plans to use her scholarship this year, with the support of her husband and four children, in pursuit of a dual master’s degree in divinity and liturgical studies at St. John University in Collegeville.

Melanie Teska, winner of the Virgil C. Funk, Sr., Scholarship, is a campus minister at Pius XI High School in Milwaukee, WI, overseeing the liturgical life of the school and a variety of service and mission opportunities. She also works part-time at Blessed Trinity Parish, where she has been a parish cantor for more than ten years. Melanie has served as cantor for archdiocesan liturgies, the Milwaukee Symposia for Composers, and for various NPM National and Regional Conventions. A full-time student at Alverno College, she is pursuing a bachelor’s degree in religious studies and vocal performance, and, after graduation from Alverno this fall, she plans to begin a master’s program in theology, with an emphasis on liturgical studies, at the Catholic Theological Union in Chicago. In her “spare” time she coordinates the televised Mass for Shut-Ins for the Archdiocese of Milwaukee and serves on the archdiocesan worship commission.

Jill Dibrell Nennemann is this year’s recipient of the MuSonics Corporation Scholarship. After earning a bachelor of arts in mathematics (switching from a piano performance major in her senior year) and a master’s degree in business administration, Jill pursued a successful career in the corporate world. Over the years, however, her interest in music has remained strong, and her involvement as a volunteer at St. Andrew Catholic Church in Fort Worth, TX, has strengthened in each of the last four years. She has served the parish as pianist, substitute organist, liturgy planner, cantor trainer, and children’s choir director. Now, as a returning student, she is completing a bachelor of music degree in church music at Texas Christian University in Fort Worth, and she plans to pursue a full-time career as a pastoral musician.

Jamie Sowers of Belle Fourche, SD, will use the Elaine Rendler/Georgetown Community Chorale Scholarship to support her studies at Black Hills State University, Spearfish, SD, where she is working on a composite music major. She has served as an accompanist (piano) at Mass at St. Paul Catholic Church in Belle Fourche since she was twelve; she has also served as a cantor and choir director. Last Christmas, when she was eighteen, Jamie raised $1,800 for the organization “For Haiti with Love” at a benefit concert at St. Paul Church that featured several of her own compositions; her sister, Katie, played the violin and provided vocal back-up.
Brother Emmanuel Morinelli, osco, a Cistercian monk of St. Joseph Abbey, Spencer, MA, is the recipient of this year's matching grant for the Rensselaer Program of Church Music and Liturgy at St. Joseph College, Rensselaer, IN. After early training at The University of the Arts in Philadelphia, Brother Emmanuel earned a master of fine arts degree at The Catholic University in Washington, D.C. Since 1994 he has served as music director for the Cistercian community at Spencer, preparing liturgy, training the schola and cantors, rehearsing the community, and serving as the community's music educator—teaching the whole community the basic music skills needed to support a daily sung liturgy and offering basic chant lessons to the novices. He hopes that his studies at Rensselaer will help him find ways to develop a greater awareness of and appreciation for the music of the monastic tradition and its use in a renewed liturgy.

Steven Blackstock, who received an NPM Scholarship in 1998, is this year's recipient of the GIA Pastoral Musician Scholarship, which he will use in his graduate studies in liturgical music at The Catholic University of America in Washington, D.C. Since 1994, Steven has served as a pastoral musician in the Diocese of Richmond, VA, for thirteen years; for the past five years he has been the full-time director of music at St. Bede Parish in Williamsburg, directing a music ministry that includes a fifty-member adult choir, twenty cantors, a thirty-member contemporary group, a children's choir, and a handbell choir. He is also the principal organist/pianist, assisted by two other organists/pianists.

Scholarships 2000

Due to the generosity of the Association's members and friends, NPM will be overseeing the distribution of $18,000 in scholarships in 2000, including the largest single scholarship grant we have ever offered: $10,000. In addition to the $10,000 NPM Scholarship, members may apply for a $2,000 NPM Scholarship, the Virgil C. Funk, Sr., Memorial Scholarship ($1,000), the GIA Scholarship for Pastoral Musicians ($1,500), the MuSonic Corporation Scholarship ($1,500), the Rene Dosogne Memorial Scholarship ($1,000), and the Rensselaer Challenge Grant ($1,000) for students in the Rensselaer Program of Church Music and Liturgy at Saint Joseph College, Rensselaer, IN.

Funds for the NPM Scholarships are received from collections taken up each year during the eucharist at NPM Conventions. Deadline for applications is Ash Wednesday, March 8, 2000. For additional eligibility requirements, please see the ad on this page.

Help Shape the Future

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

Meetings & Reports

Transfer of the Ascension

On August 6, 1999, Bishop Joseph A. Fiorenza, as president of the NCCB, promulgated a decree allowing the bishops of each ecclesiastical province in the United States to decide by province whether or not to transfer the Solemnity of the Ascension from Thursday of the Sixth Week of Easter to the Seventh Sunday of Easter. This decree, with an effective date of September 8, 1999, implements the confirmation of this process by the Congregation of Bishops as approved by Pope John Paul II. This means, in provinces that transfer the solemnity to the following Sunday, that the fortieth day after Easter (traditional date of the Ascension), will no longer be a holy day of obligation.
National Association of Pastoral Musicians

1999 National Convention

July 12-16, 1999 - Pittsburgh, PA

Sessions Post-Conference Are $7.50 Each Tape / CD's $15.00 Each

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ACTS, Incorporated 14153 Clayton Road, Town & Country, MO 63017
Toll free 1-800-642-2887 in St. Louis...636-394-0611 fax 636-394-9381

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Casette orders are non-refundable. Defective cassettes will be exchanged. Mail orders received after the conference may take 6 to 8 weeks to deliver.

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<td>Why Ignorance of the Bible Makes Good Liturgical Celebration Impossible - Rev. Gerard Sloyan</td>
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<td>Q-4 The Children's Festival Chorus</td>
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<td>Relationships-In Our Churches and Throughout the Church - Dr. Marva J. Dewa</td>
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<td>S-1 Honors Choir Performance - Richard Proulx</td>
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<td>PS99016</td>
<td>S-3 NPM Choral Institute 1999 - Antoine Oomen</td>
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<td>PS99020</td>
<td>A-1 Evaluating Our Competence - John Romeri</td>
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<td>A-4 Character in Our Music Ministries: Our Own Character -- Balancing the Busy Life - Dr. Marva J. Dawn</td>
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<td>A-8 Fully Present: The Cantor as Leader of Prayer - Melanie Coddington</td>
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<td>PS99026</td>
<td>A-14 Contemporary Gospel Music: Holistic, Spiritual, and Overpowering?? - Valerie Lee Jeter</td>
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<td>A-15 Liturgical Basics for Beginners and Veterans (Part 1) - Peter Ghiloni</td>
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<td>A-16 Vespers in Byzantine Tradition (Part 1) - Rev. Dr. Peter Galadza</td>
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<td>A-17 Rituals of Confession - MaryEllen O'Brien</td>
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<td>A-19 Music Technology in the Liturgy: The 'Aaah' vs. The 'Ugh!' - Peter M. Kolar</td>
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<td>A-20 Panel: How to Get Your Congregation to Sing - Dr. Gordon E. Truitt, Facilitator</td>
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<td>A-21 The Children's Choir: Our Singing Church of Today! - Lee Gwozdz</td>
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<td>A-22 Feet Don't Fail Me Now! An Introduction to the Organ for Pianists - Alan J. Hommerding</td>
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<td>A-23 The Best of NPM Users - Kathi Zysk, Leslie Selage</td>
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<td>PS99035</td>
<td>A-24 Chants of the 'New' Sacrament - Rev. Anthony Sorgie</td>
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<td>PS99036</td>
<td>A-26 Leadership Skills for NPM Chapters - Mary Ann Pobicki</td>
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**Tuesday 6/13 - 1:30-3:30pm**

- PS99037ab B-1 Teaching the Choir to SING! - Christine Jordanoff (2 tapes $14.00)

**Concurrent Sessions Tuesday - 6/13 3:00-4:15pm**

- PS99038 B-2 The Eucharistic Prayer - Rev. Virgil Funk
- PS99039 B-4 Character in Our Music Ministries: The Character of Our Worship -- Bridging the Worship Wars - Dr. Marva J. Dawn
- PS99041 B-6 What They See Is What You Get (Part 1) - Dr. Ronald Doiron
- PS99043 B-8 Fully Present: The Cantor as Minister of Care - Melanie Coddington
- PS99044 B-11 The Pastors Speak Back... - Rev. Theodore Rutkowski
- PS99045 B-12 The Liturgical Education of the Hispanic Musician - Rev. Daniel Ramirez-Portugal
- PS99046 B-13 Musical Challenges for Instrumental Players - Kevin Keil
- PS99047 B-15 Liturgical Basics for Beginners and Veterans (Part 2) - Peter Ghiloni
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<td>B-16 Byzantine Master Schola (Part 1) - Dr. Vladimir Morosan</td>
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<td>B-17 Sacramental Reconciliation - Rev. John Gallen</td>
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<td>B-20 Congregational Singing - Rev. Lucien Deiss, CSSp</td>
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<td>PS99051</td>
<td>B-21 Playing with Fire - Malcolm Kogut</td>
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<td>PS99052</td>
<td>B-23 Something Old, Something New: Tried and True Music for Weddings - Mary Beth Kunde-Anderson</td>
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<td>B-24 The Chants of the New Sacramentary: Take a Chance - Rev. Paul Colloton, OP</td>
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<td>B-26 Organizational Skills for NPM Chapters - Mary Ann Pobicki</td>
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<td>B-55 Preparing for the NPM/AGO Service Playing Certificate - Dr. Marie Kremer</td>
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<td>B-56 Preparing for the NPM Organist Certificate - Dr. James Kosnik</td>
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**Concurrent Sessions Wednesday 6/14 - 10:45-12:00noon**

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<td>C-1 Tips on Certification - Drs. Marie Kremer, James Kosnik</td>
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<td>C-4 Character in Our Music Ministries: The Character of Those We Serve – Building Up the People of God - Dr. Marva J. Dawn</td>
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<td>PS99059</td>
<td>C-7 Vocal Coaching Techniques for Cantors and Accompanists (Part 1) - William Golakman</td>
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<td>PS99060</td>
<td>C-8 Words Facilitate Vocal Technique - Frances Brockington</td>
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<td>PS99061</td>
<td>C-9 Enabling the Children's Choir to Sing Through Repertoire - Lee Gwozdz</td>
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<td>PS99062</td>
<td>C-11 Dreams Still Dreamt: The Parish - Rev. James Moroney</td>
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<td>PS99063</td>
<td>C-12 Bilingual Celebrations of First Communion and Confirmation - Peter Kolar, Peter Rubalcava</td>
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<td>PS99064</td>
<td>C-13 The Choir's the Thing - Tom Kendall</td>
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<td>C-14 Ebony and Ivory - Valerie Jeter, Barbara O'Neill</td>
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<td>C-15 To Crown the Year - Peter Mazar, CSP</td>
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<td>C-16 Vespers in the Byzantine Tradition (Part 2) - Rev. Dr. Peter Galadza</td>
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<td>PS99068</td>
<td>C-18 Church Music 2000: Looking Ahead - Dr. J. Michael McMahon</td>
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<td>C-21 Children's Choirs: Recruit, Organize, and Maintain - Michael Wustrow</td>
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<td>PS99070</td>
<td>C-22 Hymn Playing Masterclass - Dr. Alison Luedecke</td>
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<td>C-23 Another Bride, Another Groom... - Mary Prete</td>
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<td>PS99073</td>
<td>C-25 A Liturgical Journey - John West, Gloria Weyman</td>
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**Wednesday 6/14 - 1:30-4:15pm**

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**Concurrent Sessions Wednesday 6/14 - 3:00-4:15pm**

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Concurrent Sessions Thursday 6/15 - 10:45-12 noon

Concurrent Sessions Thursday 6/15 - 3:00-4:15pm

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For Clergy and Musicians

"O Sing unto the Lord a New Song:"
Congregational Psalm Singing in
Christian Worship, Part 2

BY VINCEN'T A. LENTI

The Book of Psalms has served as a song book for the people of God for three thousand years. When Christian liturgical forms developed in the early church, the psalter was prominent in the material used for worship. The curious thing about the evolving liturgical use of psalmody in Christian liturgy, however, is that the singing of the psalms became a function of the clergy and not of the people. This situation remained essentially unchanged until the European Reformation. Though Martin Luther and his colleagues produced a number of metrical psalm settings in German, metrical psalmody is more clearly associated with the Calvinist Reformation. John Calvin’s name will always be associated with the growth of metrical psalmody, as will the names of Clément Marot, the Catholic poet of the Geneva Psalter, and Théodore De Bèze, who completed the work on a French language metrical psalter.

The Beginnings of English Psalm Singing

Metrical psalms, however, were not confined to the French language. The development of English congregational psalm singing, though eventually very much influenced by the Geneva Psalter, had independent beginnings early in the sixteenth century. In the mid-1530s—prior to the appearance of the Book of Common Prayer and during a period corresponding to the beginnings of Clément Marot’s psalm translations in France—Miles Coverdale (1489-1569) published his Goostly psalms and spirituall songs, which contained fifteen metrical psalms. This publication had a very short existence, however, since Henry VIII turned against all Lutheran influences in England and ordered all Protestant books to be burned.

Nonetheless, additional psalm translations began to appear, most notably those by Thomas Sternhold (d. 1549), a courtier to the King. Sternhold may have been directly influenced by the work of Clément Marot, and his psalm translations, circulated in manuscript form, were reportedly sung by members of the English Court. With the death of Henry and the accession of his son, Edward VI, in 1547, nineteen of Sternhold’s psalms were finally published.7 After Sternhold’s death, an expanded edition of his psalms was published in 1549, edited by John Hopkins (d. 1570).8 Appearing in the same year as the first edition of the Book of Common Prayer, this publication contained forty-seven metrical psalms and achieved a good measure of popularity. Other editions of psalm versifications, including a complete psalter by Robert Crowley (1518?-1588),9 were published during the same period.

The growth of congregational song in England, however, was set back with the death of Edward VI and the accession of his half-sister Mary in 1553. Mary was the daughter of Henry VIII and Katherine of Aragon and had been raised as a Roman Catholic. Upon ascending to the throne of England, she set out to re-establish the rights and privileges of the Catholic Church. The Book of Common Prayer was prohibited and the Catholic Mass restored. Most of the Protestant leadership wisely fled to safer havens on the Continent, and various exiled congregations of English Protestants were established. Perhaps the most important of these was the one in Geneva which adopted a Calvinist liturgy. This ritual was published in 1556 with a revised version of the Sternhold and Hopkins Psalter.10 The revisions reflected Calvinist ideals that the integrity of the biblical text was of primary importance, poetry being only a secondary consideration. Almost half of the original Sternhold and Hopkins psalms were revised, and at least three additional editions of the Anglo-Geneva Psalter were published during the next several years.

English Metrical Psalms: The Old Version and the New

Queen Mary died in November 1558 and was succeeded by her Protestant half-sister, Elizabeth. Religious fortunes were once again reversed in England, and the exiled Protestant leadership returned. Although far from united in their vision for the church, for the most part the various English Protestant factions were influenced by Calvinist theology. For this reason English Protestants even-

Dr. Vincent A. Lenti has been a faculty member at the Eastman School of Music since 1953. He currently serves as the coordinator of primary and secondary piano studies as well as senior advisor for church music. This article first appeared in the American Organist 32:11 (November 1998) and 33:1 (January 1999), ©1998 American Guild of Organists. Reprinted by permission of the American Organist magazine. The first part of this article appeared in the August-September issue of Pastoral Music, pages 10-13; part three will appear in the December-January 2000 issue.
tually became psalm singers rather than hymn singers, and the psalter's monopoly on congregational song continued virtually unchallenged for almost two hundred years. After some controversy it was decided to adopt the modified psalm versifications contained in the Anglo-Geneva Psalter. By 1562 all 150 psalms were available in English versions, and the English metrical psalter was now complete. This version of Sternhold and Hopkins appeared in hundreds upon hundreds of editions during the next three centuries.

Despite its enduring presence, the Sternhold and Hopkins Psalter was frequently the object of criticism on the grounds that its poetic value was rather poor, however scripturally faithful it might have been. Nonetheless, its persistent use gave it a somewhat "official" status, making it difficult for other versions to present themselves as alternatives. But toward the end of the seventeenth century a rival finally emerged. It was the work of Nicholas Brady (1659-1726), who served as chaplain to King William III, and of Nahum Tate (1652-1715), who was Poet-Laureate of England at the time. Their version, bearing the title A New Version of the Psalms of David in English Metre, fitted for Publick Use, was published with royal approval in 1696. Its initial appearance was greeted with considerable criticism which necessitated substantial revision before the psalter was reissued two years later. Tate and Brady's New Version now became a serious rival to Sternhold and Hopkins, which would thereafter be known as the "Old Version." Nonetheless, Tate and Brady never supplanted Sternhold and Hopkins; the two versions somehow coexisted in the English Church, each having its adherents as well as its critics.

It is generally conceded that Nicholas Brady and Nahum Tate produced psalm versifications which were poetically superior to the "Old Version," though neither psalter contained anything which could be considered outstanding poetry. England has produced very noble poetry throughout its history, but neither the "Old Version" nor the New Version is particularly distinguished in this regard. The French-language Geneva psalters were probably far more successful from a literary point of view, perhaps due to the special talents of Clément Marot. But the process of versifying a psalm, first and foremost, involves fidelity to the biblical text; poetry is a secondary consideration.

Most of the English psalm versifications were cast in Common Meter, which alternates lines of eight and six syllables (i.e., 8.6.8.6). This is a popular English meter, dating back to the ballad form of the later Middle Ages. The normal meter of these ballads was known as a "fourteener," that is, a line of fourteen syllables usually printed in two lines of eight and six, of which the well-known carol "God Rest Ye Merry" is an example. Common Meter, therefore, was deeply rooted in the folk music tradition of the English people.

It is important to note that the "Old Version" of Sternhold and Hopkins and the New Version of Tate and Brady were only two of many metrical psalm translations which appeared in England. John Julian, in his monumental Dictionary of Hymnology, lists 326 complete and partial psalters printed in England during a period extending from 1414 to 1886.14

Other Metrical Psalmody

The English experience in developing congregational singing of the psalter was duplicated wherever Protestantism was most heavily influenced by Calvinist theology and liturgical practice. The various Reformed Churches, which shared a common Calvinist theology, adopted the psalter as their congregational songbook, and translations quickly appeared in many European countries. These versions often used and adapted the tunes of the Geneva Psalter, and translations were, for the most part, based on the French versions of Marot and DeBèze. With the obvious exception of the Bible, the metrical psalter was perhaps the most influential book of the Protestant Reformation.

In Scotland the singing of metrical psalms was the only part of worship in which the congregation participated.
Initially, inspiration for metrical psalm singing in Scotland was derived from the impact of the Geneva Psalter and from Thomas Sternhold’s psalm translations. The first complete Scottish psalter appeared in 1564, and it continued in use for about one hundred years before being replaced by a new psalter. Two hundred years later, the same psalter was still in use in Scotland.

The Dutch Church was also heavily Calvinist in thought and practice, and metrical psalms in Dutch translation began to appear in the 1530s. In 1566 two different versions of the entire psalter were published. The first was by Johannes Uitenhove, who was living in England. His collection, published in London, was used by Dutch congregations in England but was never much used in The Netherlands. The preferred Dutch psalter in The Netherlands was the work of Peter Datheen, whose translations were heavily indebted to the Geneva Psalter. Despite its admittedly poor poetic characteristics, the Datheen Psalter remained in use for a very long time before it was eventually improved upon. The Dutch were particularly attached to their psalm singing, and Dutch Bibles often contained the entire psalter, with music, following the New Testament.

The Reformed Church in Germany likewise gave a prominent place to the singing of metrical psalms. During the latter half of the sixteenth century, a large number of psalm translations appeared, with about twenty complete psalters. The most influential of these psalters was the work of Ambrosius Lobwasser (1515-1585). Despite the fact that Lobwasser was a Lutheran, not a member of the Reformed Church, his version was gradually adopted by a wide number of German Reformed Churches. He utilized the tunes of the Geneva Psalter but created four-part settings; his translations of the psalms were quite literally taken from the Marot-DeBéze version. Although an impressive number of German psalm translations continued to be published, Lobwasser’s version was not supplanted until the very end of the eighteenth century. A new version by Matthias Jorissen, published in 1798, did gradually replace Lobwasser, but it was only one of scores of German psalters produced since the Reformation.

Psalmody in America

Most of the European psalm singing traditions—English, Scottish, German, Dutch—crossed the Atlantic with the early settlers and with later immigrants to America. The Puritans at Plymouth Colony, established in 1620, brought to their new home Henry Ainsworth’s Psalter. Ainsworth had published his psalter for English Puritans who were seeking religious toleration by living abroad in The Netherlands; it was an attempt to improve on the scriptural fidelity of the Sternhold and Hopkins version. Strongly Calvinist in its outlook, the Ainsworth Psalter was highly influential in early Colonial America.

Another psalter used during the same period was by the English composer Thomas Ravenscroft. It was a four-part setting of the Sternhold and Hopkins psalm texts. A growing dissatisfaction with the imported psalm books, however, led to the publication of the famous “Bay Psalm Book” in 1640. This historic and important psalter, the first full-length book printed in the English-speaking Colonies, went through twenty-seven American editions between 1640 and 1762, but it was only part of the rich tradition of English psalm singing which was characteristic of Colonial America. Psalm singing was also brought to America by other colonists and by later immigrants. German Reformed and Dutch psalters were important parts of the religious heritage which was transported from the Old World to the New.

To be concluded.

Notes

The numbering of endnotes continues from the first part of this article.


9. Certain Psalms chosen out of the Psalter of David and drawn into English metre by Thomas Sternhold... London, c. 1547.

10. Al such Psalms of David as Thomas Sternhold... in 1549.

11. Published in 1549.

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Pastoral Music • October-November 1999
National Convention 1999:
Now Is the Acceptable Time
A Sign of Unity and an Instrument of God's Peace

BY JAN MICHAEL JONCAS

I want to speak to you this afternoon with wonder and concern about the world we inhabit. I want to speak to you about the church we both love and struggle with. And I want to speak to you from the heart about the God who empowers us to serve both world and church as agents of reconciliation.

My address has two parts, corresponding to the two phrases characterizing the church in the Second Eucharistic Prayer for Masses of Reconciliation. First I will talk about the church as a sign of unity. Then I will consider the church as an instrument of God's peace. I will conclude by inviting us to pray for ourselves, our world, and our work this week.

The Church As a Sign of Unity

There is a wonderful story that appears in volume two of the two-volume Lukian composition we call the Gospel of Luke (volume one) and the Acts of the Apostles (volume two). It recounts the first great crisis of the Jesus movement and its resolution. Scholars call this event the Council of Jerusalem and date it to the middle of the first century. I think it offers us a paradigm of the church as a sign of unity to the world.

Here is the context for that Council’s deliberations: Two distinct factions have appeared among those who have been touched by the power of Jesus’ Spirit. One, centered in Jerusalem, takes James—the so-called “brother of the Lord”—as its spokesperson. The “Capital Gang” of its day would identify it as a right-wing, conservative movement. Its members are deeply committed to the first-century Judaism that has shaped their world view, a Judaism clearly marked into various contending subgroups: the priestly aristocracy of the Sadducees, the primarily lay reform movement of the Pharisees, the quasi-monastic lifestyle of the Essenes, the radical guerrilla movement of the Zealots, the popular spirituality of the am ha-arets. Admittedly, according to this conservative reading of the Jesus event, something new has entered Judaism with the preaching and practices of Jesus of Nazareth, but the convictions and institutions of traditional Judaism are the framework into which his message is to be placed.

In contrast, another faction centered in Antioch takes Paul as its spokesperson. The “McNeill-Lehrer Report” of its era would characterize it as a left-wing, liberal movement. Its membership is increasingly Gentile rather than Jewish. Placing Jesus’ message and ministry in the context of first-century Judaism is of little consequence to this group. Rather, his impact is encouraging them to move out of traditional Jewish thought-forms and institutions to engage the cultural presuppositions of the non-Jewish world.

The crisis that the primitive Jesus movement faced arose from a practical problem. How much of the Jewish heritage must Gentile converts accept in order to be considered legitimate members of the Jesus movement? Practically speaking, this meant deciding whether or not time-hallowed Jewish customs—such as circumcision, male members, reciting the Sh’m’a Yisrael daily at dawn and dusk; observing a calendar of Sabbaths, new moons, and yearly festivals; supporting the Jerusalem Temple with tax money; and keeping a kosher kitchen—are necessary for all those who ally themselves with Jesus’ person and cause.

Although from the distance of twenty centuries the most satisfactory resolution of this crisis seems patently obvious, at the time it nearly tore the Jesus movement apart. Suspensions and recriminations marked the interactions between the two factions. James’s party, rightly attached to its rich religious heritage, considered Paul’s followers to be dangerous upstarts, distorting the message of Jesus, who, after all, was remembered as saying that his mission was only to the lost sheep of the house of Israel (Matt 15:24; see also the command to the disciples at Matt 10:6). Paul’s party, rightly committed to its missionary impulse, considered James’s followers to be obnoxious sticks-in-the-mud, distorting the message of Jesus, who, after all, came to reconcile all things under heaven and earth, making peace by the blood of his cross (Col 1:20).

You are probably asking yourselves: “What does this ancient conflict have to do with us?”

The crisis was resolved by bringing representatives of the various factions together, by forthright discussion of the issues involved, by prayer for the Spirit’s guidance, and by both factions recognizing in Peter’s leadership a position that allowed them both to flourish, faithful to their convictions while respecting those of their opponents, trusting what bound them in communion more than what separated them (Acts 15). If the Jesus movement had not forged this kind of unity in response to this first century crisis, it would be safe to say that none of us would be here today, gathered by the gospel we have received, a gospel witnessed to by the diverse writings of the Second Testament but founded in the Torah, the prophecies, and the wisdom of the First Testament.

You are probably asking yourselves: “What does this ancient conflict have to do with us, living nearly twenty centuries after its resolution?” I think it pro-
vides us with a model of what it means for the Church of Jesus Christ to be a sign of unity. The phrase the Second Testament uses to refer to this ecclesial unity is *koinonia*, usually translated into English as “fellowship” or “communion.” At its core is the notion of something held in common (e.g., the cognate *koine* as the term for “common” as opposed to “literary” Greek). But what is it that holds us together? What are the marks of our common life? How is our *koinonia* expressed?

I can easily point out two tendencies that mimic *koinonia*, but are in fact far from it. The first tendency confuses uniformity with unity. If all Christians move in lockstep, share the same formulations of belief, engage in the same moral behavior, exhibit the same taste, the world will hear a clear and consistent message: “This is what it means to be a follower of Jesus, take it or leave it.” Non-Christians will be spared confusion and Christians will be relieved of the time-consuming and energy-draining tasks of dialogue. The second tendency confuses license with unity. If all Christians simply do whatever their impulses dictate, express their faith unfettered by appeals to reason or tradition, dance to whatever drummer catches their fancy, they will constitute a rainbow coalition, a marvelous embodiment of unbridled individualism. To quote Chairman Mao: “Let a hundred flowers blossom.” “You do your thing. I’ll do mine, and—presto!—we’re bonded by a mutual commitment to self-satisfaction.

The problem with both of these approaches is that they both believe that the unity we seek is something we produce for ourselves rather than something that comes to us as sheer gift from God. “Christian totalitarians” turn into heresy-hunters whose first question when confronting a new formulation of faith is not “what do you mean?” or “is it true?” but “will you recant?” “Christian libertarians” turn into doctrinal and moral relativists, eviscerating the binding demands of a life lived faithful to the Gospel.

But the Scriptures tell us that true unity, authentic *koinonia*, is pure divine gift. We, nobly-intentioned but sin-weakened as we are, cannot sustain true communion. We can forge alliances and fortify détentes, but a unity that yokes saints and sinners, the undeserving and the worthy, the enlivened and everyone in between is something only God’s Spirit can bring about.

So what divine gift then holds us together? At core I believe it is the paradoxical gift of our creatureliness, our contingency, our finitude. We are not God, thank God. Whether we inhabit the White House or a cardboard hovel, we are born, as the Romans said, *inter urinam et fæces*, “between liquid and solid waste.” Whether we hold a Ph.D. or have yet to utter a sentence, we cannot go without oxygen for more than ten minutes, without water for more than a week, without food for more than a month without leaving this mortal life. Whether, as the pop psychology book and its spinoff series tell us, we men are from Mars and you women are from Venus, our human hearts will someday cease to beat, our breathing will shut down, and we will enter into the great silence. What binds us together is that we are not God. With the slightest amount of reflection and good will, we can acknowledge that fact and learn to embrace our contingent place in the scheme of things. The unfolding of the universe does not ultimately depend upon us, although admittedly our choices have much to do with its future, whether we align ourselves with or oppose the divine initiative.

It is difficult for many of us to maintain any balance in claiming the mystery of human being in the world. Sometimes, filled with overweening pride, we act as though the universe revolves around us, forgetting that we did not bring ourselves into being and that we cannot sustain our being without help from the entire web of life and its divine Source. Sometimes, confronted with the death of our ideals, with our own complicity with evil, with our own internally and externally imposed frustrations, and with the social and biological determinisms that constrict our action, we reduce ourselves to sub-persons, mere cogs in the universe’s machinery, as though if we cannot be God we would rather be beasts. But as Nicholas Lash so beautifully puts it:

> [T]o accept the Christian view of things, and to accept all things as made by God, *ex nihilo*, is to accept contingency: to acknowledge the absolute dependence of all worlds on God. And this we find it difficult to do, for we are frightened of the dark and nervous of dependence. Such fears are by no means unfounded and, lacking the resources to dispel them, we oscillate between Promethean ambition and nihilist despair. . . . The only school in which to learn the acceptance of contingency would be one in which we learned, not merely that God makes the world *ex nihilo*, but that the “nothing” out of which he makes it is the non-necessity, . . .
the gratuity of love, and in which moreover, we also learned that what he makes, in love, is harmony and friendship, homecoming and peace . . . It is, in other words, only within the pattern provided by the [Christian] creed . . . that we discover, not only that God makes the world, but that God makes the world parentally, and that the world God makes parentally is the temple of his peace.

The Church As an Instrument of God’s Peace

This leads us to our second topic: the church as an instrument of God’s peace. Once again we turn to the Scriptures for guidance. The First Testament offers us the Hebrew term shalom to designate the biblical understanding of peace. In some ways it is easier to say what shalom does not mean than what it does mean. Shalom is not the mere absence of destructive conflict; no Hebrew speaker would term the present situation in the Middle East, Kosovo, or Northern Ireland shalom even though massive overt acts of violence are not part and parcel of daily life in those troubled areas. Shalom is not a private possession, a sense of personal well-being and serenity carefully guarded in some gated community while the rest of humanity spirals into destruction and despair. Shalom is not settling for the scraps of life, a fatalistic resignation to making the best of a lousy deal.

Rather shalom is life lived to the full, life lived in right relationship with God, self, others, and the non-human world; shalom is more being rather than simply well being; shalom is reconciliation’s goal and outcome. The shocking thing about the Christian gospel is that shalom is found, not in allegiance to precise doctrinal formulae, not in punctilious observance of moral rules, not in raptures of aesthetic appreciation, but in a person: Jesus of Nazareth. His preaching announces a kingdom of shalom, not as some pie-in-the-sky-by-and-by reward for putting up with suffering in this vale of tears, but as actualized in the here-and-now by friendship with him and therefore friendship with all those he calls friend. His teaching outlines a way of shalom, not as external constraints on our freedom, but as the distilled wisdom that shows us how to make the journey from selfishness to self-donation. His healings manifest shalom, not only that the blind see, the lame walk, the dead are resuscitated, but that those excluded from full human participation in life by
with our pogroms and Crusades and inquisitions, our self-righteous rectitude rather than our inviting glance, our personal and corporate flights from responsibility. Here again we enter the realm of mystery, recognizing that instruments both facilitate and frustrate the intent of the user (just ask any French horn player!).

I can offer one experience to which the Church has clung for twenty centuries and, I suspect, will cling to for at least the next twenty if God grants it time: the experience of eucharist as the instrument of God’s peace. Day after day, week after week, Christians have returned to a simple meal of bread and wine in which they find communion in God’s peace, koinonia in shalom. At the Lord’s table Christians discover their contingency, their need to be nourished and nurtured; they discover a God of unfailing bounty who spreads the table before them just as they are—wary, worn, and sad; rested, refreshed, and glad—a God who offers fellowship to the outcast at the price of becoming an outcast. At the Lord’s table Christians discover their union with one another because of their prior union with Christ: in the end it is not we who choose him, but he who chooses us, this first-century Jew who died as a man and rose as a people, this past hero, present presence, and future promise. At the Lord’s table Christians learn the secret of a human life worth living. We learn it from the mute witness of bread and wine: the bread that powerlessly suffers violence as its grains are crushed, purified, mixed, fired, torn, and consumed so that other beings might have life; the wine that powerlessly undergoes destruction as its grapes are plucked, skinned, mashed, fermented, poured out, and drunk so that other beings might know joy.

Now Is the Acceptable Time

So I come before you today with a simple message: The Abba-God has reconciled all things to Godself in the person of Christ Jesus and his Spirit; the Abba-God empowers us in turn to be recipients and agents of that reconciliation. Echoing the Jewish proverb and the writings of St. Paul, I say: “If not now, then when? If not us, then who?” “Now is the acceptable time, now is the day of salvation.” Now the Abba-God loves a universe into being and lures it into more being. Now Jesus the Christ calls humans friends and hands on to his followers what the Abba-God entrusts to him. Now the Spirit, as it did at Jerusalem, and at Nicaea, and at Constantinople, and at Trent, and in recent memory at the Vatican, breathes where it will, inviting us to recognize a human unity deeper than our human schemes and to taste a peace that passes understanding.

Now, as the church bids us in her liturgy, let us pray:

Father, all-powerful and ever-living God, we praise and thank you through Jesus Christ our Lord for your presence and action in the world.

In the midst of conflict and division we know it is you who turn our minds to thoughts of peace.

Your Spirit changes our hearts: enemies begin to speak to one another, those who were estranged join hands in friendship, and nations seek the way of peace together.

Your Spirit is at work when understanding puts an end to strife, when hatred is quenched by mercy, and vengeance gives way to forgiveness.

For this we should never cease to praise and thank you.

We join with all the choirs of heaven as they sing forever to your glory.

And let the Church say: “Amen.”

Notes

1. Mao Tse-Tung (1893-1976), in a speech at Beijing on February 27, 1957, invited an opening in the strict control of the Communist Party over Chinese culture: “Let a hundred flowers blossom and a hundred schools of thought contend is the policy for promoting progress in the arts and the sciences and a flourishing socialist culture in our land.” This quotation became one of the most famous passages in the “little red book,” Quotations of Chairman Mao (1966).

Why Ignorance of the Bible Makes Good Liturgical Observance Impossible

BY GERARD S. SLOYAN

When Adlai Stevenson of Illinois ran for the presidency—twice—and was defeated by Dwight Eisenhower—twice—he observed in his public statement the morning after his second defeat that the Valley of Achor was a door of hope. The newspeople went scurrying all that day to find out what he was talking about. The next day someone found the phrase in the Book of Hosea (at 2:15a—in the NAB, 2:17). It had special meaning for the Democratic contender because he knew the story in the Book of Joshua (7:25f.) of the stoning to death of Achan in the Valley of Achor. Stevenson was hinting an acknowledgment that he was politically dead but announcing his intention to live in hope.

On the day after President Lincoln’s assassination—so Carl Sandburg reported in his four-volume The War Years—a senator rose on the Senate floor and began to speak: “Let all the inhabitants of the land tremble [Joel 2:2]. A day of darkness and of gloom, a day of clouds and thick darkness [covers the people]... the Lord is a desolate wilderness [vv. 2f.]. Yet the republic lives!” Can you imagine a quotation from the prophet Joel invoked on today’s Senate floor to describe a national tragedy?

Just over thirty years ago (in 1976), a University of Chicago professor emeritus better known as a novelist—Saul Bellow—won the Nobel Prize for literature. In his formal speech of acceptance, he said: “I am reminded today of a word that says, ‘Woe to you when all men shall speak well of you [I mean their fathers to the false prophets]!”’ (Luke 6:26). Not many Jews would dare to quote Jesus in public, but Bellow knew how apt the saying is for those who are heaped with public praise. Such accolades, he was reminding himself and his hearers, may be unearned and hence deceptive, so beware!

It is a commonplace to say that the people of this country do not know the Bible the way they used to, not even Protestants who for long years could honestly claim that they knew their Bible, at least in the familiar “King James” translation (the Authorized Version). One modern exception to this observation is the large body of evangelical Christians, Pentecostals and others, who are as strongly wedded to their Bibles as Methodists and Disciples of Christ once were on the American frontier, as were Mrs. Mary Baker Eddy in Lynn, Massachusetts, and the Congregationalists of western New York.

You know exactly what I am talking about if you ride on subways, trolley cars, or buses: well-worn Bibles in the hands of men and women of all ages, sometimes (depending on your part of the country) of European descent but more often not, devouring the written word of God.

Praying in a Foreign Language

My topic is a matter of great importance, not only to persons like music ministers or those who serve some other aspect of the Church’s public prayer but, equally important, to all who assemble weekly for the praise of God in the Catholic or in any closely related communion. The matter is this: Congregations, presiders, preachers, and all who labor to make the people’s participation in the holy mysteries a reality do not know the
text of the Bible intimately, but they should. Until they do, they will be praying, proclaiming, and singing to people incapable of understanding a syllable.\footnote{For the language of Catholic worship West and East, as of Eastern Orthodox worship from which the latter derives directly, is the language of the Bible.} I do not suppose that Catholics or Eastern Orthodox Christians will ever know the Bible as some Protestants do, nor do I wish it, word-for-word as printed in a book. Our tradition on the Bible long preceded the invention of printing. We come by our Bible knowledge by another route and are fated to continue doing so—as a whole Church, that is. The route I speak of is its incorporation into worship forms, the holy liturgy. The literate, especially the leaders in formal worship, must read, study, and meditate on these inspired books but, in the meantime, most Catholics will pray the Bible in the liturgy as they are to know it at all.

The Book of the Church

The Bible is the “Book of the Church.” The earliest believers in Jesus Christ crucified and risen already possessed the Scriptures of their people: the five Books of Moses, the books of the prophets, and the psalms—with certain other scrolls in Jesus’ day like the Song of Songs, Job, and Qoheleth struggling for equal recognition. In the first hundred years of the new Way, some among the believers—like a Paul or a John of Patmos, a Luke or a Matthew—scrutinized their holy books intensely in order to find there what God had done over long ages to prepare the people of his special love for Jesus who, when he came, would be for them Messiah of Israel and Lord of the Church. That was their belief in him, and he it was whom they found when they carried on the search.

These commentaries on the Hebrew Bible (in Greek translation), which featured the fulfillment of prophecy, they wrote up in the form of gospel narratives, correspondence among the churches, and expository treatises like Hebrews and Revelation. That process of writing this collection of commentaries, which we have come to call the New Testament, was spread over seventy-five years. It was another hundred years before the one Church would determine, by a consensus of the churches, which of its writings were being read publicly on a par with the biblical writings—in other words, what its canon of Scripture would be, “canon” meaning a norm or standard against which to test the already known apostolic faith.

The Jews of Palestine in Jesus’ day normally did not know the Hebrew language in which the Bible was written. It was at that time a dying or dead language. Learned teachers, therefore, produced paraphrased translations in the living language (Aramaic) called targums. These were moderate homiletic expansions of the Hebrew text. The earliest believers in Jesus were Palestinian Jews who had as their Scriptures the Hebrew originals, with parts of Daniel and Esther in Aramaic. At the same time, the Christian Jews outside the heartland knew the Bible in Greek through a translation that had been done over the course of three centuries. It derived from a slightly different Hebrew version, since the text of the Bible was very much in flux before it was fixed by the Rabbis. The Jews who wrote the New Testament books were all native Greek speakers, so it was this translation of the Bible of the Jews that they quoted, often from memory, although some like St. Paul showed a familiarity with the Hebrew text.

Meanwhile, the Rabbis in the land of Israel, probably as late as 200, made a determination as to which scrolls “soiled the hands.” They meant by that the scrolls which were so holy that they affected a person merely by physical touch. The collection of scrolls so identified became the Jewish canon of the Bible—by usage, not by definition. The Rabbis reckoned their Scriptures to be in twenty-two books, the number of letters in the Hebrew alphabet.\footnote{Most Catholics will pray the Bible in the liturgy if they are to know it at all.}

The Christians, meanwhile, who had multiplied remarkably in the Mediterranean basin and eastward deep into Syria, continued to view as their inspired Scriptures the collection in Greek translation that they had from apostolic times, including the six books that the Rabbis of Palestine had determined to omit.\footnote{While all this was going on, the first and second century Christians who were a mixture of ethnic Jews and non-Jews did not wait for the compilation of the holy books of Israel to be completed to discover what to believe. They knew, and the faith that they knew and were living daily some of them consigned to writing. This collection was called (much later) the “New” Testament. Similarly, these early Christians were not in a quandary as to how to worship.} We would dearly love to know how they prayed to God while eating the body and blood of the Lord, made present by the Spirit’s power. Being people of the Middle East, they would have prayed at length, surely not confining their prayer to the words of Jesus at the Last Supper. They may not even, at first, have repeated those words, as the Didache (Teaching of the Twelve Apostles) and some Syrian liturgies tell us. Rather, they might have used a faith-filled interweaving of biblically grounded phrases like “the holy vine of David” and “the fragments once scattered on the hills,” then spoken of the sure effects of the meal which were the knowledge, faith, and immortality revealed by God’s servant, Jesus. They could have ended with a peremptory challenge to him to appear swiftly: “Maran atha!” (“Our Lord, come!”)

We know from St. Justin that, by the year 150 in Rome, the custom at gatherings on the first day of the week was to hear long readings from the prophets or the “memoirs of the apostles,” followed by an extemporaneous prayer of thanks given by the one standing before the assembly as leader. It was not until 215 or so that we have, likewise from Rome, the full text of the rites by which they baptized adults and ordained clergy and celebrated the eucharist.\footnote{I have not yet said why it is important for all Catholics—and all pastoral musicians in particular—to come abreast of our biblical heritage. Let me try.}

Family History

The Bible is our family history. Our life story, our roots are there. We need to know where we came from. I do not mean where we came from ethnically
but religiously, as a believing people. Abraham is our father in faith and Sarah is our mother. Isaac and Rebekah, Jacob and Rachel are our forebears: from the latter pair came Joseph and Benjamin, but only after ten other sons had been born to Jacob’s wives and their slave girls. We need to know their story because it is our story.

Joseph had an Egyptian wife, Asenath. Amram and Joachabed were the parents of Aaron, Moses, and Miriam; and Moses married Zipporah, a Midianite. Someone, it seems, is always marrying out of the family or marrying in. Samuel is in this family of ours, a splendid priest and judge, but Hophni and Phinehas are also in the clan, the sons of Eli, and the sons were a bad lot. (You can choose your friends, but you can’t choose your relations!) Joseph was a role model in every way; Moses, too, but not so Aaron, who yielded to a popular outcry over which god it was that had led the people out of Egypt. When Moses came upon the golden calf, in his wrath he smashed the two tablets of stone on the base of the mountain.

The conquest of Canaan was a bloody affair and no “liturgical movement.” It took centuries, and it was never quite complete. Neither did the Israelites obey the strong command of the one God to live at peace with their Canaanite neighbors whose land they had occupied.

The rule of the judges was a chaotic time. There were not many Samuels among the judges, although it was Samuel who gave the people Saul for a king, and Saul proved to be psychotic. David was a winner in battle who finally put down the Philistine threat, but his flawed character you well remember—Bathsheba and all that. The fruit of his sin was stillborn, but Solomon came safely next from Bathsheba’s womb. He succeeded to his father’s throne (but not immediately), and, when he did, he swiftly dispatched all his father’s enemies. King Solomon was highly intelligent and politically astute, and this gave him a reputation for wisdom—which is quite a different thing from being merely clever. He got the magnificent Temple built in Jerusalem but proved to be the victim of his own lecherous and grandiose conduct.

As in the time before David, so after Solomon and the division of the kingdom: Israel poor and defeated kept its integrity; Israel briefly rich and powerful, whether in the northern kingdom of Israel or in the southern kingdom of...
Judah, did not. And then there came, to trample over this neck of land that joins Asia to Africa, first Assyria and, two centuries later, Chaldea—both empires carting off in exile the best and the brightest. The fifty years that made up that second period of exile was very important for our history as a people, for it was then that the learned exiles consolidated the court chronicles and other writings and composed fresh texts—the whole Book of Ezekiel, for example, and much of Jeremiah. And when the people of Judah were released from exile by Cyrus the Mede, King of Persia, the prophet known as Second Isaiah called him God’s messiah, an anointed king (Isa 45:1).

Songs of the Temple

While Solomon’s Temple stood, some wonderful songs were written for the sacrificial worship that went on there. David, the lutanist, might have written some of them for a Temple that he never lived to see. In any case, the sweet singers of Israel viewed him as their patron and made the whole collection, composed over many decades, bear his name. There are psalms of praise in the collection, psalms of discouragement, of anger at God, of revenge, of anguish, of petition.

A church musician needs to know the texts of this collection extremely well, if only to decide if the verse chosen as the antiphon to the meditative response to the first reading conveys the tenor of the whole psalm. If it does not, the musician needs to know how to choose a better one. The antiphon, after all, is the people’s prayer. What it says can linger long in haunting melody; the words should do the same. Most of the texts chosen as antiphons in the Lectionary are texts of praise, and that is all right, as far as it goes. Praise of God is an important aspect of liturgical prayer. But some among us pray the “divine office” in full or shortened form, and so do some members of our congregations. Especially those who pray the liturgy of the hours know how much more is going on in that book of songs called the psalter than the Mass liturgy conveys. If you are trying to encourage daily prayer in community in parishes, you need to know the full range of sentiments expressed by the psalms, whether to teach others or to be at ease in the psalter yourself. Every conceivable state of the religious mind is expressed there.

The place to find that full range of emotion is in the Order of Christian Funerals, where it says (Part III, Section 16, “Antiphons and Psalms”): “The following psalms with their antiphons may be chosen for use in various places within the rite” (#347). Then it gives Psalms 25, 25, 52, 51, 59, and a dozen others, including the lengthiest, Psalm 119.

One personal introduction to the psalter that I well remember was praying Psalm 130 all through November in a high school class (the De Profundis, Psalm 129 in the Vulgate translation). Undoubtedly our homeroom teacher, a Sister of Mercy, knew it from the Little Office of the Blessed Virgin Mary and had been told that it eminently befit being prayed in the “month of the dead.” I literally didn’t know what to make of this text or its use as prayer. “Out of the depths I have cried to thee, O LORD; O LORD, hear my voice.” What depths, I wondered. Did this mean purgatory? “If thou, O LORD, wilt mark iniquities,” we prayed, “LORD, who shall stand it?” That didn’t make any sense to me in my know-it-all youth. “By reason of thy law, I have

Someone needs to explain these matters to people even today, when Catholics increasingly sing the texts of the psalms.

waited for thee, O LORD.” Waited for what? And why was the law a good reason for waiting? Someone needs to explain these matters to people even today, when Catholics increasingly sing the texts of the psalms.

In today’s translations many psalms are shot through with phrases as puzzling to the modern ear as those in the Douai-Rheims version. Anyone who presumes to teach psalmody to others likes choirs and scholars and to lead congregations, whether in song or rote recitation, has an obligation to plumb the meaning of these poems so as to give their meaning to singers and congregations. People seldom found in church, such as those who attend christenings, weddings, and funerals, cannot be expected to do anything about a sheet of paper handed to them at the door, complete with musical notation, unless they are treated to a little good teaching. That teaching should include the meaning of the ancient poetry, not just the melodies. Such “visitors” may not join in the song if they are not regular worshipers, but they will welcome the effort on their behalf to remove the mystification—yes, even at a funeral.

A Practical Example . . . or Two

Let me give a practical example. I turn to the texts for the Twenty-Fifth Sunday in Ordinary Time in Year A; it fell on September 19 this year. The gospel lection is from Matthew, in whose company we have been since June 13, in a passage that straddles chapters nine and ten. On this occasion Jesus tells the story of the laborers for hire by the day in the pruning of grapevines and the picking of grapes to convey, as he puts it, that to which the reign or rule of God may be likened. Only Matthew has this story. You know it well. It is about the lifetime observants of the oral and written Law and the latecomers, Jesus’ friends the streetwalkers and tax gougers who accept his teaching. Early or late, it is all the same to Jesus’ Father, who in perfect justice—God’s justice—will know who deserves what.

The first lection for this Sunday is that passage from the end of Second Isaiah, chapter 55, that immediately precedes the one chosen for the Fifteenth Sunday, the day before the Pittsburgh Convention. It is pitifully short, like too many of the first and second readings in the Lectionary. The reason for its selection is pretty clear. It starts off speaking of scoundrels and others of evil life (which none of the farm workers described by Jesus presumably were) and immediately says that God’s mercy is available to all. Then the reason for the choice of the passage as a prefigurement of the gospel occurs:

For my thoughts are not your thoughts, nor are your ways my ways, says the LORD. As high as the heavens are above the earth, so high are my ways above your ways, and my thoughts above your thoughts.

Ha! There we have it. God’s justice, Jesus’ bookkeeping, is nothing like human reckoning. It is lunar miles above our human standards of justice. God’s mercy makes a mockery of all our record keeping, our careful arithmetic.

Portions of Psalm 145 have been thought, by the compilers of the Lectionary, a fitting response to that brief Isaiah passage. From the first couplet of

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verses: "The grandeur of God is beyond our understanding" (v. 3b). And from the second: "The Lord is gracious and merciful, slow to anger and abounding in love." The antiphon is taken from the second verse in that third couplet—"You, Lord, are near to all who call upon you"—though it turns that second-person address to God into the third person. What can be done to keep that antiphon's repetition from becoming banal, to fix the statement in memory as a conviction and not only an attractive melody that the people master by the third time through it? It must be isolated. A choir or schola, perhaps solo voices or three of them, rendering it successively, will do it, so that when the full choir takes the psalm verses from the top, the whole church has had a chance to ponder the nearness of God who waits to be called on.

Well, yes and no to that proposal.

Take another Sunday, this time more briefly: the next Sunday, the Twenty-Sixth in Ordinary Time (by coincidence on September 26 this year). The gospel lection, from Matthew 21:28-32, begins with Jesus' marvelously succinct tale about a father and two sons, the refusenik who then reversed himself and went to work and the "yes man" whose conduct was one big no. Jesus—or Matthew—left the hearers in no doubt as to his point. He spelled it out: The religious types heard John the Baptist's preaching and did nothing about it; the tax-gatherers and prostitutes decided to straighten up and fly right.

It is Ezekiel this time who provides some preparation for that brief parable and its meaning. He counters the charge that the Lord's way is unfair by a wordy comparison—nothing like Jesus' brief story that makes its point in eight lines in English, five in Greek—saying that a good man who turns bad and a bad man who turns good will both be judged justly. You are, in other words, responsible for your own fate.

With that rather grim message ringing in people's ears—if the reader was clever enough to convey the stark comparison by using the human voice as an instrument—the congregation, after a long pause to take in what they have heard, is asked to respond with six verses from Psalm 25. The proposed antiphon

J. Michael Thompson directs "Light from the East."
is "Remember your mercies, O Lord." Well, yes and no to that proposal. It is the first half of verse six: "Remember your compassion and your love, O Lord, for they are ages old." That is a splendid thing to remind God of but scarcely a fitting mantra for the people in response to what they have just heard. Ezekiel had said rather harshly that people will be judged by their final choice in life, whether of good or evil. Jesus in the gospel will say pretty much the same thing about his contemporaries. How about this antiphon, from verse eight of the psalm, as a better choice: "Good and upright is the Lord, who shows sinners the way"? That really is what Ezekiel wants to get across, and it does at the same time speak praise to God.

I am not proposing an impossible task to choirs or to the many cantors among the NPM membership who are operating strictly on your own, sometimes a cappella. I am proposing a simple one: Study out the gospel in a group (or alone), then the first reading to solve the question of the "fit" between the two texts. (Why was this First Testament reading chosen as a type or figure of the gospel passage?) Then teach antiphon and psalm in such a way that the people know where to put the emphasis in their song and why.

The great problem for Catholic congregants in all matters of the Bible is, "Why are you reading these three passages to us?" and a close second is, "You gave us an attractive melody to sing, but why those words?" More basically, in regard to the psalm, people are likely to comment that they couldn’t understand the cantor’s words or the choir’s. "I couldn’t get them," some will always be able to say, "and I was listening very carefully. Good music. Bad diction."

Standing with Stephen

We did not get much beyond Solomon’s Temple in tracking the story of our life as children of Abraham, our father in faith. That is as far as St. Luke (in the Book of Acts) let Stephen get in his summary of biblical history before the stones began to fly. Luke stopped there because he wished to indicate that Jesus’ followers were convinced that Temple worship was over, fulfilled in the body of the risen Christ and now carried on in a community built of living stones. "The Most High does not dwell in houses made by human hands ..." Luke wrote. "What kind of house can you build for me?", says the Lord, ‘or what is to be my resting place?’" (Acts 7:48). Luke had earlier written that Jesus had no tomb venerated as his resting place (2:29-31). The First Letter of Peter puts the point this way: "Come to him, a living stone rejected by men but chosen and precious in the sight of God, and, like living stones, let yourself be built into a spiritual house to be a holy priesthood to offer spiritual sacrifices acceptable to God through Jesus Christ" (1 Pet 2:4-5). From there, that treatise goes on to sustain the stone figure through a series of three quotations: "Behold, I am laying a stone in Zion, a cornerstone, chosen and precious, and whoever believes in it shall not be put to shame" (Isaiah 28:16). Next comes a warning to those who are without faith in Jesus Christ: "The stone that the builders rejected has become the cornerstone." In Psalm 118:22 that text is describing tiny Israel, dismissed by the great empires that hemmed it in as being of no consequence; but that is not what 1 Peter understands by it. No, Jesus is that rejected cornerstone. The third and last quotation is: "A stone that will make people stumble and a rock that will make them fall," again from Isaiah but in a different place (8:14) and with a quite different meaning. There is to be found a daring figure of speech. The Lo, the God of Israel, is called a rock of offense, a trap, a snare of whom Jerusalem should stand in dread because its inhabitants wish to make an unholy and frustrating political alliance.

You see what is going on here; it happens throughout the New Testament. Every step, every passage, at times even a simple word or phrase, is given a Jesus meaning. Did the Holy Spirit intend that meaning? Don’t ask: That is not the way biblical interpretation worked for the ancients, either later writers interpreting earlier writings among the sacred scrolls, or the Rabbis quoting Scripture in the Mishnah and Talmud, or the New Testament writers mining the First Testament texts for meaning. In that last-named case, the earliest Christians knew in faith that all of Israel’s history culminated in Jesus Christ. Consequently, he was to be found on every page of every biblical book. That is why all the heroes of Israel’s past were seen as types or figures of Christ: Adam, Abraham, Melchizedek, Isaac, Joseph, Moses, Aaron, David, Jeremiah, Josiah, and Hezekiah—the latter two being Judah’s only good kings. Jesus’ mother Mary was typified by Eva, Miriam (after whom she is named), Esther, Judith, and, above all, Hannah, whose song Mary’s Magnificat so much resembles. The whole New Testament, in fact, is a book of typologies. That is why St. Jerome could say, "Ignorance of the Bible [meaning its Jewish Scriptures] is ignorance of Christ." And Augustine could comment, "In the Old Testament the New is concealed; in the New the Old is revealed."

A Mosaic of Texts

It is no wonder that, when the Christians of whom we have any record composed their early worship formulas, they made a mosaic of biblical texts. The psalms were chosen for their Christ significance, similarly the Old Testament references that were incorporated into early eucharistic prayers—more often in the Greek, Syriac, Armenian, and Coptic liturgies than in the more sober and succinct Roman texts—and into the rites of baptism and the laying on of hands.

An unfortunate effect of this Christ-centered tendency was to look upon God’s dealings with Israel, the tender concern God showed for the Jewish people throughout, as something that came to an end with the spread of the Gospel. It had an even more dangerous result—not only a setting at naught of Israel’s story as having any important meaning in and of itself but even a con-

This has made of Christianity itself something profoundly anti-Jewish.

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God had raised up from the dead and who had ascended to that God in glory, what was the absurdity, the contradiction, in that group’s seeing all that had gone before in this people’s history as culminating in him? That was the faith of our family forebears; it has been the faith ever since and is our faith today.

The typological principle, then, is not only at work in the polarity of the first and third readings to prepare for the eucharistic meal—the “prophets” and the “apostles,” St. Justin termed them early in our history—but in many of the texts that we pray, proclaim, and sing. It was at one time far more evident, in the so-called “Tridentine” ordo missae, when introit, offertorium, and communio were sung; stretches of longer processional songs, to be sure, but there for study by those who knew Latin, for exposition by learned preachers, and for missal users the world over—that happy elite of the 1920s through the ’60s. Those brief texts are still printed in the Sacramentary for any perceptive homilist to make capital of.

We have done something about those processional chants to try to retain their spirit. The good news is that churches now resound with the people’s song on those three occasions; the bad news is that some poets and singers have made common cause with publishers of hymnals. To give an example, let me mention all the “let us build the kingdom of God” lyrics or those that assume that it is already here. Those are views of God’s reign quite different from that of Jesus, who always spoke of it as something that God will bring upon us in the future. If the kingdom has come, as some hymn texts intimate or say, Jesus’ prayer of petition “thy kingdom come” would be quite needless. In his short tale of the sower and his wasted seed, indeed in all of his parables, the stress is on the reign that is to be. That reign was inept in Jesus’ coming, and the church is its harbinger, but the church is not the kingdom. Study the parables!

Not Too Great a Burden

I hope I have not laid a burden on any pastoral musician that she/he is unable to bear. You are so busy making a joyful noise unto the Lord, both during the rites themselves and in preparation for them, that you may think, “I do not have time at this stage in my life to explore the wonderful library we call the Bible.” I grant you that demurrer without argu-
Here is something you do have time for: a marker in your Bible moving determinedly forward in one book, even if it is done in the sleepy time just before bed. If you are working your way through a New Testament book, look up some of the cross-references to the First Testament. The New American Bible’s 1987 version is especially good for that; so are its footnotes and its introductions. One other important thing to do, as a community of song or instrumentalists, is to do some modest study of the biblical texts, or references to them in motets or hymns, at every weekly practice. You may need a “designated expositor” for that: one of your number who has time and a taste for such study. That person need not consult any other books, just probe deeply one liturgical text for the upcoming Sunday. There is really no need to go further than the Bible, preferably an edition that has the editorial help I just mentioned.

My last thought is this. In inviting me to be your guest at this Convention some nine or ten months ago, Father Virgil Funk proposed a topic something like “the biblical movement in relation to the liturgical movement.” There would not, alas, have been much to say. Catholic reading and study of the Bible in this century has been a quite wonderful sign of the Church’s vigor. After 1900 it was largely apologetic—“proving” against a rationalist mentality that we did not believe absurd things. Before and after World War I, our learned folk in Europe—and, as World War II came on, their opposite numbers in the two Americas—took their cue from the Protestant scholars who blazed a trail. They studied the Scriptures in their histories: the history of the Hebrew and Greek texts we now have; what tales in Genesis, Exodus, Joshua, and Judges might have been circulating in the Middle East before the Jews gave them a “God of Israel” meaning; which psalms were written before the Exile and which after; how many passages there are in near identical wording in Luke and Matthew and whether they represent a collection of Jesus’ sayings on which both drew; whether John had available to him a myth of a redeemer come down from heaven and returned to it that served as the “charcoal sketch” of his prologue; and so on.

These are all historical questions. We speak also of the “critical method” of biblical study, meaning passing correct judgments, as we hope, on what each biblical book and passage meant to the one who finally framed it. Alas, the texts of Christian worship were built up innocent of most of that information. Its composers, however, know this much: that the Bible was basically a book of poetry, imagery, symbol, not history. And these verbal symbols they put in a relation guided by faith. We await the Catholics, learned in biblical questions, who will turn to our question: How does the liturgy employ the Bible? There may be a dozen of such Catholics among us. I think I know them all by name. May their tribe increase.

Notes

1. A simple test: Who asked the woman of Ain Dor to summon up from the grave whose spirit to ask him what question? Or, more simply, does the Bible encourage communication with the dead or discourage it, and what story in the Bible puts the matter beyond all doubt?

2. Her reading of the Bible led her to found the Christian Science movement in 1879.

3. Their reading of the Bible spawned the Seventh-day Adventists (William Miller, 1782-1849, focused on the Books of Daniel and Revelation when he began preaching in upstate New York); the Latter-day Saints (Joseph Smith, Jr., experienced his revelation of the Book of Mormon in Fayette, NY, in 1830), and the deviant phenomenon known as spiritualism (with its source in reported revelations to the Fox sisters at Hydesville and Rochester, NY, in 1848).

4. Though in its original context the reference in the following quotation is to the use of English as the language of worship instead of Latin, it is interesting in the context of this article to reflect on the twenty-fourth of the Anglican Articles of Religion (1562), which asserts that “it is a thing plainly repugnant to the Word of God, and the custom of the Primitive Church, to have public Prayer in the Church, or to minister the Sacraments, in a tongue not understood of the people.”

5. Any Jewish or Protestant Bible will show thirty-nine books in the Hebrew Bible, but to the five Books of Moses were added the thirteen books of the “earlier” and “later” prophets and four books of “writings.” The Jews made this decision to omit certain texts probably because they thought—erroneously—that they were not originally written in Hebrew. In fact, only the books of Wisdom and 2 Maccabees, which are found in Catholic and Orthodox Bibles, are assuredly Greek originals—Hellenist-tinged, to be sure, but thoroughly Jewish.

6. Some of us know this material well. I propose that those who don’t get hold of a collection with the poetic title The Sprighttime of the Liturgy (Collegeville, MN: The Liturgical Press). It is a compilation of the earliest liturgical texts put together some years ago by Lucien Deiss, a French Holy Ghost Father and seminary teacher of the Bible whose hymns, words, and music many of us have sung. The Bible never used this title to describe the hoped-for future deliverer or savior; it remained for believers in the risen Christ to do that, taking their cue from certain apocalyptic writings never incorporated into the Bible. Perhaps Jesus was being hailed by that title in his lifetime as the gospels suggest.

7. Though provided with an introduction and a conclusion to make it look like a letter, 1 Peter is more of a treatise; it may have been an early baptismal homily. St. Peter is made to be its author, but it is the thought of St. Paul who is whole and entire. This assigned authorship was probably done to make the text acceptable in Christian Jewish circles where Paul had a bad name. 
Music That Reconciles

BY EDWARD FOLEY, C.A.P.U.C.H.I.N.

To consider music as a medium for reconciliation is to begin with the obvious. That means, first of all, the text—but text wed to tune, which enables us to admit, remember, and embrace that God is God, and we are not; that God is holy, and we are sinners; that God is the source of all mercy, and we are in need of this infinite source of healing. This is why we sing: Kyrie.

Processing toward Transformation

Music, as we explore it here, needs to be respected as a mystagogical experience. That is, it enacts what it promises in the pursuit of a union, a symbol of ritual harmony; rhythmic coordination as a model of our common procession together into the liturgical holy of holies; instruments, voices, text, and tune fashioned into una voce dicentes—a single voice of praise, hope, and intercession.

Yet it is not only harmony and tonal stasis that our musical mystagogy evokes. It is also transformation from solo voice to communal song; from personal reverie to communion with the music of the spheres; from presumption of the well known to encounters with the unexpected, the unimagined, even the unwelcome in tone, text, and timbre. And so we sing as we journey from a confrontation with the dissonance of our own lives to a resolution in Trinitarian harmony.

Living in the Tension

As admitted at the outset, this is the most obvious, the most apparent sense of music as a medium for reconciliation, where text and tune underscore hope for mercy or where images of the crucified summon relatively predictable responses from ourselves and our assemblies.

But, it must be acknowledged, there is a broader image of reconciliation: not as a vehicle for bartering with God, not as an instrument for peace, a civilized cover for revenge, or a hasty resolution to the problematic. Rather, reconciliation in this broader sense means living in the midst of the tensions of the world, of our lives, our relationships, our church, and there finding life. This is reconciliation not as resolution but reconciliation as spirituality; one that in every mode, including the musical, eschews the easy resolution, the facile harmony, the cute text.

Music that engages this broader spirit of reconciliation allows, even invites, melodic angularity, textural density, and harmonic intrigue. This is music like a Tavener Alleluia accompanying the body of a dead princess borne from Westminster Abbey, or a Requiem, that sings of “passing bells for those who die as cattle,” or the turgid words from a contemporary poet, wed to a collaborator’s tune, which beg for release from the grip of Evil: “Silence! Frenzied, unclean spirit.”

Let it be clear, however, that no one sound, no one text, no one musical style is marked as so angular, dense, or intriguing for all people. For some, the “shocking sound” is a guitar chord that gently reverberates where the majesty of a Flentrop organ is expected. For others, textual density is experienced in the uneven line of a hymn that does not rhyme or fall into the expected rhythms of childhood verse. For still others, musical intrigue arises when two-handed, diapason accompaniment is silenced, and monophony in its vocal purity, with maybe just the hint of finger cymbals, gives new freshness to a text.

Our cultural, economic, linguistic, ecclesial, and social settings largely dictate our tastes in such matters. Yet, because of that, maybe the goal of this exploration of musical mystagogy—of liturgical song and sound as analogy for a spirituality of reconciliation—is the discovery of a spirituality of respect and openness to God’s self-communication through people and places and situations and music that we would never expect. Maybe a consideration of musical mystagogy as paradigm for the spiritual journey and as accompaniment to the pilgrimage we call liturgy is a willingness to consider the vast array of musical expressions, styles, and forms that beckon and confront us in the musical-liturgical moment as a means for recognizing and encountering the other: the other as the unnamed or unrecognized believer who sees a God we do not...

Reconciling Music

Father Foley’s presentation included musical examples performed by a small schola and instrumentalists. The musical selections included:

<table>
<thead>
<tr>
<th>Kyrie</th>
<th>Jan Michael Joncas, from No Greater Love (GLA)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silence! Frenzied, Unclean Spirit</td>
<td>Text: Thomas Troeger. Tune: Authority, Carol Doran (Oxford University Press)</td>
</tr>
<tr>
<td>None Like Him</td>
<td>Clarence Jos. Rivers, from his American Mass Program (WLP, 1964)</td>
</tr>
<tr>
<td>Agnus Dei</td>
<td>Chant: Agnus Dei XVIII (Missa Primitiva, Liber Cantualis)</td>
</tr>
<tr>
<td>O Sacrum convivium</td>
<td>R. Remondi, arr. N. A. Montani, from the St. Gregory Hymnal (St. Gregory Guild, 1940, 1947)</td>
</tr>
<tr>
<td>Eat This Bread—Lamb of God</td>
<td>Jacques Berthier (Talzé/GLA), trooped by E. Foley</td>
</tr>
</tbody>
</table>

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see, who harbors a spirituality foreign to our own, who may even enact a church we do not recognize or will not affirm.

In that encounter, by venturing into an unfamiliar tonal or textual world, unwittingly, maybe even unwillingly, we might just begin a journey of reconciliation in which reconciliation is found in tonal “common ground,” where “foreign” sound—sound never comfortable as the one we would prefer to make—becomes an acceptable, even welcomed, antidote to our own tonal (and ecclesial) myopia. So it sometimes happens when a syncopated rhythm and New World accent prod us from our stolid, flat-footed stance and invite us into a Latin dance where God’s enlivened Spirit—more playful swallow than holy dove—zigzags and tumbles through a tune, doubling back on us like a Pentecost game of hide-and-seek, beckoning us “Venid!”

Come: Rehearse your pilgrim’s procession to eternity, rehearse your ecclesial openness, rehearse your spirit of reconciliation with vigor and delight. Call on our God: “Envía tu espíritu.”

True, some will protest: “It’s not my language . . . not my style . . . not my rhythm . . . not my key.” A good reminder, this litany of “nots”: a good reminder that it’s not my church . . . not my faith . . . not my God. It is our church, our faith, our God. Or, in the counterpoint of two organizations who have chosen different liturgical monographs for their self-identification: It is not Credo—“I believe”—but, in the authentic spirit of Vatican II, it is We Believe.

Sung Theology

The music in our worship spins an often unacknowledged theology. It acquires status beyond entertainment, authentically breaks open the mystagogical moment, and reveals something of God’s self-communication and the church’s response to that divine outpouring in ways never before imagined.

Not only syncopated, calypso-like rhythms have the potential for such revelation but also the slow, brooding sound of a music whose style was forged in suffering and whose lineage of suffering continues today in a community with which the dominant culture of America is yet to be reconciled. What mystagogy of reconciliation is possible when we sing not only in the style of our African-American sisters and brothers but also sing their music with open hearts and open throats.

Yes, there is always the troubling accusation that, in doing so, we are looting another’s heritage, picking and choosing our way through another’s treasury of beloved favorites. The accusation rings true if—counter to a spirituality of reconciliation—we only want another’s “music” without the experience that forged it, with the other’s history or perspective.

But there is another way, one different from that of the cultural connoisseur or musical pirate. That is the way of cross-cultural empathy and musical respect, a way that admits our inability to know, as they do, another community’s history of suffering, of deprivation, of prejudice. Though we cannot know as they know, feel as they feel, suffer as they suffer, yet we can admit, affirm, and embrace their knowing, feeling, and suffering. This is something we learn when, with empathy and respect, we sing the music they give us, joining our voices to theirs in claiming that “there is none like him.”

Principles of Selection

I must confess how it always amazes me that some pastoral musicians still select music for worship based on the sole criterion of personal taste. From the vantage point of music as mystagogy, if truth be told, musical selection as an exercise in personal taste is also an exercise in re-orienting the community toward the musician alone, toward singular preference.

What happens, however, when the music selection process becomes a mystagogy of reconciliation, a mystagogy of evangelization? Then, like the liturgy itself, the selection of ritual music reorients us to the other, revealing and creating a church that is truly catholic. Here we begin to recognize the variegated, distinctive voices of the 144,000 “washed in the blood of the Lamb,” and we come to admit that their song, and not just ours, is pleasing to the divine Source of every song.

Such an acoustic spirituality of reconciliation not only reaches across cultures and languages, across geography and physical boundaries, but also across the boundaries of time. It stretches us beyond whatever definitions of “contemporary” or “traditional,” “sacred” or “liturgical,” we apologetically construct around our preferred musical style. The music of another community, another culture, or another language is an evan-gelical stretch for us, a welcomed tonal explosive which demolishes any narrowly constructed image of who the church is and what the church should sound like. Singing such music similarly challenges our images of other ecclesial stances, other faith perspectives, other theological opinions held within our own language, culture, and church.

Sadly, we sometimes build tonal barriers between our communities, acoustic symbols of our ecclesial inertness. Some-
my perspective, that we also need to enact the worship from the same eras as this music. Using music from the thirteenth century does not mean worship à la thirteenth century, for much quality music from our heritage can be molded, adapted, and reshaped for contemporary worship.

Consider, for example, music for the eucharistic fraction rite, a rite that symbolically enacts the breaking of the body and, in a kind of ritual inversion, admits as well of the brokenness of the body today. Such music can be a moment for musical mystagogy effected by the wedding of new and old, contemporary form and ancient tune, conciliar imagery in Latin phrasing, each of which resolves in a prayer for mercy: Punitis angelicus, qui tollis peccata mundi, miserere nobis.

An Ear in the Chest

What can happen to those more comfortable with keyboard and steel string than a cappella purity when contemporary sound makes way for ancient song? Do spines stiffen, eyes roll, hearts harden? Or is the music allowed to have its mystagogical power to evoke the age upon age of faithful who have chanted that tune? Does it allow us to envision believers around the world, all joined in a language that none owns, and even to embrace the ecclesial other for whom this is the only proper music?

Music as an exercise in reconciliation allows believers and beliefs of the past to live again as we give voice to their ancient hymns. Music as an exercise in reconciliation allows the ear to touch the heart to love differently. Or, as the thirteenth century Persian poet Rumi poetically reminds us:

The ear participates, and helps arrange marriages;
the eye has already made love with what it sees.

The eye knows pleasure, delights in the body’s shape;
the ear hears words that talk about all this.

When hearing takes place, character areas change;
but when you see, inner areas change.
If all you know about fire is what you have heard,
see if the fire will agree to cook you!

Certain energies come only when you burn.

Richard Proulx (choir loft) conducts the performance of the NPM Honors Choir.
If you long for belief, sit down in the fire.

When the ear receives subtly, it turns into an eye, but if words do not reach the ear in the chest, nothing happens.

Oh, to have that “ear in the chest,” achieving what the prophet promised when he prayed God to replace our stony hearts with hearts of flesh (Ezek 11:19), hearts that beat empathetic to the rhythms and tunes of other believing hearts.

So a spirit of reconciliation is nurtured when we enter the music of another and sing the ancient tune of an ancient time and respectfully make it our own. Or, again, a spirit of reconciliation is nurtured when sounds in their foreignness or complexity may momentarily quiet our own voice and move us to a participation in silence.

We stalwarts of active participation have, if truth be told, sometimes been known to replace worship with activity, prayer with movement, praise with vocal exercise. But what about the silence? What about what Thomas Merton, in his Seasons of Celebration, recalls as the place where

silence ... quietude ... stillness. Are we so busy about praying, leading prayer, and participating vocally that there is no place for the participation of the heart in the vocal leadership of another? There, in that silence, musical mystagogy not only draws on ancient texts and polyphonic line, leading us into a communion of saints nurtured by such music and providing an empathetic heart—an ear in the chest for the sounds of others’ belief—but also the ability to listen, to silence oneself, serving as a ministerial reflection for us so busy about many things. It tests our capacity not for ministering to others but for the equally important and often overlooked capacity to be ministered to and, there, to find a new communion—a sacramentum—within the sounds and images from our rich and celebrated heritage both ancient and even more recent.

Maybe, more than we care to admit, it is with the recent past that many of us need to be reconciled, with that experience of church of the 1950s and 1960s, which was too easily rejected, refuted, and maybe even reviled. The liturgist...

...-terrorist joke is so well known that it needs no repeating: painful to recall because, in large measure, of its pointed truth. With amazing facility many abandoned devotionism, dumped anything even mildly pietistic, and replaced (in many situations) what communities loved to do and sing with what we thought they should be doing and singing. And so, many of us abandoned the only repertoire that many Catholics in this country had committed to memory. True, some of it was textually banal, some was musically trite, some was overly Marian and devoid of a Christology, but, even here, in the repertoire of the recent past, we might find a place for musical rapprochement, reconciliation, and a reawakening of tune and text that even today remain for us a secret, maybe even a guilty pleasure. Pastoral musicians are ready to thunder “Holy God, We Praise Thy Name,” yet there are some who would never schedule that hymn, “tainted” is it by all those memories of 1950s benediction services.

If music as a mystagogy of reconciliation means singing the music of the “other side,” tonal empathy with other languages, cultures, and even ecclesiologies, then it means guitar strummers learning Gelineau, Glory and Praise aficionados learning chant, and communities bound to their favorite hymnals making a place for music from the St. Gregory Hymnal or the Plainsong Hymnal. It also means, in an act of ritual inversion, that communities bound to chant venture into the Wren and Dolores Dufner; communities defined by their embrace of Palerstrina wager on the congregational refrains of a Haugen psalm; communities unwilling to rethink their interpretations of the past admit that “Silent Night” was originally scored for guitar. Communities fiercely committed to “reforming the reform” must become willing to share the church, admit that it is not theirs either, and forge tonal common ground in text and tune which allows congregation and specialist together to make music in praise of the Holy One, whose body continues to be fractured in our own day, but who beckons us to move from friction to communion.

Let Wisdom Sing

He wasn’t writing about music as a mystagogy of reconciliation, but Thomas Merton grasped the concept in his description of a reconciliation that al-
allows human frailty to stand in the presence of divine Awe. When such a reconciled stance is achieved, Merton wrote:

The terrible human aspiration that reaches out over the abyss is calmed. The terror of God is so far beyond all conceivable terror that it ceases to terrify and then suddenly becomes friendly. Then, at last, begins the utterly unbelievable consolation, the consolation into which we enter through the door of an apparent despair: the deep conviction, as impossible to explain as it is to resist, that in the depths of our uselessness and futility we are one with God... We have found [God] in the abyss of our own poverty—not in a horrible night, not in a tragic immolation, but simply in the ordinary uninteresting actuality of our own everyday life.

Then, in the deep silence, wisdom begins to sing her unending, sunlit, inexpressible song: the private song she sings to the solitary soul... It is the song that each one of us must sing, the song of grace that [Godsel1] has composed, that [God] may sing it within us. It is the song of God's mercy for us, which, if we do not listen to it, will never be sung. And if we do not join God in singing this song, we will never be fully real: for it is the song of our own life welling up like a stream out of the very heart of God's creative and redemptive love.

Now each one's individual song, that we sing in secret with the Spirit of God, blends also in secret with the unheard notes of every other individual song. The voices of all [those] who love God, the living and the dead, those who are on earth, those who suffer in the place of probation, those who have gone into the place of victory and rest: these voices all form a great choir whose music is heard only in the depths of silence, because it is more silent than the silence itself.

So we are rendered speechless as we seek this spirit of reconciling consolation, in an emptiness that can only give way to song as our emptiness is filled with the plenitude of God's mercy in Jesus Christ. To Jesus Christ, the incarnate reconciliation of the One he called "Father": to him be honor, glory, and blessing for ever and ever.

Notes

2. Ibid., 214-215.
Relationships—In Our Churches and throughout the Church

BY MARVA J. DAWN

One of the most important sentences in all the world is spoken and sung every Sunday morning, but I wonder how many people really mean what they speak or sing. In a culture where words are used quite loosely, in a society where spoken promises often are not kept, how can I trust that you are truly committing yourself to me when we say to each other, “The Lord be with you... And also with you”?

We use these phrases in our churches to remember that we are a community together, that I need you and you need me, because we cannot be Church unless every one of us is Church together. We cannot be Church unless we act on the words we say. I am tired of sermons that stop at the church door. I always remember the pastor who was once greeted after a worship service by a parishioner who said, “That was a nice sermon.” The pastor replied, “That remains to be seen.” If what I say stops here, if it goes no further than the comment “Well, that was interesting” or “She’s certainly weird,” then we are not being Church. And the exchange “The Lord be with you... And also with you” is mere words.

Girded with Te Deum

One of my tasks today is to talk about being the whole Church—reconciling in our churches and throughout the Church. The Te Deum settings that we have been using this week keep rooting us, reminding us of why you and I can be agents of reconciliation.¹ The array of Te Deums that we’ve sung this week has girded us with the armor of God so that we can be agents of God’s peacemaking against the principalities of violence and oppression and hatred and enmity. I keep thinking that God’s reconciling work is like a great work of art: You never get done with it; it always reveals new facets, like a jewel. That is why we need the most beautiful, most excellent, the best of music to praise God.

In the New Testament, the word for reconciliation is katallagete (actually, “having been reconciled,” and, therefore, a reminder of what God has already done in setting us free to be reconcilers). Originally, the Greek word meant “exchange,” as in a merchant exchanging some commodity for another commodity. Later, the word came to mean the exchange of enmity for peace. It is God who has made that great exchange:

God’s reconciling work is like a great work of art... That is why we need the most beautiful, most excellent, the best of music to praise God.

Similarly, we have heard in the prayers address various dimensions of God’s work of reconciliation. We will never get done revealing aspects of who God is and what God is for us. So, as we progressed through the week, we heard Father Joncas remind us that the Church is a sign of unity in the world and that we are agents of building God’s peace. Father Sloyan reminded us of our biblical roots and how important it is that all of us who serve the Church and serve God’s people to heighten their praise be deeply grounded in the Scriptures. Father Foley demonstrated how music itself is an agent of reconciliation as well as a gift to equip us with a deep enough sense of God that we can be reconciling agents.

Today it is my task to point out how we build reconciliation in our Catholic churches and throughout the whole Church Catholic. To do that, I want to refer to the text of the Te Deum and to several texts in Scripture that speak about reconciliation. I want to elaborate those concepts in terms of seven “-al” words. Those words are baptismal, vocational, vision, hospitable (or communal), ecumenical, pastoral, and missional.

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For the love of God controls us, having concluded that he died for all; therefore we all have died. And he died for all, so that all of us who live should no longer live for ourselves but for the one who died and rose again on our behalf. Therefore from now on we don’t consider any person according to the flesh, though we once even considered Jesus Christ according to the flesh, but not any longer. Therefore, if anyone is in Christ, there is a new creation. The old has passed away; behold! the new has come! Now, all these things are from God, who reconciled us to himself through Christ and gave to each of us the ministry of reconciliation; namely, that God was in Christ reconciling the world to himself, not counting our sins against us. And he has committed to us, therefore, this ministry of reconciliation. Therefore we are ambassadors for Christ, as though God were entreat ing through us: We beg you, on behalf of God, to be reconciled to God. God made Christ to be sin for us, so that we might become the righteousness of God in Christ. (2 Cor 5:14-21)

This is the word of the Lord! This is indeed great news, that God in Christ took our sinfulness upon himself and made this great exchange, so that you and I can be reconciled to God.

What that means is beautifully summed up in the First Testament word for reconciliation: shalom. The biblical word shalom starts with God making it possible for us to be reconciled to himself. Only because God does that work...
are we at peace. Secondly, because we are at peace with God, we can be at peace with ourselves. In other words, whenever we are not confident of ourselves, it is because we have forgotten that we have been reconciled to God. Martin Luther said it this way: “All sin is unbelief.” All unease with ourselves—all being inward turned and confused about who we are—comes because we have forgotten who God is.

So if, first, I am reconciled to God, and, therefore, second, I can be reconciled to myself, then, third, I can be reconciled to you. What a great gift this is! All reconciliation is possible out of my identity as one reconciled to God and, therefore, at ease with myself. I don’t have to fear your fearing.

Furthermore, various biblical texts from the First Testament elaborate that, if we are so reconciled, then we are perfectly content, and we become more healthy, more wealthy, satisfied and fulfilled. In sum, we become whole. The word shalom is so rich that its definition takes up page after page in the Hebrew dictionary, helping us to recognize that the reconciliation of God—the shalom which God has prepared for us—is so full that it lets us be whole in all of our relationships.

With that as our foundation, let’s think about those “al” words and about what the Church could be as a sign of reconciliation in the world.

**Baptismal**

I start with “baptismal” because the Te Deum reminds us that we are saints and, as saints, we are always praising God. But too often, I believe, the people in the pews in our churches forget that they are saints. We’ve forgotten how extensive baptism is. We usually think about it as a little rite that takes place when we’re twenty-nine days old or so. But if we understood what baptism really is, we would perhaps live it more confidently in our reconciling work.

Let me make an analogy to marriage. If I told you about my marriage by saying that one hundred and twenty-one months and five days ago I wore a very beautiful dress with lace on it; my shattered foot was in a hot pink cast and we decorated my crutches with ribbons and roses; we had wonderful music with ten different musicians doing all sorts of things; I wrote all the hymns and my husband wrote all the trumpet descants; we had a worship service; and it was
glorious, grand, wonderful fun—you would not know a thing about my marriage! All you know about is the ceremony that began it.

But if I tell you that, in my marriage of one hundred twenty-one months and five days, my husband has stood by me time after time while I have encountered health struggles and has never turned away, even when I was bald and ugly while I had cancer; if I tell you that we call each other every day and talk at least half an hour; if I tell you that marriage has been very difficult, mostly because of my health problems but also because my husband has to live with me, but it doesn’t matter because we resolve everything and we get closer and closer—then you know about my marriage.

The same is true for baptism. If I tell you that, when I was twenty-nine days old, I wore a wonderful little white dress and they dribbled some water on me (because they didn’t know that you should dump pitchers full at that time), you still don’t know anything about my baptism. But if I tell you that on that day began a life relationship like marriage—so like marriage, in fact, that in the First Testament God says to the people what a husband would say to a wife: “I love you; you are precious and honored in my sight”; and if I tell you that God and I talk every day, though it’s rather difficult for God, because he has to live with me, but God hangs in there anyway; and I have all kinds of handicaps, primary of which is that I’m in bondage to sin and cannot free myself; that I sin against God in thought, word, and deed, by what I have done and by what I have left undone, but God still is always there for me, reconciling me, bringing me back, telling me that I am his own and his beloved; and God and I get closer every day—then you know about my baptism.

I would like us to begin from that strong foundation. Imagine how it would change our churches if every single person in the pews remembered that he or she is living the baptismal life. There is no such thing as “going to Mass”; there is receiving the massive love of God and, therefore, being Church all day every day. If everyone in our pews understood that, think how it would change the world!

Vocational

That baptismal understanding leads us to the word “vocational.” I use that word to stress one of Martin Luther’s major insights: the priesthood of all believers. Luther did not discover that truth to say anything against priests or anyone who serves God in such a capacity as sisters and fathers and mothers and brothers. But God has called all of us into the priesthood of all believers, into being the holy nation, the chosen ones, the “peculiar people” (as the old King James translation has it for 1 Pet 2:9 and in other places). Our vocation in this common priesthood is to praise God, to love God, to serve him always, no matter what our occupation is.

As pastoral musicians, I would say, it is far more important for you to recognize that your vocation is to be the priesthood of all believers than to be a musician. You can always tell the difference between those who are musicians and those who are part of the priesthood of all believers. What’s wonderful, of course, is when you’re both a part of the priesthood of all believers and a great musician, but, if I have a choice between the two, I’ll take the one who loves and praises God first.

Think of all the words in the Te Deum that echo this call to our common priesthood: “We praise you; we acknowledge you; we acclaim you; we glorify you: all the saints, all the cherubim, the noble company of martyrs.” (I love that list every time I sing it: It’s such a big choir!) That is our vocation.

To consider this in very practical terms: Imagine the difference between making a pie for a potluck dinner at church, where everyone is going to judge whether I’m a very good pie maker, and making a pie for my husband, who was a bachelor for forty-six years before he married me. Which one, do you think, will be more fun? And, if it’s more fun to make, which one will be the better pie? I tell you, love has set me free: I’ve invented apricot chiffon, strawberry Bavarian cream, and even more exotic pies. The point is, we do it for love and joy. (We sang this truth this morning when we sang Psalm 148.) Our vocation is to serve God for the joy of it. Brothers and sisters, I think many of the needs for reconciliation in our churches arise because we forget that we serve God for the joy of it and not because it’s our job. When we remember that we are called to this by love, and out of love we have the privilege of using our gifts to be musicians, then what a great thrill it is to pull...
I firmly believe that Christians are the only ones who can live full tilt, because we live full tilt out of exquisite joy and delight. We know that from the verses, quoted above, from 2 Corinthians: “The love of God controls us.” Other English translations use different verbs: The love of God “impels” us ... “compels” us ... “urges” us ... “leaves us no choice” ... “is the spring of all our actions” (J. B. Phillips).

Now I was a cheerleader back in college, but I quit after one year because there wasn’t enough spring in my jump. Sometimes, when we’d do those flips, I didn’t quite make it. (It was fortunate, in those days, that my specialty was doing the “splits,” because I frequently landed in them!) That may be why I love the translation that calls God’s love the spring of all our actions. God’s love enables us to go beyond what we ourselves are capable of being and doing. That’s what I mean by “vocational” and, if that is the root of how we serve, it will change how we are able to be reconcilers when there are conflicts in our congregation.

**Visional**

Our vision is formed in our biblical roots, and the biblical roots in which we are immersed is a grand “meta-narrative,” a “larger story.” The post-modernist philosophers say that any meta-narrative is oppressive and, certainly, the meta-narrative of the United States has been very oppressive for African-Americans, for Native Americans, and so forth. But Christianity, properly understood, is not an oppressive meta-narrative. (Christendom is an oppressive meta-narrative, but Christianity is not.)

Think about how the Christian meta-narrative has focused on peace since its inception. Our meta-narrative starts at the beginning of the world with a Creator who created everything to be in harmony. Remember how Genesis I explains this, using a liturgical pattern; it shows everything in harmony. In fact, the entire canonical account follows this pattern: The Lord said, and it was so, and God saw that it was good, and the evening and the morning were such-and-such a day. Throughout, the entire narrative shows all creatures and all God’s creation living together in harmony. Thus, in the very beginning, the world was designed so that all things would live together in equal care, with God in relationship to all. The narrative
highlights that there was enough food for all, and there was no violence, no sin.

Of course, the next step in the meta-narrative is the fall: That’s why everything is broken; that’s why our reconciling work needs to be done. But God purposed to create a people and, in Genesis 12, Abraham is called to be a blessing, called to be an agent of God’s reconciling work, so that the creation which had been sundered could be restored through a people who passed on the blessing of God.

When we go through the whole history of Israel, we constantly see God’s reconciling work. We see that David couldn’t build the Temple because David was a warrior, and God’s goal was for his people to be a people of peace. So “Shalom-man” (Solomon) built the Temple, and the capital city of the people of Israel became Jeru-shalom, so that they were always reminded that God was moving his people away from the evil of the world. Holy war, in its proper understanding, is a pacifist notion—the notion that God was teaching God’s own people not to fight and not to get any booty. Think, brothers and sisters, how many wars there would be if no one fought and no one got any booty!

God’s design was always to lead the people away from violence and toward the Prince of Peace who would come. We read that in many biblical accounts. In Isaiah 30, for example, the Lord says: “In repentance and rest you shall be saved…” But you were not willing, and you said, “No, for we will flee on horses!” Well, then, the horses against you will be swifter, the Lord says, but I am waiting. Indeed, “the Lord longs to be gracious to you, and waits on high to have compassion on you.” Thus, “in quietness and trust is your strength.” God is always leading God’s own people away from the violence of the world around them.

Of course, this movement is highlighted in the coming of Jesus Christ, the great Good Shepherd, the Prince of Peace, who told us that, if our enemy does anything against us, we should turn the other cheek. We should feed the enemy; we should do what we can to reconcile. Similarly, Paul says: Pursue it! Whatever you do, pursue peace!

As the testimony of Scripture is continued in the accounts of life in the early Church, we see that God’s people were peacemakers for the first three centuries of the Christian era. By and large, all Christians were agents of reconciliation in the world. Tragically, over time we lost track of that work for quite a while, but we’re finding it again. That’s why it is so wonderful that the theme of this Convention is how we are the agents of God’s reconciliation.

Of course, the end of the narrative is that someday God will reconcile all nations and tribes; God will bring together all the peoples of the world. All languages will be united, and all creation will enter into God’s great recapitulation, when the whole cosmos will be reconciled according to God’s plan. That is our vision.

But, brothers and sisters, look at our own churches. All the tribes and nations and languages don’t seem to be working together. One of my greatest griefs about Christianity these days is that we are not at the forefront working against racial disharmony in the United States and Canada. John Perkins’s book, *Let Justice Roll Down,* emphasized that we will only build racial reconciliation when we relocate, redistribute wealth, and, therefore, reconcile—when we stop dividing our cities according to color; when we stop dividing our churches according to color; when we stop having the gross inequalities of economic distribution that keep some peoples down.

Recently, a friend of mine, Jo Kadlecek, who is white, wrote a book with a friend of hers, Pamela Toussaint, who is black. As I read their wonderful book, *I Call You Friend,* I was astonished at how often, in their efforts to bring about racial reconciliation in churches, these women ran into no end of obstruction. Brothers and sisters, our own vision needs to be larger. We need to return to our congregations and ask what we are doing for the benefit of racial reconciliation on our continent. That is part of our meta-narrative: the vision that God removes barriers.

We need that vision for all aspects of our church life. Right now, we must dismantle the new barrier in churches, not by proclaiming “neither Jew nor Greek, neither male nor female, neither rich nor poor” but by insisting “neither Boomer nor Xer, neither lover of jazz nor lover of organ music.” Many churches now set up barriers according to taste.

Having this vision of the whole meta-narrative of God, of all God’s reconciling actions, let us remember that God frequently says, in association with racial chapters in the Bible such as Romans 10, that Israel was a hardhearted and disobedient nation. We need to hear that rebuke and develop our vision to surmount it.

**Hospitable (Communal)**

With that grounding in baptism, vocation, and vision, we can now turn to some very practical matters among our list of “al” words for reconciliation. I am sorry to say, when it comes to being hospitable or communal, that I find it necessary to rebuke Roman Catholics. You are not very good at hospitality. Occasionally, both my husband and I, who were both raised as Lutherans, go to Catholic Mass in our town. (We think that Protestants have to justify their existence. We can’t really find such justification, of course, because the church ought not be divided; the home for all of us is the catholic Church.) However, every time we go to Mass at our neighborhood church, we are left out. Not out of the Mass—there’s a reason for that—but we are left out of the singing because we can never find the page. We don’t know our way through the missal; there is no bulletin listing page numbers; and, worst of all, no person sitting next to us in the pew ever helps us. (Don’t worry, Protestants are just as bad. I have been freelancing for twenty years and am a guest in worship about thirty Sundays of the year. In all that time, in all those worship services, only once—At St. John Lutheran Church, New Orleans—did the person sitting next to me lean over and say, “Let me show you our liturgy goes, so you can follow.” Once!) Brothers and sisters, that is inhospitable. When a stranger comes into your church, does the stranger know how to participate? Are the people in your congregation trained to welcome? It is an extremely alienating thing, to come to a church wanting to worship and to be left out. Similarly, only once in twenty years, has someone seen me in the narthex of a church and said to me, “You’re a stranger. Would you like to sit with me in worship?”

If I came to your congregation, would someone welcome me? Now, I know many of you are very good at hospitality, but what about the people in the
congregations you serve? If we live in a culture that trains everyone not to talk to strangers, how will we counteract that in our churches, so that we will develop a hospitable personality in our churches to reconcile all those who come in and allow them to participate fully in the worship of God? Praise is not full, if not everyone can sing.

I could say similar things about car hospitality. In South Bend, where I lived during my Ph.D. work, it seems that none of the Lutherans own cars. What else could I deduce, after calling all the Lutheran churches, identifying myself as a Lutheran, explaining that I am visually handicapped and, therefore, cannot drive, commenting that the church building is too far away to walk and the busses don’t run on Sundays, and asking that someone please come get me for worship? When no one ever did, what else could I conclude but that Lutherans in South Bend don’t have cars? (Fortunately, the Mennonites did.)

I say these things so that we can laugh, but I hope that you will take these serious issues back to your congregations and ask very deep questions about how hospitable you are. Do you make it possible for the physically challenged to participate? Do you make it possible for everyone to know what you are singing? How much do we leave people out of the praise of God?

Even deeper than those matters is the issue of how deeply committed we are to each other communally. Recently, I was at a luncheon with a women’s group in Nebraska, and I asked them what it means to be a community. They said, “Oh, it means we share things; we care about each other.” I kept saying, “Yes, and what else? Yes, and what else?” They were getting a little irked with me because they wondered what I wanted. Finally, I said that I found it odd that no one had mentioned that what it means to be a community is that we would die for each other.

We have forgotten what shalom means. I have held back the last definition for shalom that I learned in graduate school. Shalom, my Hebrew professor taught me, means that, if I say it to you, and you lack anything for wholeness, I will give it to you if I can. When we say shalom, we have to mean it, or we dare not say it. That is why, the Letter of James says, you should not say peace to your brother if you send him home without lunch (a loose paraphrase). The word shalom means I am committed to you, and if you
lack anything for shalom that I could grant, I will give it to you.4 If we say shalom and mean to reconcile, then we have to put our money where our mouth is; then we have to practice what we preach; then we have to walk our talk. Let us mem it when we say it.

Pastoral

Your pastoral role arises out of the preceding four “-al” words. I can’t stress enough the importance of these four as a strong foundation for pastoral ministry. True pastoral shepherding will come when you know clearly your baptismal identity. True pastoral nurturing will take place when you do it for the love of God and not because it’s your job. True pastoral caretaking will ensue when you have a vision for God’s cosmic work and how you can be part of it. True pastoral love will happen when you hospitably welcome all those who disagree with you in order to listen to why they have the fears and hurts that keep them from knowing what is best. True pastoral care can only arise when you understand that the love you pass on is the love of God rooted in you by means of this big biblical vision of a God always pouring that love out, in the Te Deum picture of God having overcome the sharpness of death but not disdaining the virgin’s womb or the slave’s position in life.

Your pastoral role is a tender discipline. It says that very clearly in 2 Corinthians 5, quoted above: “The love of God impels you.” You no longer look at anyone from a “flesh” perspective; if anyone is in Christ, there is a new creation. Everything is different because you are in Christ!

Ecumenical

That leads us to “ecumenical.” Our ecumenical relations are possible because we share our baptismal identity, but our church bodies manifest it and understand it in different ways. Therefore we have to have each other to learn from each other.

I feel very strongly connected to the Roman Catholic tradition. From the time, as a college student in River Forest, that I did my student teaching at a Catholic girls’ high school, all my ecumenical experiences have been very good. I was even invited in those years into many Catholic churches to teach congregations how to sing!

The problem in ecumenical relations is that we too easily give up our identities and aim for the lowest common denominator, instead of offering the gifts of who we really are. I learned that lesson when I was at a Mennonite scholars’ meeting at the American Academy of Religion. We were talking about what gifts the Mennonites give to the rest of the Church. One participant stood up and said, “If you guys can’t be good Mennonites, then I can’t be a good Quaker!” In our time many churches are losing their identity. In the Lutheran Church, for example, there is presently a mass exodus away from our Lutheran heritage.

Brothers and sisters, you need to give the rest of the world your Catholic gifts even as, once in a while, Martin Luther might still have a few gifts to offer you and the rest of the world. I love that we have now signed an agreement; let us celebrate it! We’ve taken away the condemnations of each other. That is great news. We can enjoy the fellowship of learning from each other and worshiping together and working together to feed the hungry and clothe the naked.

Brothers and sisters, the world desperately needs to see the Church as one. Jesus’ last prayer on the night he was betrayed was that we would be one. All the letters of the New Testament, in some way or another, talk about oneness or breaking down barriers—we are neither Jew nor Greek, neither Roman Catholic nor Lutheran, but we are all one in Christ. But this “all”—or “-al”—depends on the previous five “-als” that I’ve described.

Finally, when you and I are clear on our identities so that we can share those identities and learn from each other, then we will be prepared to do the seventh “-al” word.

Missional

If you don’t know this new word, you should. We have forgotten for years that the Church never exists for itself; we always exist for the sake of the world. If the world would see us truly loving each other, truly reconciling, then the world would be pounding on our doors, begging to get in because the world does not know what to do with its violence, its insatiable greed, its animosity, its inability to understand anything deeper than more “stuff” and more entertainment. In that world, if you and I are truly God’s people, if we are truly what God has called us to be—living in the apostles’ doctrine, in their fellowship (which means dying for each other), in the breaking of the bread and the prayers, in the signs and the wonders, in the worshiping and in the economic redistribution described in Acts 2, in the pouring out of the Holy Spirit issuing in these seven things—if we truly live this way, then the world would know that Jesus Christ is Lord.

That is my final plea: that we would be Church for the sake of the world. The early Christian Church grew like crazy because the pagans said, “Look at those Christians. How do they love each other?” That is the invitation to us: that we will be so clearly baptismal, so rejoicingly vocational, so large-meta-narratively vision-oriented, so fundamentally hospitable and communal, so tenderly pastoral, and so universally ecumenical that the Church will at last find its voice in being missional. Let us pray:

We praise you, O God; we acknowledge you to be the Lord. All creation worships you, the Father everlasting. To you all angels cry aloud, the heavens and all the powers therein; to you cherubim and seraphim continually cry:
Holy, holy, holy Lord, God of all the hosts, heaven and earth are full of your glory. The glorious company of the apostles praise you. The noble fellowship of the prophets praise you. The white-robed army of martyrs praise you. The holy Church, throughout all the world, acknowledges you, the Father, of an infinite majesty; you, true and only Son, worthy of all worship; and the Holy Spirit, the comforter and guide. Christ, you did not disdain the virgin’s womb when you came to deliver us.
You humbled yourself to be a slave and overcame the sharpness of death to open the kingdom of heaven to all believers. So, now, you are seated at the glory of the Father’s right hand, and we believe that, from there, you will come again to be our judge. Come then, help us in these days truly to be your people. You have redeemed us with your precious blood and made us to be numbered

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with your saints.
Help us live that now
and in glory everlasting.
Protect us this day to keep us from sin;
have mercy on us,
so that, day by day,
we can magnify you
and praise your name
for ever and ever and ever. Amen.

Notes

1. (Editor’s Note.) Before each of the major presentations at the 1999 Convention, participants joined in singing a Te Deum, the official hymn of the 25th Jubilee of the Year 2000. Settings included a Concentus on Holy God, We Praise Thy Name, arranged by John Ferguson (GIA, 1988); the traditional chant; and settings of the English translation by Alexander Pelouquin (Vivant Publications, 1976); Jean Langlais (Composers’ Forum, 1974); Marty Haugen (English/Spanish, GIA, 1999); Richard Proulx (GIA, 1998); and an impromptu “Lutheran Te Deum” sung by Dr. Dawn.

2. John M. Perkins’s book is currently out of print.


4. My editors at Harper and Row joked that my name would never sell books and urged me to create a pen name with one syllable, one way to spell it, one way to pronounce it, nice images, and at the beginning of the alphabet. With so many rules, I could not think of a pen name until, one morning, I was teaching Isaiah 58, which commands us to share our food with the hungry [not just at a soup kitchen, but our own food—what would happen if all Christians split their grocery budgets with the poor?]; to share our own homes with the homeless [not just at a rescue shelter, but invite them into our own homes—would there be any homeless if all Christians invited someone homeless into their own homes?]; to clothe the one who is naked, and not to turn away from any flesh and blood. If you do these things, the Lord says through the prophet, “your light will break forth like the dawn.” My last name became Dawn to remind myself and others of that challenge. We are called to be hospitable to the world with our bread, our homes, our clothes, our selves.

5. On June 11, 1999, representatives of the Lutheran World Federation and the Roman Catholic Church released an “Official Common Statement on the Joint Declaration Regarding the Doctrine of Justification” which acknowledges that “a consensus in basic truths of the doctrine of justification exists between Lutherans and Catholics.” A formal signing of the Common Statement will take place in Augsburg, Germany, on October 31.
To Reconcile God’s People: The Gift and the Task

BY CARDINAL ROGER MAHONY

Let me begin by expressing my gratitude to Father Virgil Funk and to all those involved in the planning and organization of this Convention. Allow me to express my deep appreciation to all the members of the National Association of Pastoral Musicians—musicians, liturgists, religious, and clergy—for all that you have done and continue to do to enrich the liturgical life of the Church.

Our Holy Father, Pope John Paul II, addressed his recent “Letter to Artists” (Origins 28/46 [May 6, 1999]) “to all who are passionately dedicated to search for new ‘epiphanies’ of beauty so that through their creative work as artists they may offer these gifts to the world.” I address you in the same spirit, recognizing your invaluable contribution as artists, specifically your role in enhancing the beauty and splendor of the Church’s liturgy so that it might become ever more fully an ongoing “epiphany,” a great and glorious celebration of God’s light, God’s showing. God’s constant coming in word and sacrament. Recall the words of the Constitution on the Sacred Liturgy: “The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of the solemn liturgy” (SC 112).

I have been asked to address the theme of your Convention—“Now is the acceptable time” (2 Cor. 6:2)—from an ecclesial perspective. Let me say quite clearly that, from my vantage point, now is indeed the acceptable time for responding to the gift and taking up the task of reconciliation in a world so deeply wounded and broken and in a Church more and more divided. Reconciliation is, above all, a gift of Christ to the Church. But it is also an ongoing task for all those baptized into his Body. As both gift and task, reconciliation is not always a smooth and easy ride, as many people here know firsthand, I am sure. The ministry of reconciliation has been central to my own life of Christian discipleship, and I have sought to express this in the selection of my episcopal motto: “To Reconcile God’s People.”

Reconciliation in Society, the Churches, the Church

To begin to speak about reconciliation in the Church it is necessary, first, to glimpse the larger picture of the world in which we live, a world wherein people yearn for integration, harmony, and unity. This yearning is felt all the more deeply because of the forces of division and fragmentation that are all too apparent in our day. We hear a good deal of talk these days about right-brain versus left-brain, about head versus heart. In the secular press and other media there is a similarly sharp separation between religion and spirituality, often with the implicit judgment that spirituality is what is crucial, while religion is a matter of personal taste and pleasure—take it or leave it.

In addition to these more recent divisions, there are the long-standing divisions (in western culture) of mind over matter; human beings over nature; white over black, brown, red, and yellow; intellect over affect; prose over poetry; and (in all cultures) of the powerful over the weak, rich over poor. All these are reflective of a deep divisiveness within us, and they have consequences in society and Church. In our educational systems today there is an increasing ascendancy of technology over the liberal arts. The specialization of different branches of knowledge, rather than helping the human person grow in wholeness and integrity, tends to widen the gap and increase the sense of alienation felt in the marrow by so many. All the while the human heart longs for relationship, for wholeness, for unity.

The great religious traditions are divided and are often antagonistic—if not outright hostile—to one another. The division among the Christian Churches, in particular, is a source of deep sadness, even scandal, for so many. This division is particularly painful for many couples in inter-church marriages, those Christians who marry and remain active in their respective traditions. Consequently they, together with their children, are unable to share in one eucharistic communion. Even while recognizing the great strides that have been taken in the post-conciliar ecumenical movement, we are still very far from sharing the one bread and the one cup at a common table (1 Cor 10:16).

But the lack of reconciliation does not stop even there. This divisiveness and fragmentation, all too apparent in society and manifest in the divisions among the Christian Churches has, in recent years, gotten a firm foothold within the Roman Catholic Church. We live in a Church whose members appear all too ready to line up around various issues, one against the other, this group against that. There is a strong tendency to think of ourselves and one another in terms that can be terribly divisive: conservative or liberal, traditionalist or progressive, pre-Vatican II Catholic or post-conciliar Catholic, sexist or feminist. There is a similar tendency to think of liturgical music in various juxtapositions: folk choir or traditional choir, guitar or pipe organ.
organ, pastoral music or sacred music. In such a milieu, reconciliation is not simply desirable but required, though it can be difficult. What is more, it is required not only of those who are in positions of leadership in the Church but of all who are baptized into Christ's Body, the Church.

Our record of working for reconciliation within a very broken and divided human family in this modern world, as well as with those of other religions and other Christian traditions, is quite a bit better than our record on reconciliation between and among Roman Catholics—especially in recent years.

Not long before his death, Cardinal Joseph Bernardin issued a challenge that lies at the heart of what is now known as the Catholic Common Ground Initiative:

American Catholics must reconstitute the conditions for addressing our differences constructively—a common ground centered on faith in Jesus, marked by accountability to the living tradition, and ruled by a renewed spirit of civility, dialogue, generosity, and broad and serious consultation.¹

It is this same constructive spirit that must prevail if we are to face our differences—indeed, divisions—as regards matters of liturgy and music. While some here gathered may be of the mind that we are well past divisions and polarities on the fundamentals of liturgy and music, I can assure you that, from an ecclesial perspective, the constituencies you serve through music and other liturgical ministries do not always detect a spirit of civility, dialogue, and generosity in the exercise of these ministries. Indeed, far too often, the liturgy is perceived as a battleground rather than a common ground.

**Liturgy: Common Ground or Battleground?**

From early Christian centuries, the eucharist has been understood as the great sacrament of healing and reconciliation. We, no matter how many and diverse, become one body, one spirit, by partaking of the sacrament of the Body and Blood of the Lord. Divisions, rancor, antagonism, unwillingness to share—all these are at odds with the very nature of the eucharistic sacrament. It is a cause of great sadness that the celebration of the eucharist, source of our reconciliation and healing, has become a sign of
division not only among the Christian Churches but also, to an alarming degree, within the Roman Catholic Church itself. When the celebration of the eucharist becomes a source of finger-wagging and fighting within the Church, then we have strayed very far indeed from the early Christian community’s understanding of the one bread and the one cup as an expression of the unity of the one Body and as a means to yet fuller unity.

Already, in the early Christian centuries, St. Paul recognized and addressed the divisiveness that was eating away at the heart and soul of the nascent Christian faith (1 Cor 11:17-34). There is no benefit in saying that our situation is the very same as that of the earliest Christian community but, in the same spirit of St. Paul and the early Christian community, we must ask: What must we do to be reconciled to one another so that all may participate in the one sacrament of the Body and Blood of the Lord in such a way that the gift of unity is not betrayed, so that the sacrament is not defiled by our rancor and our divisiveness? Shall we identify and take the steps necessary to become, once again, the sacrament of reconciliation and the unity of the human race that we are called to be? Or shall we drink our own condemnation (1 Cor 11:29) by continuing to drive the wedge deeper and deeper, cutting against the very heart and soul of the eucharistic sacrament?

**Toward the One Table of the Lord . . . Once Again**

Is there a way forward in the face of these circumstances? What needs to be done if we are to take up the task of reconciliation in a Church divided? How can the Church’s liturgical life, especially our celebration of the eucharist, become our common ground instead of a battleground? I would like to suggest that there are three principles we have to recognize if we are to move toward reconciliation.

First, we must admit that our goal is to gather together at the one table of the Lord. At the eucharistic table, all are to come together to celebrate the sacrament of the Body and Blood of the Lord, not just those who are of like mind, similar political persuasion, shared taste in music, or compatible approach to the celebration of Christ’s mysteries in the liturgy. If we cannot admit together that sharing at the one table is a realizable goal within the Catholic Church, what chance do we have of receiving and responding to Christ’s gift of reconciliation between and among the divided Christian Churches? Or what chance do we have of being a light to the nations?

Second, we must recognize that liturgy is properly understood as the work of the people by which God is glorified. But the liturgy is not “ours”: It does not belong to any one of us or any group of us. Liturgy is bigger than all of us. Therefore, if liturgy is to be celebrated worthily and fruitfully, there is no room for absolutilizing a liturgical preference, be it for Gospel music or Gregorian chant. Part of what divides us results from a kind of “tote-mizing” of the liturgical preference of a particular person or group, the absolutizing of one person’s taste and pleasure. The result is often that we line up one against another on the level of secondary issues. May I suggest that a mature Christian spirituality of reconciliation requires that we be willing to transcend our own preferences, to relinquish allegiance to the totems of our own taste and pleasure, so that the different gifts of the Body may be culti-
vated, nurtured, and sustained so that Christ be all in all (Eph 1:23; 1 Cor 15:25).

I am not advocating a retreat from high standards for liturgical music. Every
genre of music used in worship must be both artistically sound and ritually
sound, but more than one genre can meet these criteria. One’s preference does
not equal a critical standard. This or that genre does not equal the standard of
good liturgical music. The standard is how well this or that genre serves par-
ticipatory enactment of the liturgy.

Third, and most important, what is required (and not merely desirable) on
the road to reconciliation within the Church is a clear articulation of the litur-
gical vision of the Second Vatican Council. Strange as it may seem, after all these
years, the liturgical vision of the Council has yet to be articulated fully. Indeed,
such articulation may take many more years still. The central insight of the li-
turgical vision of the Second Vatican Council, however, is participation:
“Mother Church earnestly desires that all the faithful should be led to that full,
conscious, and active participation in liturgical celebrations which is de-
manded by the very nature of the liturgy, and to which the Christian people,
‘a chosen race, a royal priesthood, a holy nation, a redeemed people’ (1 Pet 2:9, see
2:4-5) have a right and obligation by reason of their baptism.” The governing
concern of the Council Fathers vis-à-vis the liturgy was this: to enable the great-
est number of people to worship God in spirit and truth with the fullest possible
understanding. Is this not how God is best worshiped and glorified?

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possible understanding. Is this not how God is best worshiped
and glorified?

Music has several functions and cannot be reduced to any one of them. This
is because music is a participation in beauty, in the splendor of God. And its
place and purpose in the liturgy is to glorify God precisely by inviting partici-
pation in the worship of God in spirit and truth. By “participation” I do not
necessarily mean “phonation,” that is, singing along. Rather, as I understand it,
"participation" is about intentionality, about "being present," "being there" with full mind, heart, and soul, to God, through Christ, in the Spirit present and active in the gathering at the table of the Lord. "Sacred music" is not just the music of a particular school or historical period nor is it "sacred" because it is sung in a particular language. Sacred music is not necessarily "elegant" music. It is music that allows the greatest number of people—from diverse languages, cultures, ethnic and racial groups—to worship God in spirit and truth with the fullest possible understanding, that is, music that allows for greater and fuller participation of God's people. Again, it may be helpful to recall the wisdom of the Constitution on the Sacred Liturgy: "Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites. But the Church approves of all forms of true art having the needed qualities and admits them into divine worship." Good liturgical music, that is, sacred music, serves proclamation and ritual flow. It intensifies participation by bringing out the intelligibility and movement of the liturgical rites and by helping all the baptized to be agents of the rites together with the priest.

Polarization: Secondary Issues

The conciliar emphasis on participation has met with a wide range of responses from liturgists and musicians as well as from bishops, priests, religious, and lay people who may not consider themselves experts in these matters but who may, nevertheless, have clear and firm opinions on them. At the risk of oversimplification, let me say that there has been, on one hand, an emphasis on participation that has been somewhat exaggerated, a sort of hyper-democratization of the liturgy, and, on the other hand, the emphasis on participation has caused some to lament, often quite boldly, critically, and forcefully, the loss of a sense of the sacred in the liturgy, a weakening of the hieratic dimension of the Christian mysteries.

It is a source of sadness that we see members of our parishes lining up on one or another side along these lines. Often, in the same diocese, one parish will be known for its "progressive" liturgy, while another Catholic church in the very same town will be tagged as a "traditional" parish.

The music in that first parish—let's call it Blessed Sacrament—is often referred to as "ritual music" that invites vigorous participation. At the second church—let's call it Mother of Sorrows—the approach to liturgy is more hieratic and the music is described as "elegant," "noble," "worthy" of Christ and the celebration of the mysteries in the liturgy. At Blessed Sacrament, liturgy might be described as "hearthlike" and "homey." At Mother of Sorrows, in contrast, the approach might be described as "formal," with a great measure of respect for the precise formulae of the Roman Rite. In the first parish, liturgists and musicians are inclined to draw on popular culture, sometimes to such a degree that the sacred liturgy seems to border on entertainment. At the second parish, liturgists and musicians appeal to the very best of classical culture, often hearkening back to a period of liturgical history that they hold up as a sort of "golden age." But it should be noted that, when prepared by those who appeal to classical forms, the liturgy can just as easily decline into entertainment for a largely passive congregation.

In its extreme, the first approach to liturgy and music results in a sort of free float of fuzzy feelings, in which music seems to have more referents to "I," "me," "we," and "us" than to God or Christ, grace or Holy Spirit. The homily tends to be more about the good will and generosity of the parish community than the radical claims of the Gospel. In this parish the emphasis on welcoming and coming together runs the risk of muting the reason for the gathering: to worship God in spirit and truth through full, conscious, and active participation in the celebration of the Paschal Mystery of Christ.

On the other hand, the second approach in its extreme form gives rise to a style of liturgy frozen in the mold of a bygone era, some "golden age" which, all too often, can become a golden calf. The irony, of course, is that such a perceived "golden age" never in fact existed. A pristine, immutable Roman Rite, untouched by the vagaries of history, unaffected by culture, by language, by changing perceptions and ways of being in the Church and in the world, is a figment of the imagination.

We must recognize that the Roman Rite cannot be frozen in any period of history or adequately expressed in any one liturgical style. It is this recognition that provided the impetus and the Spirit-guided efforts to renew the liturgical rites during and after the Second Vatican Council. It is this same realization that has guided the Church's long-standing commitment and increasing sensitivity to the importance of liturgical inculcation. It is important to note at this stage that, all too often, the representatives of the second approach to liturgy and music are inclined to criticize representatives of the first approach of failing to adhere to liturgical rubrics. This is a facile reading of a very complex matter. Let me say quite simply that the representatives of the first approach may be as attentive and, indeed, faithful to the rubrics as those whose apparent governing concern is rubrical fidelity. It is altogether possible that, in both approaches, there is no variation from the rubrics. The central issue here is one of different conceptual predispositions for celebrating the liturgy. When these predispositions become deeply entrenched personal preferences that are then foisted upon others, we do indeed defile the Body, betray the gift of the Spirit, and eat and drink our own condemnation.

Reconciling Liturgy:
Work of the People,
Work of the Church

All who are baptized into the Body of Christ are called to the ministry of reconciliation: to reconcile God's people in society, in the Churches, within the church. But I trust that it comes as good news to those here gathered when I say that overcoming the divisions, the polarities, brought on by conceptual predispositions for celebrating the liturgy or by absolutizing a liturgical or musical preference is not principally the task of liturgists and musicians. This is because these divisive issues, these polarities, are not really about liturgy and music, at least not fundamentally. These tensions bespeak much deeper ecclesial issues. At root, the tension polarities that surface vis-à-vis liturgy bespeak very different understandings of the nature of church, of ministries ordained and non-ordained, of the role of authority in the church, of the nature of sacrament and the purpose of worship. They are not really liturgical matters at all, but ecclesial and theological matters. In the simplest of terms, in
the wars fought on the battlefield of the
liturgy, the issues under contention may
not be the real issues at all.

Because these polarities are, at root,
about ecclesial and theological matters,
it is the bishop who has the task of trying
to bring about reconciliation and unity
among the parties gathered around these
often vastly different poles, these “to-
tem” poles. It is the Church’s task—and
a central part of the bishop’s ministry in
particular—to negotiate the journey
through time and history, especially in
the face of tensions both within and out-
side the Church. But this ministry is ex-
ercised most fruitfully when the bishop
is engaged in ongoing “broad and seri-
ous consultation.” As regards matters
of liturgy and music, the bishop serves
his people best and moves forward with
them in hope if he has a collaborative
working relationship with others who
have gifts and expertise in the area of
liturgy and music.

This ministry is exercised most
fruitfully when the bishop is
engaged in ongoing “broad
and serious consultation.”

It is unfortunate that, all too often, the
bishop seems to live farther and farther
away from parish life and experience, at
a distance from the experience of many
parish priests. The bishop’s liturgical ex-
erience may be shaped by liturgies that
tend to be a bit more stilted and rubri-
cally formal than is usually the case in
his diocese. But the bishop’s ministry of
teacher, priest, and shepherd is best ex-
ercised in relation to his pastoral role in a
community of sacramental worship.
Here he most clearly exercises his minis-
try of presiding over the local church in
unity and charity. In such a context of
participation in the sacramental life of
the worshipping community, most often
at the cathedral, the bishop is better able
to identify the tensions and polarities in
the church as they come to the fore in the
liturgy. Deeply rooted in the prayer and
worship of a community, he is better
positioned to keep in check the absolutiliz-
ting and atomizing tendencies I have
described.

And, equally as important, because
of his relationship to the eucharistic com-
community, there is a greater chance that the
bishop will be able to transcend his own
preferences and conceptual dispositions
about the liturgy and music for the
greater good of the Body of Christ at this
time and in this place. As each of us and
all of us move past our own particular
preferences, God may be worshiped in
spirit and in truth by the greatest num-
ber of people with the fullest possible
understanding. The liturgy is bigger than
any one of us. Liturgy and sacrament are
both gift. Our gift and task are to receive
and respond to the gift of liturgy and
sacrament—not to possess it.

How are we to receive and respond to
this gift in a wounded and broken world
and amid the divided Churches? More
importantly, how do we proceed in the
face of the divisions and widening gap
within our own Church?

First, it may be helpful to remember
that the first eucharist took place at a
divided table. All there present were not
of one mind and one heart; they were not
all of one purpose. There were different
agenda and, indeed, different politics.
There was a betrayal of God’s gift and
grace. There was a refusal of a gift being
offered. But it is precisely in the context
of a divided table, even in the face of
nenmity, that Jesus gives himself none-
thless. The very sign of unity at the
heart and soul of Christian life is, from
the start, refused, betrayed. But, Jesus
gives himself for the life of those at the
table—and beyond it. Yes, even for the
one who refused the offer and betrayed
the gift. The Lord offered himself even to
him, to the betrayer, to the enemy, as he
continues to do.

At this time in our history, we are
called to the table to receive the gift of
God’s giving and to give ourselves in
turn to one another in the Body, so that
Christ may be all in all even amid what
divides us. Our unwillingness to share,
our unwillingness to transcend our own
issues and preferences, may signal our
refusal of the gift and task of reconcilia-
tion, indicating our preference to be a
countersign to the very nature of the
eucharistic sacrament, the sacrament
of the reconciliation and unity of the
human race we pretend to be.

Second, I believe that we must begin
to face, rather than to skirt, what divides
us, so that we can sit at one table. How do
we begin to identify and to face the ob-
stacles of our unity and harmony? What
are the real “issues beneath the issues”
which all too often cause the liturgy to
become something of an ecclesial war
zone, a battleground, rather than a com-
mon ground and source of strength and
unity? What are the “questions behind
the questions?”

Navigating such terrain calls for deep
reserves of discernment and clear judg-
ment. As I have already suggested, from
my perspective it is not for liturgists and
musicians to settle these matters, but it is
rather part of the bishop’s ministry to
determine what is good for the life and
future of the Church. This is certainly
true regarding liturgical matters. And,
yes, even as regards music. What must
we hold to and what must be left aside
for the greater good? In view of such
discernment and judgment, we must
then act. Together, we must determine
what are the actual steps that we can and
must take in order to move toward the
celebration of the eucharist as a sacra-
ment of healing, reconciliation, and
unity. And we must be willing to take
those steps in courage and with confi-
dence.

Now Is the Time

Now is indeed the acceptable time. It
is the time to actually take the steps
toward reconciliation in an increasingly
divided Church. I would like to suggest
that, together, we take three steps. First,
let us appreciate more fully the many
opportunities for reconciliation which are
already ours in the liturgy. Can we
find ways to use the penitential rite and
the greeting of peace as concrete expres-
sions of our desire and our need for
forgiveness and reconciliation? Would
it be possible to provide opportunity
during the greeting of peace for mem-
bers of the assembly to approach others
with whom they are at odds to ask for
forgiveness, before the exchange of
peace?

Second, let us celebrate the rite of
penance, the sacrament of reconciliation,
with renewed vigor, with a deeper ap-
preciation of the abundance of God’s
mercy. If we begin to identify and to face
the many obstacles that divide us, recog-
nizing the ways we may have foisted our
own preferences on others, even and
especially when we have claimed to do
so “for the good of the Church,” then we
can appreciate the sacrament of pen-
ance/reconciliation as a sine qua non in
the ongoing journey back to the one table.
Celebrated well by as many people as
possible, with the fullest possible under-
standing, the sacrament of reconcilia-
tion will provide us with the grace to
take the next steps back to the one table.

The third step may be the most diffi-
cult. We must recognize and accept the
fact that a condition for authentic recon-
ciliation and unity in the Church today is
the acceptance of difference. This means
that real differences cannot be glossed
over in a rush for consensus or in a spirit
of forced chumminess. Real reconcilia-
tion demands that we be willing to live
with and in diversity. One of the most
encouraging things that has developed
in the Archdiocese of Los Angeles is the
coming together of several musical
groups within the same parish in order
share their traditions and their music.
Often we see the Spanish Choir and the
Gospel Choir coming together in this
way. The hard work of sharing different
languages and musical styles becomes
the catalyst for the very reconciliation
we need so much.

The gift and task of reconciliation in
the Church demands that we accept the
fact that there are no quick results, and
rarely are there easy answers to the
highly complex issues and concerns fac-
ing the Church today. The hard path to
reconciliation in society, among the
Churches, and within the Church is not
a hop, skip, and a jump. It is a costly
and time-consuming endeavor. The real
exchange of gifts at the heart of reconcilia-
tion takes time. It calls for a generous
measure of patience. It entails a willing-
ness to understand the questions and
concerns of the other, sometimes going
the extra mile to listen so as to hear the
“question behind the question” and dis-
cern the underlying “issue beneath the
issue” on the agenda. In the realm of
liturgy and music, we may be using the
same or similar words, but we may mean
very different things: a situation reflect-
ive of our very different experiences
and conceptual predispositions.

We must recognize that a
condition for authentic recon-
ciliation and unity in the
Church today is the acceptance
of difference.

At the heart of any understanding of
reconciliation there lies this central ques-
tion: How do I react or respond to differ-
ence? How do I relate to those who dis-
agree with me? Through the presence
and power of the Holy Spirit we are
enlightened, enlivened, guided, and
healed so that we may approach even
those on the other side of an issue with a
disposition of receptivity rather than
rancor. This calls for a willingness to
admit the possibility that we may have
our own "totems" and our own deeply ingrained absolutizing tendencies. Insofar as we are able, we must seek to be impartial and unselfish and be willing to surrender what the truth demands of us so that we might stand ready to be transformed in grace.

No One Expression

Reconciling differences requires admitting and appreciating the rich diversity of the Body of Christ. Indeed, full participation in the Church of today requires living with and in diversity. But it is a sad fact, no doubt one of the effects of our sinful humanity, that we often cannot tolerate difference. We crave unity, harmony, integration, but we seem unable to create the condition for the possibility of reconciling differences: a willingness to live with and in diversity.

There is no one appropriate expression of the Roman Rite. There is no one type of music which alone is "sacred." Indeed, a lively and spirited liturgy with a hand-raising and foot-stomping Gospel choir may be as "elegant" as some approaches to the liturgy more easily recognizable as "classical" or "traditional." And renderings of Gregorian chant may be lively and invigorating, inviting full, conscious, and active participation in the liturgy.

The sacred liturgy is not a matter of personal taste and pleasure. It is bigger than any one of us—and all of us. It is gift through and through. It is first and finally a gift of God’s giving, much more so than a work of our making, of our doing. Receive, then, the gift. Be reconciled, all God’s people, and partake together of the very life of God, whose gift to us is peace and harmony and unity discerned, recognized, and received at the one table. This is the Lord’s table, at which we celebrate the sacrament of his Body and Blood. In so doing, we become ever more fully what we are: one in baptism; one in faith, hope, and love; one in this blessed communion in which we share, which has been given as gift, even from the very first, amidst division, so that all might be one.

Notes

2. Sacrosanctum Concilium #14.
3. Ibid., #112.
4. An approach commended by Cardinal Bernardin in Called to be Catholic.
Pastoral Musician of the Year

Experience Precedes Understanding

BY RICHARD P. GIBALA

When Father Virgil Funk telephoned a while back and told me that I would be receiving this honor, he asked me to prepare a ten-minute talk. One of my friends commented, “You can’t say ‘hello’ in ten minutes!” Maybe so, but I decided to give it a try anyway.

Mom used to say: “Experience precedes understanding,” and that comment is at the center of these reflections. I’m not sure I’ll ever understand or grasp the full impact of the honor which has just been awarded; it is, indeed, a humbling experience. When hesitantly shared this news with colleagues over the past few weeks, without exception they were delighted and said that I certainly deserved it. Obviously, they see something that I don’t. Yet, how often have I encouraged a friend, colleague, choir member, or parishioner to proceed, to “fight the good fight,” fully confident that they could indeed accomplish their goal. I had a confidence in them that they lacked; I saw something in them that they couldn’t see. It’s easier to see the potential in others than in ourselves. Perhaps our challenge, as we proceed toward a new millennium, is to embrace and celebrate the gifts that others see and affirm in us.

Of course, some of the friends with whom I shared this news quickly helped me to put everything in perspective. Last week, for example, I told Mary, the person who has cut my hair for years, that I would be receiving this award today. Her immediate response was: “That’s nice.” She then yelled at her assistant: “Nitasha, would you please shampoo Harriet?” And my friend Elaine Kendler, who received this award a few years ago, told me that receiving this honor is more like being listed in Who’s Who than like being on the dean’s list!

Understanding Vocation

Experience precedes understanding. I attended the Bishop’s Latin School here in Pittsburgh. As a freshman in high school, confused and thinking I had a vocation to priesthood, I played the organ for Mass almost every day. One of the Jesuit priests who taught at the school said to me one day, “Rick, you have a vocation, but it’s not to priesthood! You have a vocation to be a church musician!”

Webster defines vocation as “a divine call to God’s service or to the Christian life; a function or station to which one is called by God.” There are many people here this week who play or sing liturgical music, but they do not have a vocation to be a pastoral musician. I have a friend, for example, who is an accomplished concert organist. The only reason he holds a church job is for the income and so he has a place to practice.

But there are some of us—and you know who you are—who have indeed been called to use our time and talents to serve the people of God through music ministry. Just as you cannot write a job description for a priest based on how many hours a week he hears confessions or says Mass, you cannot determine the workload of a pastoral musician—especially one who has a vocation to this work—by the number of hours they are visible at church. What we do is different from what someone does who works a forty-hour week. Our vocation is a divine call seven days a week, twenty-four hours a day, for the rest of our lives. True, there is no sacrament ordaining us to our vocation. The divine call comes from our baptism—our initiation into the Christian community.

One day Mom expressed her disappointment that I never became a priest to a priest friend of mine (Fr. Lou Pascazi, a pastor in this diocese). Fr. Lou told Mom that the church needs musicians as well as priests. After all, he said, who would have done the music at my ordination or first Mass, or for all those weddings and funerals? Thanks, Fr. Lou: Those words of support helped Mom as well as me to accept my vocation in a new way.

Rooted in the Paschal Mystery

Experience precedes understanding. As a younger, I experienced and learned the Paschal Mystery at home with Mom. She was not a theologian or biblical scholar, yet she understood and taught us what the Paschal Mystery is about in many concrete ways. For example, we knew Lent was not a happy time. We would come home for lunch during Lent to a meager meal, and Mom would tell us it was a fast day. My brother Rob once commented: “I’m tired of fast days! When are we going to have a slow day?”

Holy Week was a confusing time for us children. Although we were not in school, we went to church a lot. On Good Friday, we were not allowed to watch TV, listen to the radio, or even talk between noon and 3:00 p.m. On Holy Saturday, we helped Mom in the kitchen frost the Easter Lamb cake and make Easter baskets from the many cottage cheese containers that we had collected during those Lenten fast days. How I hold those memories close to my heart, even now, each year as we celebrate the sacred Triduum.

Some folks are fascinated with the mechanical aspects of cars or computers. For me, a car is a tool to get me from one place to another. A computer is a tool to help me work more efficiently. But for me, a church musician is not a tool to get the job done. A church musician is a living witness of the Paschal Mystery. I pray that my music might encourage the people of God to take a closer look at the “machines” of their culture and discern the divine call—where is the paschal mystery embedded in the fabric of our society?”

Mr. Richard P. Gibala, a native of Pittsburgh, served as music coordinator for the Diocese of Pittsburgh from 1978 to 1986. He is currently the director of music ministries at the Cathedral of St. Thomas More in Arlington, VA, the Chapter Coordinator for the National Association of Pastoral Musicians, and the chair of the new NPM Chapter Council, formed during the 1999 National Convention in Pittsburgh. During the Members’ Breakfast, Rick was honored as the 1999 Pastoral Musician of the Year. This article is an edited form of his comments on receipt of that honor.
place to another, and a computer is a tool for word processing. I love the sound of a fine pipe organ, but I have little curiosity about how an organ works. As I have served as a pastoral musician over the years, I am often astonished to learn that some folks do not understand that, for me, music does not come first. Oh, the music is certainly a gift from God and, yes, I try to embrace my calling to use music as best I can during the ritual of our liturgies. But, for me, the most important and exciting thing in my ministry has been experiencing conversion.

Over the years, I have watched as the music helps people to find God in their lives at weddings, funerals, concerts, and, most importantly at the celebration of the Sunday eucharist. We all need to find God every day, as we journey along life’s road, and celebrate the Paschal Mystery: the deaths and resurrections in our lives and in the lives of those who are in our lives.

Since learning about this award, for example, I have cried with Sue, an alto in our cathedral choir, who has learned she has serious breast cancer, and with Joanne, another choir member, who went faithfully on weekends with her husband, Jack, to the bedside of his father, who was dying of terminal cancer. I continue to pray every day for one of our cantors who is currently unemployed. I have also celebrated with one of our cantors, Sarah, and her husband, Brian, who are the proud first-time parents of a cute little girl named Goliy, born on June 25, and with another choir member, Eva, who was married to Steve earlier this month. Sorrow and death, joy and resurrection: the Paschal Mystery alive and well in 1999.

Verse four of Now We Remain, a song written by David Haas, captures the essence of this central mystery and of our response to it so well: “We are the presence of God; this is our call. Now to become bread and wine: Food for the hungry, Life for the weary. For to live with the Lord, we must die with the Lord.”

Thank you so much for this honor. Perhaps I’ll never understand it, but the experience is one I will always hold close to my heart.
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How They Did It in Collegeville

"At the Lamb’s High Feast We Sing"

BY PAUL F. FORD

From June 13 to 17 this year, Saint John’s University in Collegeville, Minnesota, hosted an exciting and immensely useful international conference on Catholic liturgical music, “At the Lamb’s High Feast We Sing.” The conference was organized by the gifted liturgist and musician Father Anthony Ruff, OSB, with help from Dr. Kim Kasling, director of liturgical music programs in Collegeville. Inspiration for the conference came from the “Snowbird Statement on Catholic Liturgical Music.” About 150 people participated, including 12 young musicians who received scholarships from publishing houses and other organizations. The average age of those present appeared to be about thirty-five. The group seemed moderate to slightly right-of-center in its thinking. Accounts from delighted participants have already spread through the liturgical/musical community, and I hope that my report serves to encourage every English-speaking liturgist and church musician to attend future musical feasts at St. John’s.

Psalms as Leitmotiv

Margot Fassler’s passionate opening keynote, “The Psalter and Catholic Worship: The Times We Had It, The Ways We Lost It, And How To Get It Back,” lovingly developed Gabe Huck’s simile of the psalms as the river of Jewish and Christian prayer. I was especially moved when she struggled to keep her composure as she spoke of the holy people in her acquaintance whose holiness came from their familiarity with the psalms. As the conference participants gradually discovered, the psalm theme was to serve as a sort of leitmotiv to the entire conference, with Gregorian chant (almost entirely psalmic) expertly sung in liturgy and concert by the Austrian chant schola in residence and at the brilliantly conceived hymnfest, “Psallite Sapienter: Sing Psalms With All Your Talent.”

Australian Geoffrey Cox gave two very thoughtful and frank addresses on “Snowbird in Context: Remedy or Reaction?” He agreed with many concerns of the Snowbird Statement but also found portions “huffy and puffy.” In his practical and inspiring addresses on the place of hymnody in the liturgy, Alan Humerod observed that a hymnal is a tradition’s theological textbook, so we have a right and obligation to be concerned about those who are writing our theology. Canadian composer Michel Guimont spoke knowledgeably on “New Directions in Contemporary Music.” Austrian chant scholar Franz Karl Prassl demonstrated that the neumes are “the door to the spirituality of the chant,” and the schola from Graz, Austria, that he conducts compellingly showed us how to put such scholarship and spirituality into musical form.

Seattle’s James Savage constructed his addresses on the liturgical role of the choir from the closing lines of the eucharistic preface (“Earth unites with heaven . . .”; “with all the choirs of angels and archangels . . .”). Here was a liturgist whose acquaintance with the liturgical text had turned him into a theologian with a fervor that Savage brings from his evangelical Baptist background. Savage’s remarks correlated well with the use of the choirs at the conference liturgies and exemplified what for me was the greatest insight I received: the eschatological nature of the liturgical choir. Being a skilled singer in a well-rehearsed choir singing glorious music here on earth is a foretaste of the place each of us will occupy in the heavenly choir.

In addition to the major addresses, the conference offered workshops on various aspects of music ministry and applied sessions on organ techniques, children’s singing voice, handbells, and choral literature reading sessions. Individualized lessons in organ and voice were offered to every participant. James O’Donnell from Westminster Cathedral in London, which has what has been called the finest Catholic choir in the world, offered highly instructive sessions in choral conducting techniques as he rehearsed the select Conference Choir for the closing Mass.

Singing at the Feast

With the Benedictine monks we sang Sunday evening prayer in a dramatic contemporary classical setting by Bryan Beaumont Hays, OSB. Abbot Timothy Kelly presided at Monday’s opening prayer service, which included the second-ever rendition of the anthem “Invocation” by Richard Proulx, originally written for the 1997 St. John’s Liturgical Music Workshop. The psalms of Monday evening prayer were sung in English in alternation between the congregation (Gregorian psalm tones) and the choir (polyphonic falsibordone settings
by Roman School composer Vincenzo Ruffo); the antiphons were taken from my collection of English chant. By Flowing Waters? Wednesday evening prayer took a different stylistic tack, signaled by the cleverly improvised instrumental prelude on Sebastian Temple's “Prayer of Saint Francis.” The contemporary ensemble of cantor, piano, guitar, electric bass, fiddle, and saxophone then led us through the hymn “Holy Manna”, psalm settings by Michael Joncas, Michel Guimont, and Jerome Coller, osb; a swinging Canticle of Mary set to the tune New Britain; and a concluding improvisation on the congregational Salve Regina that filled the church with the powerful and plangent “singing” of the tenor sax.

At Mass on Tuesday, Austrian Thomas Daniel Schlee’s newly-commissioned anthem, “Benedicamus Dominum,” had its premiere, and an ambitious responsorial psalm for soprano soloist and congregation by Jerome Coller, osb, of St. John’s Abbey, received its premiere at the closing Mass. A few moments later there followed the premiere of an ingenious communion piece by Richard Proulx for cantor, choir, and congregation, which picked up melodic motives from the Agnus Dei (congregational Mass XVIII alternating with Jehan Alain’s choral parts), allowed the various musicians to receive communion at different times and tied the entire communion rite together musically.

Additional musical highlights were the daily concerts. They included a mini-concert by The Rose Ensemble, a choir specializing in medieval and Renaissance polyphony; a chant concert by the Graz Gregorian Chant Schola; the splendid cantoring of Thomas Wasserfaller, the first-in-modern-times lay married chant master at the Benedictine abbey of Seckau, Austria; and a mini-concert of twentieth century French organ music by James O’Donnell, the new Master of Music at Westminster Abbey. Never have I heard such complicated organ music played so easily and authoritatively.

Michael Barone of Public Radio’s “Pipe Dreams” hosted the hymnfest, which was actually a feast of psalms. Participating choirs included Kantorei, originally the alumni choir of St. John’s University and the neighboring College of St. Benedict, and the adult choir of Saint Patrick Parish, Edina, Minnesota. Highlights of the hymnfest included Dr. Prass’s scholarly reconstruction of an Epiphany matins antiphon, “Psallite Deo,” which admonishes us to “psallite sapienter,” and the singing of several fascinating historical psalm settings collected by organizer Anthony Ruff. Among these were a Calvinist metrical psalm of Claude Goudimel that is based note-for-note on a Gregorian hymn of the Benedictine office; a congregational hymn from the first German Catholic metrical psalter of 1582; Luther’s Psalm 46, “A Mighty Fortress Is Our God”; a polyphonic psalm sung in cathedrals in Guatemala and Mexico City in the sixteenth century; a “cursing psalm” of the Puritans from the Bay Psalm Book of 1698; and numerous other psalms from various cultures and eras. As a tribute to recently deceased African-American composer Leon Roberts we sang one of his psalm refrains from Lead Me, Guide Me, complete with Gospel-style verses improvised on Gregorian mode VIII.

I’m glad to hear that this conference will continue to be a regular event so that the congenial and resourceful St. John’s Abbey and University can be a meeting place of those who love liturgy and liturgical music. Hats off to Kim Kasling and to Fr. Anthony Ruff!

Notes

1. For the text of the “Snowbird Statement” see Pastoral Music 20:3 (February-March 1996) 13-19.

Hymnal

Libro de Litúrgia y Cántico


Four years of dedicated research and development have produced the first ecumenically viable resource for use in sung worship by Hispanics in Latin America. This resource may also prove helpful for pastoral musicians in bilingual parishes in the United States, since many emigrés from various geographical regions or countries are filling our Catholic assemblies here. The book includes a number of selections by Catholic composers with world-wide reputations plus additional resources from OCP, WLP, and GIA, among other publishers, that will be familiar to people in the United States.

Content and format will be familiar to NPM members. The selections offer good opportunities for participation by the congregation, cantor, choir, and ensemble members. Guitar symbols are in Spanish. Psalm intonations are compatible with many antiphons and responsorial psalms already known in Hispanic Catholic worship.

The hymnal contains concise identifications of the authors, composers, origins, and copyright holders, including appropriate identifications for some music that is considered “traditional” and from otherwise unknown sources. The indices are extensive and include a classification of stylistic Latin-American rhythms with their particular musical annotations. The available cassette is designed to be a teaching tool; it offers examples of those musical styles.

Alexandrina D. Vera

Somos La Iglesia
(We Are the Church)

Eleazar Cortés. OCP. Guitar accompaniment book, #10367GC, $7.95. Cassette, #10368GC, $10.95. CD, #10662GC, $15.95.

In this, his first collection for OCP, Eleazar Cortés skillfully combines lyrics and music to provide Spanish-speaking assemblies a voice in worship. As a music director (for the Spanish-speaking parishioners at St. Patrick, Watsonville, CA) who has also worked professionally for more than thirty years and has written for the film and television industries, the composer is aware of the scarcity of effective liturgical music in Spanish. In this collection, he successfully unites culture and faith.

Eleazar uses both Mexican folk styles and contemporary sounds in his compositions, but he explains that cultural traditions determine the instrumentation and accompaniment. To give this collection the appropriate sabor latino (“Latin flavor”), he has included arrangements for flutes, violins, trumpets, and rhythmic adaptations. The performance suggestions include rhythmic diagrams for guitars and special percussive “Latino” sounds.

In addition to the music that can be used for Sunday liturgy, this collection includes selections for the celebration of the Easter Vigil, the rites of adult initiation, weddings, quinceaneras, and other celebrations in parish life. Arrangements for two canticles (Exodus 15 and Daniel 3) are a real bonus. The entire collection is very singable; Spanish is the language used throughout the selections. Aware of the special needs of bilingual parishes, however, Eleazar has selected scriptural texts that describe today’s believers who, through baptism, are united in one faith and nourished by one Spirit. The cassette recording reflects the special style that Eleazar Cortés incorporates into his unique music.

Alexandrina D. Vera

Congregational

Light of the World:
Solas an Domhain

Liturical music from Ireland. Solas Music. GIA. Music collection, #G-4650, $12.95. CD, #CD-351, $15.95. Cassette, #CS-351, $10.95. Instrumental arrangement for “Suisnishnes” (“Peace”), #G-4759, $8.00.

This collection of music from Belfast, Northern Ireland, reminds one of the music of the pop singer Enya. The best of the lot is the title song, “Solas an Domhain” (“Light of the World”), suitable for evening services and set with a lilting ostinato refrain. “Pange Lingua” is very haunting and seems more fit for choral performance than for congregational participation. However, verses five

Continued on page 62
Millennium Choral Festival

The Millennium Choral Festival is planned as a tribute to the late American composer of liturgical music, Dr. C. Alexander Peloquin, and will feature the voices of outstanding choirs/choruses. Each morning of the festival the choirs/choruses will rehearse with the guest conductor/clinician, Fr. Anthony Mancini. He will emphasize interpretation of Peloquin's music and the music of other noted liturgical composers. During the morning rehearsals, the choirs/choruses will also prepare for the Gala Concert to be presented on the final night of the festival. The grand finale of the Gala Concert and the festival will be the world premiere of "Jubilee Te Deum" commissioned for the festival and conducted by the composer, Fr. Mancini.

Ample time has been planned for guided tours of several interesting sites in and around the city of Parma. At the close of the festival, participants will depart for a three-day tour of Venice and Milan before departing for the USA.

"Jubilee Te Deum"

The Te Deum is a traditional hymn of joy and thanksgiving. First attributed to Sts. Ambrose, Augustine, or Hilary, it is now accredited to Nicetas, Bishop of Remesiana (4th century). Beginning with the words Te Deum laudamus, "We praise Thee, O God," it is used at the conclusion of the Office of the Readings for the Liturgy of the Hours on Sundays outside Lent, daily during the Octaves of Christmas and Easter, and on Solemnities and Feast Days.

Jubilee Te Deum, composed in honor of Millennium 2000 by Fr. Anthony Mancini, for chorus and soloists, is international in scope. The sections are each written in a different language (Latin, English, Italian, French, German, and Spanish) to represent a portion of the peoples of the world community. This work was commissioned especially for the Parma Millennium Choral Festival and will be premiered by the participating choirs and soloists at the final Gala Concert conducted by the composer.
About the Conductor

Father Anthony Mancini was born in Providence, Rhode Island. He pursued studies for the priesthood at Our Lady of Providence Seminary, the North American College in Rome and the Catholic University of America. He was ordained to the priesthood for the Diocese of Providence in 1978. After studies in piano, voice, harmony, conducting and composition, Father Mancini pursued a Sabbatical program at the Royal School of Church Music in London, England. He is the founder and conductor of the Gregorian Concert Choir and in 1992 was appointed music director at the Cathedral of Saints Peter and Paul in Providence.

Father Mancini was a long time protege of the late Doctor C. Alexander Peloquin, internationally renowned composer of liturgical music. He has conducted widely on the East Coast of the United States and in private audience before Pope John Paul II. A composer of numerous pieces for the Liturgy, many of which have been broadcast via television and radio, Father Mancini has also chaired a Roman Symposium on contemporary music in the Catholic Church.

In December of 1999, Father Mancini will join Metropolitan Opera Star Maria Stepnowska and the Gregorian Concert Choir in a benefit Cathedral Concert for Rhode Island’s Little Flower Home. On the eve of the Millennium (New Year’s Eve 1999), Father will conduct the Gregorian Concert Choir and a state wide ecumenical chorus and orchestra as part of “First Night Providence.” In July of 2000, Father will serve as guest conductor and choral clinician for the Choral Festival 2000 in Parma and premiere his “Jubilee To Deum.”

About Dr. C. Alexander Peloquin

Dr. C. Alexander Peloquin, whose jazz compositions helped reshape the face of religious music in the United States was at the forefront of musical reform in the Catholic Church, writing deeply felt pieces with popular appeal. He once stated, “A lot of religious music today is boring and I don’t think worship calls us to boredom.” He composed more than 150 scores, many of which used jazz-like rhythms and harmonies reminiscent of George Gershwin, Aaron Copland and Leonard Bernstein, all composers he admired.

In 1964 he premiered the first English High Mass sung in the United States. That began Peloquin’s rise to national prominence as one of the few classically trained composers inspired by the reforms set out in the second Vatican Council. Gloria of the Bell and Lyric Liturgy are among the most familiar, popular and widely used pieces in our American churches today. Other works include: Shout for Joy, I Believe That My Redeemer Lives, Four Freedom Songs (music set to the words of Thomas Merton and first performed at Dr. Martin Luther King’s Ebenezer Baptist Church, as a tribute to King following his death), Unless You Believe (children’s liturgy commissioned for the International Year of the Child), and Four Prayers for Christian Unity. His works regularly include a solo voice (cantor), choir, congregation, piano or organ and often orchestra for the fullest involvement in joyful liturgical song. His style combines the classical approach with elements of folk, rock, jazz and pop to create a sound that is unique to Peloquin's music.

Dr. Peloquin was the director of music at Sts. Peter and Paul Cathedral in Providence, Rhode Island; composer in residence and lecturer at Boston College; and director of its University Chorale, founder and conductor of the Peloquin Chorale. He was a prolific composer while keeping up with an unequalled number of personal appearances, guest lecturing and conducting throughout the United States, Canada, and Europe.

Festival Features

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- Evening “Showcase” concerts featuring the individual Choirs/Choruses
- Gala Final Concert featuring the World Premiere of the “Jubilee To Deum”
- Three-day trip to Venice and Milan including walking tours and visits to La Scala Opera House and the newly restored Last Supper by Leonardo da Vinci
- Gala farewell dinner
- English speaking tour escort throughout
- Round trip transfers by private motorcoach to locations indicated on the itinerary
- Ample free time for sightseeing of your choice
- Portage of one suitcase per person
- Taxes and service charges as levied by the hotels

The Parma Millennium Choral Festival is designed for choral directors, choral members, church musicians and anyone interested in choral performance. Working rehearsals/seminars are open to all participants. Observe and learn as the guest conductor/clinician works with the choirs on choral interpretation of the works of Peloquin and other well known choral composers and the preparation of the final Gala Concert of the festival and the premiere of his Jubilee To Deum. A rare opportunity, indeed!

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What a pleasant surprise! A first glance at the title made me think that this might be another collection of religious music which took its inspiration from television’s 700 Club and toothpaste commercials. Once I played and sang through each selection in the collection, however, I was anxious to hear the CD, which features the wonderful voice of Frances Brockington. Both the music collection and the recording are excellent! I was very excited and most pleased that my first impressions were unfounded.

First and foremost I recommend the solid texts, appropriate for liturgical use, and music that a congregation could really sing, not just listen to as they watch the band play on. The collection includes very helpful liturgical, seasonal, ritual/topical, and scriptural indices. Instrumental and choral parts are included, as are “assembly boxes” that may be reproduced.

One text by Fanny Crosby and two by Isaac Watts are set to effective tunes for the whole assembly or for choir. The most useful selections are the psalm settings which comprise the majority of this collection. I found eight of the ten to be very effective and well set. However, this is not music for the untrained or beginning cantor! “Contemporary ensembles” and music directors looking for music in a variety of styles for youth would do well to look at this music. After suffering through so many awful texts and such poorly written “contemporary” religious music, it is good to find a satisfying collection like this in a contemporary pop style.

As One Unknown

Cyprian Consiglio, OSB Cam. OCP. Songbook, #10773GC, $8.95. Stereo cassette, #10774GC, $10.95. CD, #10775GC, $15.95.

The music in this collection is written in a variety of styles. Of the thirteen selections, here are the four best. “How Great Is Your Name,” a joyful a cappella call-and-response processional with a Caribbean flavor, calls for a strong cantor and percussion. “Streams of Living Water” is a gentle, flowing piece for the sprinkling rite at Mass, and “Not to Us, Lord, Not to Us” is a very effective setting of Psalm 15. “One in Faith” sets a text by Peter Scagnelli to a very pleasant and easy-to-sing hymn tune.

Morning Prayer/ Evening Prayer II


The music in this collection designed for use at morning and evening prayer is very reflective and quiet, with a sense of October-November 1999 • Pastoral Music
calm, wonder, and restrained joy at the opening and the ending of the day. Those who are responsible for preparing morning and evening prayer services, especially at retreats or parish missions, will find a few useful items here. The CD offers prayerful and meditative listening—combined with the “meditation book”—which is presented in a lovely format—it might make for good private devotion and prayer.

Tim Dyksinski

Organ Recitative

All the items reviewed here are recent publications from Selah.

God Rest Ye Merry: Three Preludes for Christmas. Thomas Bohler. #160-780, $2.00. The pieces contained in this little collection present three contrasting moods: the lovely, flowing prelude on “What Is This Lovely Fragrance?”; a meditative setting of “We Three Kings of Orient Are”; and a clever scherzo on “God Rest Ye Merry, Gentlemen.”

Divinum Mysterium. Alfred V. Fedak. #160-116, $5.00. Mr. Fedak sets this piece as a gentle, three-stanza rendering of the plainchant. The slow-moving pedal part can be played on a single manual with divided stops. Not difficult.

25 More Harmonizations. Alfred V. Fedak. #160-729, $9.75. This addition to the always welcome harmonizations by Mr. Fedak contains familiar tunes including Ar Hyd Y Nos, Beach Spring, Grosser Gott, Hyfydol, Land of Rest, Nun Danket, Old Hundredth, Picardy, Resignation, and Wondrous Love, among others.

Tuba Mirum. Gordon Lawson. #160-856, $15.00. Gordon Lawson’s Tuba Mirum won the competition celebrating the seventy-fifth anniversary of the Eastern New York Chapter of the AGO. This well-composed work would make a splendid showpiece for a trumpet-ensemble.

Two Preludes. Austin Lovelace. #160-724, $6.50. This set contains a brief meditative prelude on HAMBURG and a brilliant toccata on ENGELBERG. Mr. Lovelace’s style is—as always—effective and reliable.

Procession. Russell Schulz-Widmar. #160-626, $5.00. This brief new composition might come in handy as a wedding piece. It is printed on two staves, which makes it possible to play it on the piano as well.

Aria. David Ashley White. #160-680, $5.00. Mr. White’s splendid lyrical evocation opens with a solo on a flute stop, builds to a fortissimo climax at its midpoint, and fades away at the close. Well-wrought and memorable, this piece would make an ideal service prelude.

Craig Cramer

Books

The Temple, the Church Fathers, and Early Western Chant


This is a fascinating collection of sixteen musicological articles written by McKinnon for almost as many scholarly journals. The formidable title and imposing article titles should not frighten anyone away from reading and learning from literate writing that is both knowledgeable and enjoyable. The book is basically about critical issues regarding the growth and interpretation of—and fallacies about—Gregorian chant and early worship practices.

Several articles discuss instruments in classical Greece, the ancient synagogue’s musical instruments in commentaries and psalters, and the organ. There are also well-documented sections on the concept of a cappella music, psalmody, the gradual, the alleluia, and desert monasticism. The final chapter offers eleven illustrations from and commentary about a British Library breviary.

Although McKinnon provides many footnotes with citations, regrettably he does not include a bibliography, which would have put together in one place a usable reference guide. Apart from that minor deficiency, this is a good, solid, and intriguing book recommended to church musicians as well as to musical and church history enthusiasts who would like to delve deeper into provocative and fascinating questions.

The Contribution of Cambridge Ecclesiologists to the Revival of Anglican Choral Worship (1839-62)


Many liturgists and church musicians are familiar with the Oxford Movement in the Anglican Church of the nineteenth
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century and its most famous convert to Roman Catholicism, John Henry Newman. Less has been written about the scholars and theologians at the equally great Cambridge University as they experienced the same soul searching, research, and liturgical and musical renaissance of the church’s choral tradition.

Cambridge University today is justifiably famous for the choirs at King’s, Trinity, St. John’s, and virtually every other college in the University. These choirs and the liturgical renewal which served as their setting can trace their heritage and outstanding musical tradition to the difficult spade work done in the nineteenth century by the so-called “Cambridge Tractarians.” The movement at Cambridge, like that at Oxford, began in many ways with the publication in 1833 of the first in a series of Tracts for the Times. Writers of the Tracts—Newman and others—advocated the notion that the Anglican Communion formed a true branch of the catholic and apostolic church. Newman called the Anglican stance between the Roman Church and the Reformation Churches a “via media.”

Adelmann writes in a style that is easy to understand, clear, and articulate. He also includes an interesting list of choir music sung at various colleges in Cambridge and an informative bibliography. This fine book is recommended for those who are interested in choral traditions and the growth of a liturgical/sacred music style.

William Tortolano

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.

Mr. Tim Dyksinski is the diocesan director of music for the Diocese of Galveston-Houston, TX.

Dr. William Tortolano is professor emeritus in the fine arts department at St. Michael College, Colchester, VT.

Ms Alexandrina D. Vera, a music educator and a consultant on Hispanic liturgy to the Diocese of Phoenix, AZ, chairs the NPM Section for Hispanic Musicians.

Publishers

Ashgate Publishing Co., Old Post Road, Brookfield, VT 06036.

Augsburg-Fortress Publisher, PO Box 1209, Minneapolis, MN 55440-1209. (800) 328-4648.

GIA Publications, 7404 South Mason Avenue, Chicago, IL 60638. (800) 442-1358.

Oregon Catholic Press (OCP), 5336 NE Hassalo, Portland, OR 97213. (800) 548-8749.

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Selah Publishing Co., 58 Pearl Street, PO Box 3037, Kingston, NY 12401. (800) 852-6172.
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Director of Music. St. Francis of Assisi, 673 Ellington Road, South Windsor, CT 06074. Part-time position (20 hrs/week) for a growing parish in suburban Hartford area. Love and knowledge of Catholic liturgy and music, skills in playing pipe organ, keyboard, directing choirs, and liturgy planning are necessary. Work closely with pastor and liturgy team. Salary commensurate with experience. Send résumé and salary expectations to Pastor at the above address. HLP-5270.

Organist/Pianist. St. Francis of Assisi, 35 Norfield Road, Weston, CT 06883. Looking for an organist/pianist to accompany cantors for Sunday eucharist. Vatican II parish looking for pastoral music minister to help lead the assembly in full participation through singing. Interested candidates can forward a résumé to Music Ministry Search at the above address. HLP-5236.

Director of Music Ministry. St. Francis of Assisi, 35 Norfield Road, Weston, CT 06883. Candidate should have abilities to train cantors to lead the assembly in singing and to develop a parish program of full congregational participation through singing. Knowledge of liturgy essential. Interested candidates can forward résumé to Music Ministry Search at the above address. HLP-5235.

FLORIDA

Liturgy/Music Director. Vibrant multicultural parish in growing Central Florida location seeks creative, competent individual to coordinate liturgical life utilizing a teamwork approach. Keyboard/choral skills required. Music degree preferred. Good salary and great benefits. Please contact Office of Liturgy, Diocese of Orlando, PO Box 1800, Orlando, FL 32802. HLP-5272.

Organist/Music Director. Office of Worship, PO Box 43022, St. Petersburg, FL 33743-3022. The Diocese of St. Petersburg, Florida, is accepting full- or part-time applications for Organists/Music Directors. The diocese encompasses five counties on the sunny west coast of Central Florida. Send résumés to the above address. HLP-5271.

Director of Liturgy and Music. Our Lady of Lourdes, 1626 Oak Street, Melbourne, FL 32901. Full-time position with a multifaceted 1,500-family parish. Duties include Spanish and English choirs, cantor formation and preparation, work with liturgy commission, member of the pastoral staff. Experience with Catholic liturgy required. Deadline for submitting résumés is October 22, 1999. Send résumé and personal qualifications to Reverend William Hanley at the above address. HLP-5253.

Director of Music and Liturgy. Nativity Catholic Church of Brandon, 705 E. Brandon Boulevard, Brandon, FL 33511. Fax: (813) 653-9482. A large multicultural parish with 4,500+ families and parochial school with 800 children. Includes chorale choir (100 voices), children’s choir (50 voices), Life Teen ensemble, and Spanish choir. Must have a master’s degree in organ, be knowledgeable in all types of church music (classical to contemporary), and well grounded in the
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Director of Music/Liturgy. Jesus the Good Shepherd, 2510 Emerson, Monroe, LA 71201. Phone: (318) 325-7549. Full-time position for 1,000-family parish with new acoustically designed worship space, piano, Allen digital organ, adult choir and cantors, balanced repertoire. Requires bachelor’s degree, knowledge of Catholic liturgy/music, vocal directing and keyboard skills. Responsible for four weekend Masses, weekly school liturgy. Additional music teaching position at Catholic K-8 school and/or high school possible. Salary competitive. Send résumé to Fr. Tim Hurd at the above address. HLP-5231.

MASSACHUSETTS

Music Director. Church of Blessed Kateri Tekakwitha, 126 South Meadow Road, Plymouth, MA 02360. Fax: (508) 747-0616. Part-time position in small parish with good liturgical tradition. Four liturgies, contemporary ensemble, cantors. Kawai grand piano. Music degree, keyboard, choral skills, knowledge of Catholic liturgy and music required. Send résumé to above address and fax. HLP-5229.

MICHIGAN

Assistant Organist. National Shrine of the Little Flower, 2123 Roseland Avenue, Royal Oak, MI 48073. Full-time assistant reporting to the director of music for vibrant and artistic 5,000-family parish. Requirements: skilled organ keyboard musician able to play weekday and weekend liturgies; training and directing children’s choir, youth and adult handbell choirs; accompanying the semi-professional parish choir and schola cantorum; work with the cantors; assist the director in all aspects of a comprehensive music program; and contribute to the ongoing growth and recruitment of the parish choirs. Position requires a person of faith with thorough knowledge of RC liturgy and practices, distinction in organ and choral conducting skills, good administrative capabilities, and maintaining good relationships with large staff and three parish schools. Some non-traditional music utilized at school and special liturgies. Four-manual, dual console, 100 rank Geo. Kilgen and Son pipe organ; Schimmel and Boston grand pianos; six octaves of Malmark handbells; in-house brass and percussion consort. Competitive salary with generous vacation, continuing education/study leave, memorandum of agreement, full benefits and pension through the Archdiocese of Detroit. All professional memberships paid by the church. Send curriculum vitae, at least three professional references, listing of sample organ and choral repertoire, sample recital programs and a recording to Scott F. Foppiano, Director of Music and Liturgy Coordination, at the above address. HLP-5261.

Director of Music. St. Peter, 515 E. Knight Street, Eaton Rapids, MI 48827. Phone: (517) 663-4735; fax: (517) 663-7110. Seeking individual who is able to play organ/piano and direct adult and children’s choirs. (Choir rehearsals once a week, Sept.-June). Responsible for all weekend liturgies, holy days, and sacramental celebrations. Funerals and weddings are extra. Send/fax résumé to Father Bennett Constantine at the above address/number. HLP-5248.

Director of Music Ministry. Holy Redeemer, 1227 E. Bristol Road, Burton, MI 48529. Full-time position in a progressive suburban parish of 1,800 families. Responsibilities include Sunday and holy day liturgies, school music programs, assorted bell and vocal choirs, weddings, and funerals. The applicant must be proficient on organ, piano, and synthesizer. Able to direct various choirs (adult, children, and handbell), assorted music groups, as well as provide music for weddings and funerals. The applicant must be an active Catholic, have a degree in liturgical music, and have two years of significant experience in Catholic Church music. The parish provides a complete compensation package and an annual salary range of $33,500-37,500 plus weddings and funerals. Applicants should send résumé to Search Committee, Music Ministry, at the above address. HLP-5241.


Pastoral Music • October-November 1999
'Twas the week after Christmas and how could it be?
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MINNESOTA

Parish Liturgy/Music Director. St. Philip, 710 Beltrami Avenue, Bemidji, MN 56601. Phone: (218) 751-4262. Full-time position. Responsible for planning; providing musicians for all parish-wide liturgies; overseeing liturgical ministers; collaboration with priest and religious formation directors, school staff, etc. Supervises preparation of liturgical feasts and seasons. Contact Father Mike Patnode at the above address/number. HLP-5249.

Music Director/Liturgist. St. Patrick, 6820 St. Patrick’s Lane, Edina, MN 55439-1633. Full-time position for an individual with proficiency in organ, piano, and choir direction. Position also includes some elements of liturgical coordination. The position comes with a competitive salary and a full benefit package. For complete job description, send résumé to Liturgy Search Committee at the above address. (For more information contact Father Thomas Sieg at [612] 941-3164.) HLP-5242.

NEW BRUNSWICK

Liturgy/Music Director. Immaculate Heart of Mary, 5 Fatima Drive, Riverview, New Brunswick E1B 2X8, Canada. Fax: (506) 386-4165; e-mail: ihunc@nbnet.nb.ca. Part-time position (30 hrs/week) in active Catholic parish with 1,100 families. Direct four choirs, coordinate music for three weekend liturgies, direct and coordinate liturgy committee and parish worship activities, and recruit and train liturgical ministers. Seeking outgoing, personable individual with knowledge of theology and liturgy, certification in music, and keyboard and conducting skills. Salary: $18,000. Apply to the Selection Committee at the above address/fax. HLP-5223.

NEW JERSEY

Music Director. Post-Vatican II Catholic parish of 2,800 families seeks part-time (25 hrs/week) music director. Must be a competent organist, choir director. Responsibilities include coordination of music for four weekend liturgies, holy days, Sacramental celebrations, school liturgies, weddings, funerals, recruiting and training cantors. Please send résumé to Music Director Search, 107 E. Highway, Suite #154, Matawan, NJ 07747. HLP-5269.

Director of Music Ministry/Organist. St. Cecilia, 4824 Camden Avenue, Pennsauken, NJ 08110 (across the river from Philadelphia, PA). Phone: (856) 662-2721; fax (856) 486-2089. Part-time position for a 1,200-family community desiring to celebrate a Vatican II experience of liturgy and prayer. Responsibilities include overseeing music for three (four in the summer) weekend liturgies, holy days, weddings, funerals, and special liturgical celebrations; directing an adult choir; ongoing development of cantors; and participation in monthly liturgy committee meetings. Knowledge of Catholic liturgy and organ skills important. Salary negotiable. (There is a possibility of a full-time position that would include teaching music in the parish school.) Send/fax résumé in care of the Search Committee to the above address/number. HLP-5237.

Organist/Cantor. Church of the Sacred Heart, 12 Terrace Avenue, Rochelle Park, NJ 07662. Full-time position in Bergen County parish. Lead music at four weekend liturgies, weddings, funerals, and other special parish celebrations. Direct adult (25 members) and children’s (15 members) choirs. In addition to a friendly working environment, we offer a thrice-manual Allen digital computer organ and an acoustically outstanding room. Salary plus benefits, with an optional 401K plan. Must have thorough knowledge of and appreciation for post-Vatican II liturgy and music. Send résumé and references to Rev. Lewis Papera at the above address. HLP-5228.

NEW YORK

Director of Music/Organist. St. James Church, 865 Madison Avenue, New York, NY 10021. Full-time director for large, urban, active parish. Seeking candidate with master of music degree or equivalent experience, committed to music as an integral part of worship, fluent in Anglican liturgy. Must provide music for all worship services; direct adult, youth, and handbell choirs; manage parish concert series; recruit and lead other members of music team; supervise maintenance of 3M, 99R Austin Möller organ. Detailed job description on request. Deadline for résumé and personal statement with vision of role of music in liturgical music is 10/15/99. Send to St. James Search Committee at the above address. HLP-5244.

Director of Liturgy and Music. Holy Infant, 5000 Southpark Drive, Durham, NC 27713-9470. Full-time position with a Vatican II parish consisting of 850 households committed to ongoing liturgical renewal. The director will be responsible for overseeing the total music ministry program and the liturgical ministry of the parish. The position requires a minimum of a bachelor's degree in a relevant field, although a master's degree is preferred. Salary range low- to mid-30s. Other requirements include a solid background in liturgical theology, keyboard skills, and careful attention to detail. Send résumé, salary history, and references to Search Committee at the above address. HLP-5256.

NORTH CAROLINA

Contemporary Music Director. Our Redeemer Lutheran Church, 1400 Stuart, Helena, MT 59601. Phone: (406) 442-7842; fax: (406) 457-8369; e-mail: ourredeemervlives.org. Part-time position in growing Lutheran church. Responsible for directing, selecting, and arranging music; supervising sound equipment; and coordinating worship ministry with pastors, staff, and music team. Bachelor's degree in music or equivalent. Ability to support the worship life, mission, and vision of parish. Ability to improvise, arrange/compose music. Knowledge of sound systems desired.

Montana

Life Teen Music Director/Associate Music Director. St. Michael the Archan-
gel, 804 High House Road, Cary, NC 27513. Phone: (919) 468-6107; e-mail: usher@stmichael.raldoc.org. Full-time position with a vibrant Catholic faith community of 4,000 families. Responsibilities: direct and serve as principal accompanist for the Life Teen Band and assist the director of music in accompanying and directing six weekend liturgies, weddings, funerals, and other parish events. The successful candidate will have excellent piano/keyboard/organ skills; guitar skills or the ability to work with guitars a plus; BA or BM with piano or organ emphasis preferred; three to five years parish experience; work well with people, especially teens, parishioners, volunteers, staff; and be a practicing Roman Catholic. Contact Wayne Cusher at the above address/number. HLP-5255.

Director of Liturgy and Music. Immaculate Conception, 725 Burch Avenue, Durham, NC 27701. Fax: (919) 682-7999. Full-time position in a socially conscious, diverse, urban parish community of 1,500 households. Excellent reputation for joyful liturgy, good preaching, strong parishioner participation, ministry to the alienated, stewardship, collegial staff. Superb pipe organ, diverse choirs, including Latino for bilingual liturgy. Salary in the $30s with excellent benefits. Send/fax résumé to John Heffernan, OP, at the above address/number. HLP-5234.

Ohio

Music Director. Church of St. Leo the Great, 4940 Broadview Road, Cleveland, OH 44109. Phone: (216) 661-1006. Full-time position. Responsibilities include planning and coordinating music for four weekend liturgies, holy days, and special celebrations as needed. Strong piano/organ skills a must along with pastoral sensitivity and general communication skills. Candidates should have knowledge and understanding of Catholic liturgy and at least three years experience in parish work. Programs in place are adult, children’s, and handbell choirs; funeral schola; and full cantor program. Salary and benefits commensurate with degree(s) and experience. Résumé deadline ASAP to Music Search Committee at the above address. HLP-5254.

Pennsylvania


Texas

Assistant Director of Music Ministry. St. Mark the Evangelist, 1100 W. 15th Street, Plano, TX 75075. Phone: (972) 423-6041; fax: (972) 423-5024. Large Catholic parish (4,000+ families) needs assistant to develop contemporary and youth ensembles, assist children’s choirs, and work with cantors. Music degree, liturgical background, strong vocal skills a must. Educational experience and keyboard skills an advantage. Also Music Office Assistant places this job in 3/4-time range. Send/fax résumé to the above address/number. HLP-5265.

Music Director. St. Thomas More, 10205 Ranch Road 620N, Austin, TX 78726. Fax: (512) 258-8812. Full-time position for a highly talented and creative musician in a parish of 3,300+ families. Requirements are proficiency in keyboard and vocals, ability to train and direct cantors and choir, knowledgeable in a wide variety of musical styles, and effective communication and people skills. Competitive salary commensurate with qualifications and experience; full benefits. Send/fax résumé with references to Music Search at the above address/number. (For more information about the parish, call [512] 258-1161 or visit www.staustin.org.) HLP-5252.

Choir Director/Organist. St. George Episcopal Church, 4301 North IH 35, Austin, TX 78722. Phone: (512) 454-2523. Part-time music director to serve as choir director and organist. One service on Sunday. Eight-rank pipe organ. Great opportunity for personal and community growth in the parish’s music program. For a complete job description, an application, or for more information, call Jan Phillips at the above phone number. HLP-5233.

Washington

Assistant Director of Music/Assistant Organist. St. Paul Cathedral, 11 South 15th Avenue, Yakima, WA 98902. Phone: (509) 575-3713; fax: (509) 453-7497. Full-time position at cathedral and cathedral school (K-8), fall 1999. Responsibilities include expanding existing children’s programs, teaching music (K-5), coordinating school liturgies, accompanying weekend parish Masses, assisting diocesan bilingual liturgies. Requires excellent organ/piano skills, knowledge of Catholic liturgy. Two-manual, 25 rank Bond organ, excellent acoustics. Weddings/funerals extra. Competitive salary and full benefit package. Send résumé to Jerry Kaminski, Music Director, at the above address. HLP-5243.

Wisconsin

Director of Music and Liturgy. St. Joseph, 404 West Lawrence Street, Appleton, WI 54911. Phone: (920) 734-7195. Full-time position for a 1,100-unit progressive Catholic parish. We are proud of our worship, our liturgical ministries, and our welcoming spirit. The successful candidate will have keyboard and vocal skills and the ability to work with a variety of people in continuing development of our liturgical life. Computer skills would be helpful for this position. To apply and/or receive further information, please contact us at the above address/number. HLP-5245.

Position Wanted

Cellist. Cellist offers festive music for all special occasions, as soloist or with small chamber ensembles. Graduate of the Mozarteum in Salzburg, Austria. Accomplished soloist; actively freelancing and teaching in the Washington, DC, metro area. Member NPM. Call Brigitta C. Gruenthal at (703) 820-6847. HLP-5259.

Music Ministers Available. Husband/Wife team seek full-time position in Chicago, NW Indiana, or Joliet area. Proficient organist, keyboard, guitarist, vocalist with 40+ years combined Catholic ecumenical experience. Coordinated liturgy; directed and trained multicultural adult, teen, and children’s choirs,
instrumental ensembles, and all ages of cantors. Contact Joe Schulte. Phone: (708) 877-7099; e-mail: jntschtuge@rocketmail.com. HLP-5184.

Miscellaneous

CLEARANCE!!! 1999 Convention T-shirts. XL and XXL only. Limited quantities. Only $3.00 each! Discontinued Circle of Friends T-shirts. L and XXL only. Limited quantities. Only $5.00 each! Call Patrick or Paul at the NPM National Office: (202) 723-5800. HLP-5260.

For Sale: Used Gather and Worship III. 275 Gather hymnals, 30 Gather choir editions—275 Worship III hymnals, 30 Worship III choir editions. No reasonable offer refused. Please contact Rita (724) 763-1631 or Joe (724) 763-7653 before 2:00 PM est. HLP-5264.

WILL BUY, exchange, accept gifts: religious music—all; religious material on rhymed poetry; liturgical dance. Any date; appearance unimportant if complete; published, handwritten, audio; original work sought, publicly recognized. Non-profit. Single copies mainly, quote first. Pealing Chord, 8 Ellen Drive, Wyoming, PA 18644. HLP-5263.

For Sale: Glory and Praise/Order of Christian Funerals. 700 maroon hardcover Comprehensive Pew Edition, excellent condition @ $3.00 each, you pay shipping. 400 unpacked Liturgical Press Order of Christian Funerals pew edition @ 50¢ each, you pay shipping. Contact Father Damian, Queen of Martyrs, Sarasota, FL 34234. Phone: (941) 755-1826. HLP-5251.

For Sale: Old Favorites. Wonderful "old" favorites: Masses by Father Rossini, Pietro Yon, Perosi; male choral music; hymnals, etc. Send/call for list: Dr. William Tortolano, St. Michael College, Colchester, VT 05439. Phone: (802) 574-7508. HLP-5239.

For Sale: Christmas Preparation. Seven-day Preparation for Christmas. 24-page booklet (5 1/2 x 8 1/2). Music for "O" antiphons, canticle, hymns with dialogue prayers, intercessions. Single copy 50¢ each. 50+ copies 40¢ each. Prophecies music $1.00 each; Cantor, organ/keyboard accompaniment $3.50 each. Shipping charge extra. Could be modified for Advent evening prayer. Order from: Sr. Luella Dames, ccds, 204 N. Main Street, O'Fallon, MO 63366. Phone: (314) 240-3420; fax: (314) 272-5031; e-mail: LDamesCPDS@aol.com. HLP-5227.

For Sale: Gregorian Chant CD/Tape. "Select Chants of the Liturgical Year," Propers of the Mass, Advent to Pentecost. 56 Minutes. Dom Ermin Vitry, OSB, conducting Sisters of the Most Precious Blood of O'Fallon, MO. CD—$15.00/Tape—$9.00 plus postage. Order from: Sr. Luella Dames, Ccpps, 204 N. Main Street, O'Fallon, MO 63366. Phone: (314) 240-3420; fax: (314) 272-5031; e-mail: LDamesCPDS@aol.com. HLP-5226.

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Pastoral Music • October-November 1999
National Association of Pastoral Musicians
Regional Conventions 2000

Orlando, Florida
June 27-30
"Pray Always"

Kansas City, Missouri
July 11-14
The Body of Christ Sings: Yesterday, Today, and Tomorrow

Parsippany, New Jersey
July 17-20
Rejoice in Hope!

Las Vegas, Nevada
August 1-4
Risk the Vision: Vision the Risk

Full brochures will be sent to all NPM members early in 2000. Mark your calendar now!
The major benefit I received from this NPM Convention is... inspiration... vision for the future... vision of the pastoral musician as an agent of reconciliation... encouragement to persevere in practice, musicianship, Scripture study, and evangelization... encouragement that there are “good-hearted, gentle people” working to invigorate liturgy... seeing so many people in one place who have a genuine concern for the church and her renewal... support... the opportunity (again!) to hear the words of the best of speakers on topics of concern to music ministers and Christians in general—especially the five at the plenum sessions... spiritual/liturgical enrichment... a closer relationship with God... freedom from daily cares... excellent theme and follow-through on the theme... realizing my own need to be less critical and negative in my outlook... a desire to reconcile with those with whom I have had problems... singing... new music... new ideas... creative ideas... learning more than I anticipated... a better understanding of our responsibility as pastoral musicians to help build the faith of our communities... a clear picture of where we are with the vision of the Second Vatican Council and a deeper understanding of how to go about meeting that vision in our parishes... an articulation of the liturgical renewal in 1999... a fuller understanding of the Jubilee... understanding how the rites relate... spiritual food... the 1,000 Te Deums... hearing 5,000+ voices singing praise to God... outstanding prayer services with high participation... the memorial service... the healing service... a foretaste of the great Temple liturgy, the heavenly banquet... the best eucharist I’ve ever experienced... daily Angelus... exposure to Eastern Catholicism... the Byzantine liturgies... wonderful musicians and wonderful music... music for youth... professional affirmation... feeling valued for who I am and what I do... increased musical self-confidence due to improved skills and knowledge... seeing old friends... meeting other church musicians... networking with other Catholic school music education and worship people... a sense of being connected... seeing and sharing with peers... interacting on common problems... experiencing a community that includes famous speakers and first-time attendees... excellent message from keynote speakers... meeting and talking with leaders/composers in our field... learning about how other dioceses work... realizing the diversity of the church... some great coaching on becoming a better cantor... tasteful and well-done instrumental and choral selections... reaffirmation on use of a small, stable repertoire to encourage congregational singing... section breakouts... how to teach children’s choirs... a presentation that finally addressed Asian ministry concerns... preparation for the NPM/AGO Service Playing Certificate... liturgical training at the RMM Institute... learning the fundamentals of handbell ringing... an increased understanding of the dimensions of youth ministry and liturgy... Chanticleer... Bishop David Zubik... Mike Joncas... Ed Foley... Marva Dawn... Grayson Warren Brown, scheduled and “unscheduled”... Cardinal Mahony... Marty Haugen... Lucien Deiss... Frances Brockington... Rick Gibala... Virgil Funk... Antoine Oomen... David Kaufmann... Leo Nestor... Mary Ann Pobicki... “Spirit and Song”... participating in the Honors Choir... excellent, practical methodology in choral vocal technique... the chance to observe a master teacher and choral legend (Robert Page) in action... understanding the need for balance, diversity, and professionalism in music and church... a nice mix of cultural events and music... noon recitals... exhibits... vast assortment of exhibits... being able to sample materials before purchase... finding a good selection of organ music in one place... hospitality... renewed interest in belonging to NPM... fantastic organization despite glitches... best tote bags ever.

At future Conventions we should have more/better... music making in the corridors and halls... liturgy as prayer... eucharistic celebrations that are more human, prayerful, and multicultural... upbeat music in the liturgies... liturgies that use music that everyone knows... simpler liturgies... more use of guitar and piano... more string (orchestra) players involved in liturgies... more variety in musical style... cultural diversity... Hispanic presence in music and prayer... African-American music... recognition of Native American spirituality... Spirit-filled music... better representation of women, women composers, and minorities... youth oriented music at liturgies... music for mainstream Catholics in America... youth leading in liturgies, prayer services,
and workshops... non-token outreach to non-English, non-Roman rites... better sight lines for large crowds (higher platforms)... Taizé prayer at an earlier hour... opportunities for daily eucharist... coordination of morning prayer with the feast of the day... a space for personal prayer... liturgical services in churches... opportunities for regular NPM members to volunteer with music... clergy participation... Protestants... community singing... hymn singing... chant... use of guitar in the main sessions... liturgical dance... use of projection screens... inspiring speakers like those this week... theology... breakout sessions... repeated sessions... "meet the composer" sessions... skill sessions... skill sessions with instruments in lab... professional musicians paid for special sessions and celebrations... advanced sessions... advanced sessions for cantors... advanced conducting sessions... handbell sessions for directors only... clearer delineation of beginner, intermediate, and advanced skill sessions... sessions that build on one another (e.g., Jeanne Cotter)... spiritual breakout sessions... panels... ensemble sessions... clear indications of whether a session is for sharing or input... music reading sessions for handbells... workshops addressing the needs and gifts of the Asian community... workshops on professional concerns... workshops on acoustics... workshops for those with limited music resources... workshops on preventing/treating nerve problems in hands... music ed presenters with practical suggestions... workshops for campus ministers... hands-on workshop on liturgy preparation... workshops on liturgical space... workshops on liturgy in religious communities... opportunities for special interest sections to put together a musical presentation... at least one youth/kids only workshop... ways to bridge the divide between music education and liturgical education/practice... discussion of a national Catholic hymnal... larger rooms for breakouts... handouts at breakout sessions... pages for notes in the program book... internet access... control of sound bleed between rooms... industry showcases at a separate time... practical suggestions for use of showcased music... information on the organs being used... Chanticleer... Newman Singers... Notre Dame Folk Choir... better sound system in the main hall... vendors with music software... vendors with electronic equipment... information on sound systems... convention discounts from exhibitors... time for the exhibits... time between workshops... time for state meetings... fun/social time... celebration of our history as an organization... flow of traffic in the convention center... checkout stations at larger exhibits... longer exhibit hours... exhibits... people working on tape sales... provisions for people with disabilities (hearing, vision, movement) in the sessions... air-conditioned churches... housing closer to the convention site... coordination of shuttles... hotel shuttles... late-night transportation to hotels... bus service for the handicapped... accurate maps... guides at strategic locations to help us... name tags that you don't have to pin on... rest for weary eyes... time to see things... local restaurant guide... places to eat lunch... deli sandwiches available in the convention center... box lunches... fresh fruit... pop/soda machines... early morning snacks... water... lounge areas for relaxation... bathrooms.

And less/fewer/shorter... heat... choices to be made among extremely popular events... plenum addresses... theoretical keynote speakers... thematic overkill... ego from some of the performers... people coming and going during prayer/talks... liturgy as production... liturgical schmaltz... amplification of the sung voice... amplification in small breakouts... feedback from the sound system... Millennium Events... grandiose choral pieces... alleluias in minor keys... applause during prayer... incense... emphasis on children and minorities... talking in the morning... unnecessary talking by presiders... programs that run overtime... events that challenge us to look in two directions at once (dancers/slides, new music in program book/slides)... organ music... Latin... annoying music in open areas... closed sessions (e.g., DMMD Institute)... hidden agendas... political comments by major speakers and breakout speakers... political-agenda-oriented quartets... industry showcases... commercialism... room changes for breakouts... breakouts... buildings that we have to travel to for events... dots... buses... school buses... events in un-air-conditioned buildings... flash photography... walking (uphill)... lines for bathrooms... smoking.
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