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Musicians know something that other ministers in the church often don’t know: Buildings sing! Acoustic space is vital to sung worship. We are the guardians, and we must become the advocates, of this truth both at the point of and before the time of building and renovation. This guardianship, this advocacy, is a significant part of our definition of ourselves as pastoral musicians. Who will open the voices of the assembled worshipers if not us? Who will prepare the minds and hearts of the ministers of the ritual prayer which we bring to life with song? Who will bring to the forefront of the community’s mind the central and undeniable need for acoustic, singable space in which the prayer of the church can come to life? It is part of our call, basic to our responsibility as pastoral servants.

Making space for sung worship has been a necessity for the life of the church for all of our history. As a worshiping community, we begin our song wherever we may be, but as the prayer goes on, the sound and resonance of our song becomes part of the formation of our faith. Pastoral musicians have understood this phenomenon for a long time! This issue of Pastoral Music brings together diverse approaches to the questions surrounding our sound experiences.

Environment and Art in Catholic Worship, which served as resource and guide in the American Church for more than twenty years, is under the examination and revision process of the institutional Church. What was good as well as bad about Environment and Art is being held up to the light. The primacy of the importance of a singing building was not an honored tenet in the 1978 document, nor does it appear to be included in the current draft of the new document being created, Domus Dei. In this issue we review the status of what is happening in the examination and revision of both documents and declare ourselves as petitioners to all who hold keys to the final forms of these documents. Msgr. Manning critiques Environment and Art with ten suggestions, and Ann Rehner lists the elements of the situation as they are continuing to evolve around the movement from the current document to the new document. We are reminded with joy about the church being built from living stones. ("...and the stones themselves shall sing!")

The real issues of acoustics are...
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Shattered Complacency

Every year, I dread opening the post-summer issue of Pastoral Music because it contains, invariably, a letter of complaint concerning the previous summer's NPM convention. These complaints generally involve the music sung at the convention and its relevance to "the assembly." For most of the year, I am usually able to delude myself into thinking that the old contemporary-classical debate has gone the way of "Kum by Ya," but, every year at this time, I am disappointed to discover that it is alive and well and rages on.

This year's shattering of my complacency is offered by Mike Diebold in his letter on page six of the October-November issue. Mr. Diebold was apparently disappointed that the convention contained too much music that was "high church... triumphalistic... big Church, big organ, cultured voices of magnificent volume." He states that he "could not get over the vast number of organists and old-style musicians who were in attendance." This left me thinking, what exactly is an old-style musician? What kind of music would he like to see in NPM? As an organist, I never saw myself as a conservative bent on the destruction of the Vatican II reforms. In fact, the incorporation of the past, including, at times, the triumphantalistic (whatever that is), seems to me to be much more in line with the documents I've read than Mr. Diebold's apparent wish to return to the excesses of the '70s. For Mr. Diebold to imply that classical music and, by default, classically educated musicians somehow don't really belong to Catholic Church music in general and NPM in particular not only contradicts the very core of the Vatican II liturgy documents but it is also insulting and absurd at best. But given his role as worship director in the Louisville Archdiocese, it is alarming. He should, no, he must know better!

Mr. Diebold took the time to do a statistical analysis of the languages sung during the convention: "Languages used in the sixty-four pieces in the booklet: 75% English, 3% mixed or other, and 22% Latin." Mr. Diebold is alarmed at so much Latin, and he laments that we
have strayed too far from the giddy exuberance of twenty years ago. Even if one takes his own statistics at face value, how can anyone complain that 22% is too much Latin, especially in light of paragraph 36 of the Constitution on the Sacred Liturgy, which states: “Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rite.” Elsewhere it is clearly stated that the people are encouraged to sing the simpler chants in Latin.

Mr. Diebold asks the question: “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?” Later in his letter, he states: “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!” I find that perfectly ridiculous. First of all, the function of liturgy is to worship God and not to increase self-awareness. We do not sing theology; we sing the praises of the one who saves us. Far from being the good old days, much of what came out of the ‘60s and ‘70s was dreadful, having much less to do with God and everything to do with us, as if what we really were singing about was one gigantic group hug. Much of this poetry was awkward, uninspired, shallow, and vapid, matched with melodies that were clumsy, repetitive, and banal. Secondly, the church that I am a member of is over 2,000 years old. It was not born in 1963. Vatican II is a continuation of the church, not its beginning or its end. Worship is (or should be) a timeless act, not built on the latest trend but an act that transcends, one that enables us sinful creatures a foretaste of the divine! We are, by our very nature, a historic church; to ignore that in favor of oversimplistic, saccharine, popular sentimentality does not build faith, it destroys it.

I am a classically educated church musician who has dedicated my life in service of the church. In my parish, the organ is the primary but not exclusive instrument of worship. Our hymnody runs 50% to 75% contemporary, with many hymns accompanied on the piano. I direct a renaissance chamber choir, a very good traditional choir that sings Buxtehude and Mozart, and a contemporary group that is a great joy to me and the envy of any rock-and-roll band. All groups in my parish work together for the common good; they are not in competition and, in fact, sing together fairly often. The other members of the assembly sing and sing well, partly because I am skilled in the use of the organ as an accompanying instrument but mostly because they are there to worship, and they enjoy singing. It is my job to give them the best, and it really doesn’t matter what language or style the music is written in. Balance has been and continually is the key. Over and over again, the documents stress inclusion. Within a traditional basic there is room for all cultures and styles. As far as contemporary music goes, most of the ‘70s music pales in comparison to what is being produced now, and those rare gems of hymnody that were produced in the ‘70s (and there were some) have been assimilated into the church’s rich legacy. They have become a living witness to a church firmly grounded in its tradition but always looking toward the future. Mr. Diebold’s thoughts notwithstanding, the two are not mutually exclusive. It is indeed a great time to be a Catholic composer.

Mr. Diebold’s own prejudices have blinded him to what is really important: We are a church of inclusion, not exclusion! There is room for all! I am tired of musicians being the scapegoats for liturgists with an agenda. I am tired of being browbeaten by those with a selective memory of the past. I am tired of the biased selective enforcement of the liturgical documents used to justify a thirty-five-year-old liturgical orthodoxy that is more repressive than the old [forms]. I am tired of the mistrust of our dedication and the belittling of our expertise, experience, and commitment, and I am deeply offended that, in the dawn of a new millennium, I still have to defend my role to people indifferent, at best, if not downright hostile to good music. It is indeed depressing that there are so many “experts” ready to condemn me and to eviscerate my calling. I invite all people concerned with Catholic worship to go back to the original Vatican II documents and re-read them, not with Peter, Paul, and Mary blaring in the background, nor with jaundiced Betty Davis eyes, but instead with a fresh, experienced, open mind tempered with common sense. Unlike Mr. Diebold, I have faith in the future.

Don Roy
Palm Bay, FL

**Rich Issue**

Just a word to commend and congratulate you on the excellent, rich, December-January 2000 issue. You invite readers to a mountaintop to view past and present and to imagine the future—a wonderful way to end one century and start the next! Thank you.

Joan Halmo
Saskatoon, Saskatchewan

**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: NPMUSIC@nmp.org. However you send your comments, please be sure to include the city and state/province/territory from which you are writing.

February-March 2000 • Pastoral Music


**Conventions Update**

**Orlando: June 27-30**

Pray Always. In the year of the Great Jubilee, we gather in prayer, singing God's praise. Uniting in song the voices of many cultures and languages, we delve into our Roman Catholic tradition and experience our great rituals, praying together in the liturgy of the hours and at the Lord's table. Reflecting on our experience, we enter into conversation about music and text, communal and private prayer, cultural celebrations: our liturgical life.

We gather in downtown Orlando, Florida, in two beautiful cathedrals that face each other—two buildings constructed to house praise and song, each containing a magnificent instrument. Our Convention will also provide opportunities to explore Orlando's tree-lined streets, its center around Lake Eola, and its public art.

There is something for everyone at our Region II Convention in Orlando. Come, hear extraordinary teachers and pray with extraordinary leaders of prayer. Major speakers include Dr. John Romeri, examining the pastoral element of our vocation, with its call to be witnesses of conversion and its commitment to prayer; Sister Mary Collins, OSB, who will help us to explore what our worship will sound like if we truly welcome whomever God chooses to be church; Rev. Juan Sosa, addressing the cultural and spiritual elements that require attention and focus in our multicultural assemblies; and Dr. Paul Westermeyer, who will look at music and text in the context of ecclesial prayer.

Listen to and sing with an award-winning Hispanic Choir from Miami (chosen at Miami's NPM Festival of Hispanic Musicians), the thrilling choral sound of the Orlando XIII, the Newman Singers, organists in recital, guitarists in rhythmjoy, and the singing NPM Circle of Friends.

Instead of the DMMD Institute at this year's Regional Conventions, our Director of Music Ministries Division is providing a service to its members and to the whole Association. DMMD Recommends is a series of workshops and events deemed appropriate to improve the skills and understanding of DMMD members but also offered to anyone seeking a higher level of training or education. In Orlando, DMMD recommends the Children's Choir Master Classes with Lee Gwozdz, Greg Labus, and the Cathedral Youth Choir from Corpus Christi, Texas. DMMD also recommends "gourmet selections" for organists: sessions and a hymn festival with Dr. Carol Doran; five organ recitals; and a pre-convention day for organists (June 26) that includes a morning organ crawl, a special Young Organist Master Class, and "Te Deum Laudamus: A Mosaic of Chant for the Organ"—an evening organ recital with Drs. Alison Luedeke and Mary Beth Bennett.

The Region II Convention offers workshops for clergy, cantors, organists, ensembles, youth, directors of children's choirs and adult choirs, NPM Chapters, handbell choirs, and DMMD members. Focus topics include spirituality, ministry, small parishes, general liturgy, the liturgy of the hours, parish celebrations, Latino communities, multicultural liturgy, and standards in repertoire.

Come: Pray, learn, sing, and celebrate in Orlando!

**Kansas City: July 11-14**

The Body of Christ Sings: Yesterday, Today, and Tomorrow. We have sung—and are singing—chant, motets, hymns, and music using contemporary cultural models. We scrutinize our repertoire and our use of the repertoire, asking each other about what's good and what's not so good. No matter the shape of our singing, though, we believe that the church will always sing. Come to Kansas City, Missouri, to join other pastoral musicians in examining, celebrating, and becoming the Body of Christ ... singing!

One highlight of our Region III Convention will be an extraordinary visit on Thursday, July 13, to the Temple of the Reorganized Church of Jesus Christ of Latter-Day Saints (RLDS) in Independence, Missouri. An exploration of this remarkable space with its two great organs (by Casavant Frères and Aeolian-Skinner) is worth the trip, but we will do much more than admire the architecture. Responding to the ecumenical invitation to use this space, we will enjoy a hymn festival, an organ recital, and a presentation by Dr. Paul Turner, preaching the Good News that we find in stories of our age.

But that's only part of the adventure! In Kansas City, home of the Kansas City Jazz Museum and the Nelson-Atkins Museum of Art, with more fountains than Rome, we will pray in two great cathedrals: Grace and Holy Trinity Episcopal and Immaculate Conception Roman Catholic. We'll have an opportunity to sample "A Taste of Kansas City Barbeque" from some of KC's famous restaurants—all gathered under one tent and served by Culinary Cornerstones, an innovative program for breaking the chains of unemployment. We will celebrate the introduction of the world's music into our worship and explore the enduring power of chant. We'll join the Cathedral Chanters and Stan Kessler, jazz trumpeter and arranger, to find out how jazz meets chant, and we'll have opportunities to visit Jazz Alley.

Special invitation to young musicians: Come to KC for the eight-session Youth Track. Presenters include Stephen Petrunak and Lori True, David Haas and Kate Cuddy, Tom Tomaszek, and Christine Vitt. Join the efforts of this Convention to hear the voice of our youth and to provide a voice for their worship, to explore the questions that have to be asked and to find new and better ways to speak the enduring truth in which we are all grounded.

Join our major speakers to examine how music expresses what we cannot otherwise put into words (Rev. Fr. Glenn Murray, SJ); the meaning of authentic
tradition ... and authentic interpretation of the tradition (Rev. Edward Foley, Capuchin); the ways in which our situation today resembles that of the ancient community at Corinth to whom Paul wrote (Rev. Paul Turner); and ways to keep Vatican II’s vision of the worshiping assembly alive for a new millennium (Dr. Nathan Mitchell).

Communal worship opportunities at the Region III Convention include Anglican choral evensong, evening prayer according to the Liturgy of the Hours, morning prayer, the Convention eucharist, and our solemn closing and recommissioning. Musical opportunities include the Convention opening with the Kansas City Cobras, “far more than a marching band”; a “millennium sampler” with the Kansas City Chorale, directed by Charles Bruffey, a hymn festival with Marie Rubis-Bauer, organist, and Job Obetz, recitaller, at the RLDS Temple; nighttime visits to Barney Allis Plaza—just across from the Convention hotel—for Ragtime and Dixieland; and daily music making with the gathered NPM Circle of Friends. Pre-Convention tours include a liturgical space tour that will give us an opportunity to share the Feast of St. Benedict (and all the saints of the Benedictine Order) with the Benedictines at Conception Abbey and at the Chapel of the Benedictine Sisters in Clyde, MO; an organ crawl with three stops in Lawrence, Kansas, including a tour of the Reuter Organ Company; and a Kansas City Fountain Tour.

Workshops, of course. The rich feast of opportunities for learning in Kansas City includes workshops for youth and those who work with youth, clergy, cantors, choir directors, organists and other keyboard players, ensemble members, guitarists, and handbell players. Topics to be addressed include basic liturgy, seasonal repertoire, the liturgy of the hours, blessings and devotions, inculturation, a cappella congregational song, the use of electronic sound systems, MIDI, and the renovation of worship space.

Come: Pray, learn, sing, and celebrate in Kansas City!

Parsippany: July 17-20

Rejoice in Hope . . . be patient under trial, and persevere in prayer: Paul’s directive to the church in Corinth is still good advice. Explore a new model for NPM Conventions that takes us to where the action is in three significant dioceses: Paterson and Newark, New Jersey, and the Archdiocese of New York. Join a Convention that features the important work of the clergy in promoting and celebrating musical worship: a bishops’ panel; lunch for clergy-musicians; special sessions for clergy; and meeting with other parish clergy who are also “doing the work.”

The Region I Convention in Parsippany, New Jersey (Diocese of Paterson), will be colorful in many ways. The first splash of color will come on the badges: We anticipate that all major presentations and most (if not all) breakout sessions will be repeated. While the green badge participants are attending a plenum session, for example, yellow badge participants will be attending a breakout session of their choice. Then the sessions will repeat, giving the yellow badge folks a chance to hear the plenum speaker while those with green badges are attending a breakout session. We are using this model because we have placed this Regional Convention at a central and less expensive location close to five

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dioceses in the Northeast, using two smaller business-type hotels that lie about two miles apart (the Hilton—our Convention headquarters—and the Tara Sheraton). With this location, and its relatively lower cost in the heart of the Northeast corridor, we expect that many people will be able to participate who would not otherwise be able to attend a Convention in this area. There will be room for everyone!

Of course, the colorful nature of this Convention is certainly not limited to the badges. On Tuesday night, hosted by the Diocese of Paterson, we will travel to historic Morristown, a lively city with a central green surrounded by six churches, where we will celebrate “hope in our towns” with a trio of musical events (you may register for two). On Wednesday night, as guests of the Archdiocese of New York, we will travel into Manhattan to hear children’s choirs from the Archdiocese and from the Diocese of Rockville Centre, to delight in the parish musicians of the beautiful St. Ignatius Church, and to celebrate “hope in ‘the city’.” On Thursday night, for our Convention eucharist, we will visit the Cathedral of the Sacred Heart in the Diocese of Newark. Modeled after the famous cathedral at Chartres, this incredibly beautiful building and its dedication to the city have served as a beacon of hope in the midst of urban renewal.

The special focus on the clergy at the Region I Convention includes a four-part series on presiding, three sessions on the chants of the Mass, two sessions on dealing with musicians, three sessions on professional concerns, three sessions on administration, three sessions on vocational motivation, a special clergy-musician luncheon, a discussion with Bishops Saltarelli (Wilmington, DE) and Rodimer (Paterson, NJ), and an important meeting of the NPM Section for Clergy—All NPM Special Interest Sections will have a chance to meet during the Region I Convention.

Major speakers in Parsippany will address the signs of life, faith, hope, and celebration in an era that some have called a “culture of death” (Dr. Nathan Mitchell); the things we hope for as musicians (Dr. Elaine Rendler); the meaning of Christian hope and its place in renewing our ministry (Bishop Donald Trautman); and how music in our hearts, from the grace of our own faith, gives us the power to persevere in prayer (Mr. Grayson Warren Brown).

All of the workshops will be repeated.

There will be sessions for clergy and for clergy and musicians, cathedral musicians and diocesan staff, choir directors, music educators, handbell players, cantors, guitarists, organists, and dancers. Topics to be addressed include ways to assist the song of the whole assembly, liturgical planning, and advanced topics (pastoral analysis of conversion and of the eucharist), the rites in Hispanic communities (weddings, funerals), professional concerns, vocation, and technology. Breakout sessions will also include Industry Showcases.

Come: Pray, learn, sing, and celebrate in Parsippany!

Las Vegas: August 1-4

Risk the Vision: Vision the Risk.

The desert: Where Israel and the prophets met God. Water in the desert: God’s gift to a pilgrim people; symbol of baptism. The desert: Place of vision and prayer for the one we call Messiah. “Write down the vision clearly upon the tablets, so that one can read it readily. For the vision still has its time, presses on to fulfillment, and will not disappoint” (Hebrews 2:2-4).

The Region IV Convention takes place at a glitering city in the Nevada desert, the middle of one of the fastest growing urban areas in the United States. The Convention’s two sites are the Luxor Hotel, a black-glass pyramid topped by a brilliant beacon, and Christ the King Parish, the dramatic headquarters for a Vatican II community of Catholic believers. We go to Nevada to explore the relationship between the city and the church, between risk and vision.

One of the special features of the Convention in Las Vegas is a dramatic exploration of el corazón litúrgico: the heart of our worship, the celebration of our share in Christ’s death and resurrection and our mission to return, renew, and remember. Three evening events celebrate the heart of our faith: the seven last words of Christ shared in concert by the remarkable El Cora choir of Los Angeles, directed by Steve Grundy (Tuesday); “Stories from the River,” a musical scriptural performance based on the readings of the Easter Vigil, created by Rev. Bob Stoeckig and Robert W. Piercy and performed by members of Christ the King Parish (Wednesday); and “Sing the Jubilee,” a participatory song fest celebrating twenty centuries of psalms, canticles, and spiritual songs, directed by Dr. James Savage (Thursday).

A second focus that makes this Convention special is the celebration of the gifts of the Hispanic Churches and of Hispanic-Americans to the Catholic Church in the United States. In performance and in breakout sessions, we will listen and learn about the gifts of Latino culture and Spanish styles of liturgical music. Leaders for these sessions include Jaime Cortez, Pedro Rubalcava, and Bob Hurd.

The third special focus is a liturgical dance track with Betsy Becknall that will take place from 11:00 AM to 4:00 PM on Wednesday and Thursday, August 2-3. This two-day workshop focuses on embodying the word, gesturing psalms, enhancing ritual, and involving the entire assembly in gestured prayer. Participants are invited to join in the dance for our closing Convention eucharist.

Keynote speakers in Las Vegas will help us envision the future (Dr. Linda O’Brien Rothe), look at a practical demonstration of ways to bring liturgy’s future closer (Rev. William Ciesiak, OPM Conv, Bob Hurd, Linda O’Brien Rothe, and Rawn Harbor), take the risk of becoming pastoral (Rev. Raymond East), and celebrate our invitation to share in Christ’s own risky vision (Bishop Kenneth Untener).

Additional musical events include daily industry showcases and a set of three simultaneous performances on Thursday afternoon: “Return, Renew, Remember” with Tim and Julie Smith; “Celebrating the Gifts of the Latino Cultures” with Jaime Cortez and Pedro Rubalcava; and “Inter-Connecting through Song” with John Bell.

Workshop sessions treat liturgical formation of pastoral musicians, basic and advanced liturgy, computer technology and tools, vocal technique, professional concerns, liturgical planning, and celebrations in the absence of a priest. There are workshops for clergy, cantors, choir directors, ensemble members, organists, and other keyboard players, musicians serving in African-American parishes, Hispanic musicians, youth, religious educators, and composers.

Come: Pray, learn, sing, and celebrate in Las Vegas!

About Those Brochures . . .

Soon and very soon. It has taken us longer than expected to complete the schedule for the NPM 2000 Schools and...
Institutes, and that has caused a delay in the promotional mailings of the Convention brochures, due to being mailed along with the All-Schools brochure. But full brochures for the NPM 2000 Regional Conventions should be arriving soon. Watch for them! Details and registration information are also posted on the NPM web site: www.rpm.org. Once you have received your set of brochures, if you would like additional copies of a Convention brochure, please phone NPM at (202) 723-5800; e-mail: NPMSING@rpm.org. If you e-mail your request, please include a postal address to which we can mail the brochures.

SCHOOLS & INSTITUTES

Meeting Members’ Needs

Responding to members’ requests for shorter educational programs, taking account of their own busier schedules and cuts in their parishes’ educational budgets, we have shortened many of the summer schools from five days to three days, often on a weekend (Friday-Sunday). We know that it is difficult for many members to find a substitute for the weekend Mass schedule, but more participants seem able and willing to do this than to take a full week of vacation time for an NPM School or Institute. While some of NPM’s educational offerings are still to be scheduled as we go to press with this issue, we can announce the following programs. All of these programs are listed in the All-Schools brochure, which you will be receiving shortly. Full brochures on the individual programs will be sent to the appropriate Sections of the Association, to members in the geographic area near the School, and to interested individuals. Details are also posted on the NPM web site: www.rpm.org. If you would like one or more brochures for an individual School or other program, please call NPM at (202) 723-5800; e-mail: NPMSING@rpm.org. If you e-mail your request, please include a postal address to which we can mail the brochures.

Cantor Express. This is the most successful school that NPM has ever offered; the program for cantors is also our longest-running school, now in its eighteenth year. We are offering the Cantor Express Weekends at four locations this summer: University of the Incarnate Word, San Antonio, TX, June 16-18—in Spanish and English; Sacred Heart Uni-

versity, Stamford, CT, June 30-July 2; Simpsonwood Retreat Center, Atlanta, GA, July 7-9; and Reformed Bible College, Grand Rapids, MI, July 28-30.

CHOIR DIRECTORS, CHILDREN’S CHOIR DIRECTORS, AND ORGANISTS. This year’s Choir Director Institute is scheduled for a full week, August 14-18, at Christ the King Seminary in East Aurora, near Buffalo, NY. The combined Choir Director and Organist School (for organists who are also choir directors) is also a week-long school, June 26-30, at St. Joseph University in Philadelphia, PA. The Children’s Choir Director School will take place at St. Thomas University in St. Paul, MN, July 27-29.

GUITARS, BELLS, CHANT, LITURGY. The NPM Guitar School 2000 is set for June 19-23 and will be held once more at Marydale in Erlanger, KY. The Handbell Weekend will be August 17-19 in St. Louis, MO, at a site to be determined, and the Chant Weekend is June 9-11 at Mt. St. Mary’s College in Los Angeles, CA. The Pastoral Liturgy Institute, another full-week program (August 7-11), will be held at the Franciscan Renewal Center in Portland, OR.

NEW: SCHOOL FOR EASTERN CHURCH MUSICIANS. Our successful contacts with musicians of the Eastern Churches, so obvious at the 1999 National Convention in Pittsburgh and resulting in a new Section for Eastern Church Musicians in the Association, has led to the scheduling of an NPM School for Eastern Church Musicians from June 21 to 24 at The Catholic University of America, Washington, DC.

MEMBERS’ UPDATE

NEW VOICES AND FACES AND SAD FAREWELLS

Members who have contacted the National Office in recent months have heard some new voices on the phone, and they will see some new faces among the NPM staff members at this summer’s Regional Conventions.

One of those new voices belongs to Larry Haworth, hired to replace Patrick Hauch as membership director. Larry was born in Indiana, but he grew up in the Kitchener-Waterloo area in Canada. Trained in the violin, he also plays flute, guitar, and bass, and has served on occa-

NPM SCHOLARSHIPS 2000

Purpose: to assist with the cost of educational formation for pastoral musicians

SCHOLARSHIPS AVAILABLE

- $10,000 NPM Scholarship
- $2,000 NPM Scholarship
- $1,000 Virgil C. Funk, Sr., Memorial Scholarship
- $1,000 Rene Dosogne Memorial Scholarship
- $1,500 GIA Scholarship for Pastoral Musicians
- $1,500 MuSonics Corporation Scholarship
- $1,000 Rensselaer Challenge Grant

Program administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph College, Rensselaer, IN

ELIGIBILITY REQUIREMENTS

Applicant with a demonstrated financial need must be enrolled or preparing to enroll in full-time or part-time graduate or undergraduate degree program or a continuing education program of studies related to the field of pastoral music. Applicant must intend to work at least two years in the field of pastoral music following graduation/program completion. Scholarship is awarded for one year only, recipient may re-apply, but renewal is not automatic.

APPLICATION DEADLINE: MARCH 8, 2000

For application or additional information, contact:
National Association of Pastoral Musicians • 225 Sheridan Street, NW Washington, DC 20011-1452 • E-Mail: NPMSING@rpm.org

Pastoral Music • February-March 2000
sion as a church musician. His wife of four years, Hattie, is from the Washington, DC, area. Larry is very interested in music’s relation to spiritual health, and he has composed several songs, including children’s songs, which are waiting for a publisher. In the past, he has worked on a deer farm, in several office jobs, and for the United Black Fund, held in conjunction with the annual United Way campaign. Of his time working as a waiter, Larry observes: “There are some things about people that you can only learn by serving them food.”

Monica Melendez is currently working as NPM’s office manager. She came to us last fall as a part-time employee, filling in for some staff absences, but she has been full-time since mid-January. While working part-time for NPM, she also worked for Nature’s Best, a nature photography magazine. For several years, Monica was the chief usher in the Concert Hall at the Kennedy Center for the Performing Arts in Washington. She works as a pastoral musician at St. John the Evangelist Parish in Warrenton, VA, where she directs the children’s choir. She also plays a wicked flute.

We have said good-bye to Patrick Hauch, whom many members met in the NPM booth at the 1999 Convention in Pittsburgh. Patrick is now the manager of a store in northern Virginia. And we bid an especially sad farewell to Judith Forbes, who has been Father Funk’s long-time personal assistant. Judith has worked in the National Office for twelve years but, since the birth of her son, Jonathan, she has decided to leave the Association to work as the vice-president of a home nursing service.

We welcome the new staff members who have joined us, and we wish God’s blessing on those who have gone on to other work.

Keep in Mind

Grace Evelyn Hundley Funk, the mother of Father Virgil Funk, died in Charlottesville, VA, on January 7, 2000. Born on Christmas Eve, 1902, Grace Funk was the mother of four children; she was also a teacher, a dedicated bridge player, and a lifelong baseball fan. She is survived by seventeen grandchildren and twenty-three great-grandchildren. Father Funk presided at his mother’s funeral at Blessed Sacrament Catholic Community in Alexandria, VA, on January 10; Michael McMahon, Nancy Chvatal, and Richard Gibala were the music ministers. Contributions in memory of Mrs. Funk may be made to the Funk Family Memorial Scholarship Fund, 225 Sheridan Street, NW, Washington, DC 20011-1452.

Carol Marvin, the wife of Rod Marvin, died of cancer on December 30, 1999, and was buried from St. Mary of the Assumption Church in Upper Marlboro, MD, on January 4. Carol was the principal at St. Mary of the Assumption School in Upper Marlboro, and the mother of four children. Rod, her husband, chairs the NPM Standing Committee for Ensemble Musicians; he has served as a music minister at St. John the Evangelist Parish in Clinton, MD, where the family lived until their recent move to Davidsonville.

John Balka, organist and musician at the Cathedral of St. Matthew the Apostle in Washington, DC, died of liver cancer on December 17, 1999. Born in Idaho on June 2, 1948, John was fifty-one at the time of his death. In addition to serving as a pastoral musician for parish churches in Oklahoma City and Toledo, John served four Roman Catholic cathedrals: St. Matthew in Washington; St. Augustine in Kalamazoo, MI; St. Mary of the Immaculate Conception in Austin, TX; and St. Mary of the Assumption in San Francisco, CA.

At his funeral Mass on December 21, musicians from the Washington area gathered to honor him. Dr. Leo Nestor directed the choir of the National Shrine of the Immaculate Conception and other members of the music community in selections from the Gregorian propers for Easter Sunday and from the Fauré Requiem. Dr. Mary Beth Bennett of St. Patrick Church in Washington shared organ responsibilities with Mr. Douglas Major, choir master and organist of the Cathedral Church of St. Peter and St. Paul (Washington National Cathedral). Among others in attendance were NPM members Mr. Thomas Stehle, Mr. Richard Gibala, and Rev. Virgil Funk.

We pray: Lord our God, you are always faithful and quick to show mercy. Our sisters died after long illness, and our brother was suddenly taken from us. Come swiftly to their aid, have mercy on them, and comfort their families and friends by the power and protection of the cross.

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 possessed used to shape the future, but your intentions will be honored only if you have a properly executed will. For information about establishing scholarship funds or limited trusts for special programs, please contact the National Office at (202) 723-5800; fax: (202) 723-2262; e-mail: NPMNSING@npm.org.

Scholarships Available

NPM has $18,000 in scholarship funds available for distribution in 2000, but the application deadline—March 8—is getting close. See the ad on the previous page for information on the scholarship funds available and on eligibility requirements. For an application or additional information, contact the National Association of Pastoral Musicians, 225 Sheridan Street, NW, Washington, DC 20011-1452. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPMNSING@npm.org.

Meetings and Reports

From the BCL

Consultation on Art and Architecture. During the past three years, the Task Group on Art and Architecture of the NCCB Committee on the Liturgy has worked on the draft of a new document to replace Environment and Art in Catholic Worship. That new document—tentatively titled Donnae Dei—and its predecessor are the topic of articles in this issue of Pastoral Music—see especially Sister Ann Rehrauer’s article on page 31.

Other Work. The various task groups of the Committee on the Liturgy are also working on a Spanish-language edition of De Benedictionibus (Book of Blessings) that was approved by the U.S. bishops in November and sent to Rome for confirmation; a Spanish-language edition of the Order of Christian Funerals; Spanish and English translations of the Ordo Celerandi Matrimonium; a pastoral introduction to a new edition of the Book of the Gospels, also approved in November and submitted to Rome; publication as a separate fascicle of the Pastoral Introduction to the Order of Mass, prepared for inclusion in the revised Sacramentary; draft guidelines on weekday celebrations in the absence of a priest; and an inter-departmental study of the implementation of the rites of initiation.

February-March 2000 • Pastoral Music
Ritual Music’s Therapeutic Potential

BY CLARE V. JOHNSON

There is a belief, long held by many people, that music has healing powers. At its most explicit, this belief was stated by Novalis (the pseudonym of the poet Friedrich von Hardenberg, 1772-1801), one of the great German romantics: “Every illness is a musical problem, and every cure has a musical solution.”

But the therapeutic power of music is not merely rooted in belief or expressed in poetry; there is an extensive history of the use of music in medicine, from the healing rituals of ancient tribal peoples dancing and chanting illnesses away to the modern field of music therapy, in which music is used more scientifically to produce positive “therapeutic” outcomes. It seems that there is an almost universal acceptance of the possible therapeutic value of music in people’s lives—whether, for example, it is understood to have the capacity to “calm the savage beast” or ease the process of childbirth, to unify the participants in a protest rally or alter beneficially a patient’s mental state. Simply put, research in the fields of music therapy and the psychology of music suggests that music has the potential to elicit therapeutic outcomes and to facilitate the healing process.

There has also been much written about the function of music in ritual in general and in Christian worship in particular. Authors have pointed to music’s aesthetic, diversionary, emotional, enjoyable, involving, mood setting, movement enhancing, revelatory, and text enhancing functions in Christian worship. This article will explore one important function of music in Christian worship which seems to have been underrated in the literature to date: its therapeutic function.

“Therapeutic” is a multivalent term, ambiguous in nature, and liable, perhaps, to attract negative connotations when used in a discussion of music in Christian worship. The most common understanding of the term arises from its use in psychotherapy (from the Greek words “psyche,” mind or soul, and “therapeuo,” to serve [the gods] or to heal), where “therapeutic” is used to describe the positive outcome of a process that attempts to heal the human mind or soul. Borrowing this use, our focus will be on the healing potential of music in the context of Christian ritual.

Music therapy offers one very useful (though heretofore generally unexplored) framework for understanding the functioning of music in ritual. A brief look at several of the functions of music in therapy, which are known to produce positive therapeutic outcomes, will allow us to consider the possibility that similar uses of music in the ritual setting could potentially produce similar positive outcomes.

Music in Therapy

Music therapy originated as a professional discipline—a specialty in the field of psychotherapy—around the time of World War II. Its origins lie in the use of music in field hospitals to boost morale, as a general aid to convalescence, and as an “interesting diversion.” Music was played to large groups of patients “on the vague assumption that it might activate certain metabolic functions and relieve mental strain and stress.”

The uses of music in therapy today are incredibly diverse. Client populations include those who are autistic, emotionally disturbed, mentally retarded, and learning disabled; those suffering from psychiatric disorders; those with visual, speech, and hearing impairments; abused children; prisoners; addicts; medical patients; senior citizens; and the terminally ill. Music therapy is also used to assist healthy individuals in stress reduction, childbirth, biofeedback techniques, and pain relief.

Therapist Kenneth E. Bruscia offers the following working definition of music therapy: It is “a systematic process of intervention wherein the therapist helps the client to achieve health, using musical experiences and the relationships that develop through them, as dynamic forces of change.” Traditionally, music therapy has been used where there is a major break in communication as a result of profound mental handicap or acute mental illness.

Bearing in mind the vastness of the field of music therapy, the many situations in which it can be used, and its multiple functions, we will focus on three of its potential uses which appear to be relevant to this discussion.

Music Aids Emotional Expression, Communication

Music’s potential to modify general emotional levels has been an area of ongoing research; music has often been used in laboratory studies as a means of experimental mood induction or change. Certain types of music are understood to modify a patient’s mood, and alterations in the music have been shown to elicit mood modifications in the patient. The aim of such modification is to aid in returning to “health” an individual in a negative or detrimental emotional state.

Ralph K. W. Spintge describes the use
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of “anxiolytic” music with surgery patients to reduce pre-operative and post-operative anxiety. This use of music can result in decreases in heart rate and blood pressure, breathing rate, perspiration, salivation, and restlessness, as well as increases in pain tolerance, among other possible physiological changes. Spingie suggests that the use of anxiolytic music with surgery patients can result in significantly better outcomes for the patient and a need for up to fifty per cent less sedatives and pain killing medication due to increased relaxation and reduced stress.

Music therapists acknowledge that patients are often able to express thoughts and feelings through particular pieces of music, especially songs. Often, acting as listener or performer, patients and their families can communicate through songs their problems, fears, past or unsatisfied needs or desires, happiness, loneliness, or other feelings. Music therapists emphasize the importance of the patient's responsibility for choosing the musical selections used to aid their physical, emotional, or spiritual healing.

There have been many theories offered to explain the relationship between music and emotion. It has been suggested that certain qualities in the music (modality, rhythm, tempo, harmony, melody, pitch, articulation, dynamics, strong pulse, and text) are central to the expression of certain mood states. So, for example, happiness is thought to be expressed by music in a major key, with fast tempos and simple, constant harmonies. Numerous experiments have indicated that people tend to agree consistently on the emotion being expressed by a particular piece of music.

Composers for music and television capitalize on the expectation that the emotional impact of a piece of music on an audience can be roughly predicted. Authors have also noted that people learn, as a cultural norm, that certain types of music are conventionally used on particular occasions (e.g., the playing of "The Last Post" at a military funeral or of "Hail to the Chief" at the entrance of the U.S. President). Terwogt and van Grinsven comment: "Consequently, whenever the emotional impact of such occasions is more or less the same for everyone, the matching type of music produces—by association—an intersubjective experience of that emotion." Music's ability to produce such an intersubjective experience is indicative of its potential to aid in group cohesion, relationship, and communication.

**Music Aids Group Cohesion**

Music therapist Juliette Alvin suggests that the effects of musical experience in a group are contagious. Certain music provokes group harmony and orderly behavior; other music incites a general lack of control and disorder. The general behavior of groups, then, can be controlled or, at least, influenced by appropriately chosen music. William Sears suggests that music with slow tempos, smooth lines, simple harmonies, and little dynamic change tends to reduce physical activity and enhance contemplative activity, while music with fast tempos, detached lines, complex or dissonant harmonies, and abrupt dynamic changes tends to increase physical activity and reduce mental activity. Music creates multiple personal interrelationships between those involved in its production—players, singers, listeners, composers—and the music itself. The network of interrelationships aids the patient in self-other awareness, in diminishing feelings of isolation, and in promoting feelings of connectedness.

**Music Aids Healing**

Experience-based belief in the potential of music to aid in healing is a cornerstone of music therapy. Studies have suggested that, when patients have access to relaxation music, pain levels decrease, and requests for medication lessen.

Another underlying assumption of music therapy is a belief in the need to be aware constantly of the essential integrity of the human being—cognitively, somatically, and emotionally—when treating illness or maintaining health. In order for real "healing" to be achieved, all of these aspects must be considered together. Music therapy, in conjunction with conventional medicine, aims to facilitate this holistic approach to healing.

With this background, it is my view that the use of music in therapy has implications for the ways in which we use music in other situations, such as Christian ritual. Music already functions therapeutically in Christian worship to some extent, I believe, and this function could be enhanced by investigating further the therapeutic potential harbored in music and demonstrated through its use in therapy situations.
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functional states of being. But the use of music to elicit therapeutic outcomes may have great potential for use not only with dysfunctional members of society but also with functional members and—our interest area—with Christian worshipping assemblies.

The capacity of music to modify general emotional levels may be very useful in Christian rituals, focusing people’s thoughts toward God—the reason for their worship—and away from emotional stresses that they face beyond the ritual. The controlled use of music to reduce emotional stress and aid relaxation has beneficial physiological and psychological outcomes which may be achieved through musical changes that could help an individual or a community to enter more easily into the peace that the ritual promises.

There is enormous potential in exploring in worship the rough predictability of music’s emotional impact, though clearly this impact is culturally conditioned. Music, it has been shown, can cause or elicit an intersubjective experience of emotion and aid in group cohesion, relationship, and communication. This has enormous potential. If a liturgical musician could choose an appropriate selection which would, most likely, elicit from the rest of the assembly a roughly generic response, the mood of worship could, potentially, be created, mirrored, even altered through and by the music.

Music can offer to individuals the feeling of belonging engendered by singing as a part of a group. The various interpersonal relationships involved in worship are highlighted by the music—between cantor and congregation, presider and cantor, musicians and the rest of the assembly, all the members of the assembly with each other, and so on. Music can promote group cohesion in the assembly through text, form, melody, and the other musical elements. When the assembly sings, each member must subordinate individual interests to the purpose of the overall musical worship objective. Individuals negotiate their identity and merge with the group, which then reflects the group identity back to the individuals, offering them a glimpse of the part they take in becoming the body of Christ, the gathered assembly.

Music can also galvanize the group for common action, eliciting change in extra-musical behaviors. A rousing final song with sentiments of social justice, for example, could send the assembly forth with thoughts of justice uppermost in their minds.

Earlier in this article, I noted the capacity of music in therapy situations to enable people to express their problems, fears, past or unsatisfied needs or desires, happiness, loneliness, and other feelings. In a ritual situation in which the action focuses on an individual or a small group—initiation, funeral, wedding, ordination—it is extremely important and useful to attend to the capacity of the music to “reveal a dimension of meaning which words alone cannot yield.” This is one area in which liturgical music is already yielding therapeutic outcomes. The importance of having individuals choose and even participate in the performance of the music selections to be used in a ritual in which they play a featured role cannot be overemphasized. This is especially the case in Christian rituals that involve identity definition and re-definition, such as baptism, ordination, or marriage.

Capturing What Words Cannot

Musical expression can capture so simply what many words cannot. Music’s ability to aid in emotional and spiritual healing in Christian worship may lie in its ability to impart and facilitate emotional expression in the embrace of a community. Music therapy research suggests that music can act as an analgesic, physically reducing pain levels and slowing heart rate and breathing. Music has the ability, holistically and simultaneously, to treat the individual in crisis in cognitive, somatic, and emotional ways. When used in therapy, these functions can facilitate therapeutic outcomes; they may do similar things, I suggest, in worship. We have yet to explore fully the potential of musical ritual to elicit therapeutic or healing outcomes, but an exploration of the functions of music in therapeutic contexts could offer practitioners of ritual music new insights into the functions and potential functions of music in Christian ritual.

Notes


7. Ibid., 100.


9. Stephen Halpern writes: “It appears that such music speeds up the healing process and can also decrease the amount of anesthesia needed since the patient will be more relaxed going into surgery.” Stephen Halpern, “A New Age of Music in Medicine,” in Rehabilitation, Music and Human Well-Being, 78.

Making Space for Sung Worship
Building on a Song

BY JOHN SARLAY

The dedication of new worship space for a church challenges a planning committee to select from many options in order to bring out the rich meaning of the multifaceted ritual. In approaching this ceremony for our parish, Our Lady of the Lake Catholic Church in Rockwall, Texas, our committee gave priority to engaging the assembly in various ways throughout the rite of dedication, involving as many senses as possible. We aimed to choose music that would allow the people to participate in whatever way was most appropriate for each portion of the service. As we immersed ourselves in the rite we came to know our new space more fully and strengthened our sense of community.

“How lovely is your dwelling place, O Lord God of hosts... They are happy who dwell in your house, forever singing your praise.” (Psalm 84:2, 5)

Planning for the dedication of our new church began even in the initial discussions regarding our church's construction. The hymn text “Sing a New Church,” written by Delores Duñer, OSB, and set to the tune NETTLETON, was chosen as a song to complement the process of planning for the completion of the church building. Our pastor, Father William Richard, pointed out to the assembly that this song reminded us that our efforts would yield not only a finished structure but would also cultivate a renewal of our faith community.

Throughout the process of construction, Father Richard made frequent announcements to keep the community informed of the progress. Architectural drawings were displayed prominently in the fellowship area of the parish's building, and several meetings were held to provide parishioners opportunities to meet the architects and artists for the church. Also, the building committee met regularly and helped share information with the parishioners.

Planning Many Ways to Be Involved

A single planning committee was responsible for all aspects of the Mass—music, environment and liturgical

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The worship space at Our Lady of the Lake Catholic Church, showing the space for the music ministries behind the sanctuary.

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furnishings, and recruiting ministers for the various rituals from a cross-section of parish ministries and organizations. This organizational unity helped ensure that music and other elements would be integrally linked in the ritual. With the goal of helping the assembly participate actively and fully in the rite of dedication, the planning committee realized that it needed to consider the many ways the people could be involved, paying special attention to engaging all the senses.

Using “Sing a New Church” over the course of the building project allowed the assembly to sing and pray the text confidently, so that it could be a resounding gathering hymn for the dedication. The talents of St. Louis musician David Brinker were employed to create a special arrangement of the tune for this dedication Mass. Knowing that a brass quartet would be hired for the service and that the parish handbell choir would be present, David composed a joyful organ and brass introduction to the song which helped to signal the beginning of a festive occasion and which encouraged the assembly to sing vigorously this now-familiar hymn.

We wanted to be sure people could participate confidently in those parts of the Mass that belong to the assembly, so we chose Marty Haugen’s “Mass of Creation” for the Gloria and the eucharistic prayer acclamations, Christopher Walker’s “Salisbury Alleluia” for the Gospel acclamation, and John Becker’s “Litany of the Saints” for use as specified in the Rite of Dedication of a Church and Altar. All of these selections are well-established in our parish repertoire, but, for this festive occasion, the planning committee chose to enhance these pieces with the addition of the brass quartet, flute, and handbells.

In contrast to the community’s involvement through singing at these key points, the committee felt that at other moments the people might be better able to participate with their other senses. We focused on visual aspects of the rite for the anointing of the newly crafted altar and the walls. Bishop Charles Grahmann used expansive gestures to pour oil from our hand-blown glass chrisma vessel. As he circled the altar, pouring the perfumed oil and carefully rubbing it into its surface, we sang Hal Hopson’s setting of Psalm 84, chosen so that the assembly could focus on the action without the distraction of following the entire text of a hymn. The cantor gestured to the assembly to sing only the refrain so that during the verses

Music for the Dedication of Our Lady of the Lake Catholic Church

| Prelude | Selections by bell choir |
| Gathering | “Sing a New Church” (Delores Dufner, OSB/Nettleton) |
| Sprinkling | Rite of Blessing of Water & Sprinkling, |
| Litany of Saints | Saints Peter & Paul Mass (Schiavone) |
| Anointing of Altar and Walls | Mass of Creation (Marty Haugen) |
| Incensation of Altar, People, and Walls | “Psalm 122: I Was Glad” (David Haas) |
| Lighting of Altar and Church | “Salisbury Alleluia” (Christopher Walker) |
| Preparation of Gifts | “Litany of Saints” (John Becker) |
| Eucharistic Acclamations | “Psalm 84” (Hal Hopson) |
| Communion | “Let My Prayer Come Like Incense” (Robert Kreutz) |
| Hymn of Thanksgiving | “Christ, Be Our Light” (Bernadette Farrell) |
| Closing | “All People That on Earth Do Dwell” (Old Hundredth) |
| | Mass of Creation (Marty Haugen) |
| | “Song of the Body of Christ” (David Haas) |
| | “O Christ the Great Foundation” (Aurelia) |
| | Festiva Entrada (Flor Peeters) |
they could be free to watch this momentous anointing. The bishop then handed the holy oil to Father Richard, who processed to each of the four dedication crosses to anoint the walls of the church building. The psalm setting had sufficient verses to continue throughout this entire ceremony, but its antiphonal structure allowed us to conclude it gracefully when Father Richard finished anointing the walls.

For the incensing of the altar, assembly, and building, of course, we chose to focus on the sense of smell, but we did not ignore the visual and auditory aspects of the ritual. For incense containers we used handmade pottery that coordinated with the colors and materials of the church—one large vessel for the bishop and four smaller ones for the other ministers. The bishop and the other ministers incensed the altar, after which the ministers proceeded unhurriedly down the main aisles of the church, incensing the assembly with broad, dignified motions as they went. When they reached the ends of the aisles, each faced and incensed a different interior perimeter wall of the church. For this rite, the choir sang Robert Kreutz’s “Let My Prayer Come Like Incense,” allowing the assembly to watch . . . to smell . . . to be completely absorbed in the ritual as great billows of smoke rose upward toward the ceiling, filling the room with the fragrant smell of the incense.

For this rite, the choir sang, allowing the assembly to watch . . . to smell . . . to be completely absorbed in the ritual.

Steve Williams, director of music at a neighboring parish who was hired as organist for the event, had prepared instrumental selections to link the various elements of the rite seamlessly. Organ music accompanied the bringing out of flowers to be placed in the sanctuary and around the altar. The architects, Duane and Jane Landry, themselves Catholics, were asked to bring out the altar cloth and place it on the altar. Using sweeping gestures, they ceremoniously unfolded the cloth in the air above the altar and guided it as it floated gently down onto the altar. The refrain from Bernadette Farrell’s “Christ, Be Our Light” was chosen to accompany the lighting of the altar candles, from which ministers carried flames to light the candles at each of the four dedication crosses. The choir sang special verses, adapted for this occasion from the suggested texts, but the refrain (in use for a number of years in our parish) was sung as written, since it was already known by the people.

A choral anthem or instrumental interlude might normally accompany the preparation of the altar and the gifts in our parish. For this Mass, since the assembly had just sung several refrains during the dedication rites and had the opportunity to listen to the choir alone, we selected a hymn that would invite full assembly participation. “All People That on Earth Do Dwell” received the noble ac-

compainment of the brass quartet but was familiar enough even to visitors to inspire participation by all present.

During the communion procession, we sang David Haas’ “Song of the Body of Christ,” accompanied by piano, recorder, and congas. This more subdued instrumentation, contrasting with brass and bells at other times in the liturgy, marked this important moment and established a rhythm and tone suitable for the procession of the assembly. After communion, all present joined in singing “O Christ the Great Foundation” (Aurelia) as a hymn of thanksgiving. For the recessional, the organ and brass played a festive instrumental piece, allowing people to observe the procession, to embrace and congratulate each other, and to move together to a reception in the lower hall.

Prayerful and Engaging

Because of its importance in the life of a parish, the dedication of a new space for worship should be a time when everyone can participate in a number of ways. Through careful planning, the assembly can sing confidently while still affording opportunities for the choir to showcase its special talents. The addition of special instruments to accompany familiar hymns and the use of exciting arrangements can increase the impact of the musical selections. Remembering that the assembly can participate not only through singing but also through listening, watching, and using other senses can help guide a committee to appropriate choices of music. We are pleased that our thoughtful planning for this special occasion helped make it a more prayerful and engaging event. Truly we celebrated not only the completion of an edifice but also the renewal of our parish community.

Notes

1. Our Lady of the Lake Catholic Community was established with mission status in 1974, initially meeting in the local high school cafeteria. In 1976, a contribution allowed for the purchase of a former Baptist church building; Masses began to be celebrated in this renovated space the following year. The mission was elevated to parish status during Advent of 1978. Groundbreaking for a new church building was held in 1992 (seven years after the purchase of this plot of land), and, that same year, the community moved into the partially completed church building. Mass was celebrated in what would eventually become the fellowship hall until the spring of 1999, when the completed worship space was dedicated after ten months of construction.

2. Thomas G. Simons' book Holy People, Holy Place: Rites for the Church's House was one of the primary aids for planning the dedication service. Suggestions were also solicited and considered from NPM members who had experience with a church dedication.

3. The parish website is www.ourladyrockwall.org.
New Buildings, Acoustics, and Pastoral Musicians: First, Make Good Music

BY DENNIS FLEISHER

The number of Catholic church building and renovation projects has grown steadily since the Second Vatican Council, and this trend has continued unabated, even increasing in recent years. There are many reasons for this growth, including the need to respond to directives in postconciliar documents, the growth in population (particularly the growth in church attendance), the shortage of priests, and similar factors. Along with this growth, there have come some significant changes in the way church building projects are done, in particular the fact that projects are now more committee oriented than in the years before or immediately after the council, drawing on the wisdom of members of the parish staff and community to help in addressing a growing and ever more complex set of design challenges.

It is ever more common for pastoral musicians to be drawn into the building design process, whether by appointment, desire, or the need to assure that the special requirements of the music ministry will be adequately addressed. Of course, one would hope that the architect and acoustician have all the skills and knowledge necessary to design places that accommodate and support music, but it must be appreciated that the physical and acoustical needs for music are complex and evolving. The formal members of the design team can benefit greatly from the support and guidance related to the very specialized considerations involved in designing the worship environment to serve the needs of music ministry.

Becoming involved in the architectural and acoustical aspects of a building project may seem daunting and intimidating to a pastoral musician. Your involvement may call for you to help make decisions for a changing, varied, and complex array of music groups and musical styles. You may be called upon to review blueprints, evaluate and offer budgets, and make some judgments or recommendations about acoustical factors. This is not the sort of thing that most pastoral musicians have had experience with, but if we don’t do it, it may not get done at all.

Perhaps one of the major concerns of pastoral musicians is that the acoustics be right. But how is a “mere” pastoral musician to deal with this complicated area? Well, it might be encouraging and edifying to know that musicians have been called upon in far more demanding acoustical environments to help architects and engineers deal with the sound aspects of buildings. For example, when Philharmonic Hall (now Avery Fisher Hall) at Lincoln Center was built and found to be an acoustical disaster, the architects and acousticians turned to Juilliard students, serving as ushers in the new building, to help evaluate the problems. This isn’t to suggest that one needs a conservatory-trained ear to deal with acoustics; rather, there is a special knowledge that one develops in years of experience in making music, hearing music, and struggling against poor acoustical conditions in other buildings that can and should be brought to bear in the design of a space where music plays a central role.

That knowledge can be a vital part of the building design process, and pastoral musicians have much to offer in helping those who may be less experienced by sharing their knowledge regarding the acoustical aspects involved in other concerns and priorities. For example, carpet and pew cushions may have a certain aesthetic appeal for some architects and building committee members, but their sound-deadening potential must be factored into the decision, and often it is a pastoral musician who is most aware of the deadly influence of such materials.

I hope that these comments make a case for a heightened urgency for pastoral musicians to become more involved in the design of acoustical elements in the worship space. Here is a brief look at the elements of acoustics.

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to show what is needed. First, you have to realize that acoustics for the worship space covers a broader spectrum of the building design process than is often realized or appreciated. But, for this article, I will focus on three that have the most significant impact on music ministry: natural acoustics, music space planning, and sound reinforcement.

Natural Acoustics

Natural acoustics involves the way a building responds to sound without any electronic sound reinforcement. While one may question the feasibility of providing good acoustics without a sound system, there are several reasons to suggest that this is the single most important factor in church building design. In fact, the 1978 document Environment and Art in Catholic Worship (EACW) by the NCCB Committee on the Liturgy, speaks directly to this point: “Audibility of all (congregation and ministers) is another primary requirement. A space that does not require voice amplification is ideal” (no. 51).¹

Since the assembly is a vital part of the liturgy and we are certainly not about to arm each member of the assembly with a microphone, it is clearly vital that the natural acoustics of the worship space support this major source of sound without the aid of amplification. However, it must also be appreciated that the size and configuration of modern Catholic church buildings have tended toward design formats that are contrary to good natural acoustical design. For example, with a 1,000-seat worship space and the liturgical imperative to bring the assembly closer to the table, it is now common to find radial seating plans, circular buildings, buildings that don’t possess the traditional shoe-box shape known for excellent projection of unamplified sound. Important as acoustics for worship may be, the shapes of our churches are now determined more by liturgical and non-musical factors.

Still, with the floor plan shaped by the liturgical action, there is some architectural latitude in shaping the other dimensions of the space and providing materials and finishes to support sufficient reverberance for all the sounds occurring in the liturgy. I suspect in this regard that I am preaching to the choir, so to speak, for it is common knowledge among us that a certain amount of liveness, a generous but not excessive reverberation, encourages participation, encourages the untrained voice to join in singing and in spoken responses. First, it is an almost intuitive realization among musicians that dead spaces reveal the flaws in music making. For the assembly, this same acoustical lifelessness imparts a feeling of singing alone, not an ambiance that encourages participation. Again, Environment and Art speaks directly to this

Cathedral Basilica of St. Peter and Paul, Philadelphia, PA.
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factor: “A room designed to deaden all sounds is doomed to kill liturgical participation” (no. 51).

Reverberation has at least two qualities that are essential in the worship space. First, it adds warmth, fullness, and richness to all sounds, speech as well as music. This factor is important in making music more beautiful and encouraging those with untrained voices to participate whether they are in the music ministry or in the pews. It also enriches the quality of the speaking voice, again encouraging participation and good proclamation in the spoken parts of the liturgy. Second, reverberation adds loudness to all sounds by preserving sound energy, helping to provide natural (non-electronic) amplification and distribution of sound. This factor is especially important in giving some equality of sound for all gathered in worship. It lifts up the voice of the untrained reader, and it minimizes a sense of aloneness as one sings in the pews, that feeling of unsupported singing which occurs in a space that is too dead.

Another less-known factor in reverberant spaces is that natural sound is an important component of reinforced sound, for it is the natural sound that gives the audible cues about the location of the original sound source. The sound from audio systems comes from the loudspeakers, and this can give an arena-like, non-directional quality to sounds, reducing intimacy. A strong natural (unamplified) sound helps to localize hearing, drawing the ear gently to the real sound source, giving a clear indication that the words and music in liturgy are coming from the ministers and not from some ubiquitous, disembodied PA system.

A question often arises about the amount of reverberance (the reverberation time or period) needed to accomplish all these acoustical requisites. This is a difficult thing to quantify because each church building has unique qualities in terms of size, shape, and other architectural features, and the reverberation must be commensurate with the architecture. Still, it would be safe to offer a range of two to three seconds as being appropriate for most liturgical spaces. Less than two seconds would tend to stifle participation and would indicate the presence of excessive sound-absorbing materials that prevent the natural development, enhancement, and even distribution of sound. Much more than three seconds, while often beneficial for music, can tend to reduce speech intelligibility, though this can be overcome with proper sound system design. (There are special considerations for churches with pipe organs, calling for more than three seconds of reverberation, but these must be considered on a case-by-case basis.)

**Space Planning for the Music Ministry**

Another important element of natural acoustics is the placement of the music ministry within the architectural space. I would offer, as a goal, that the music ministry's sound should be well projected to the rest of the assembly but not be overpowering. Music for liturgy is intended primarily to encourage the participation of the assembly, not chiefly to serve as a musical event to be listened to. “The entire congregation is an active component. There is no audience, no passive element in the liturgical celebration. This fact alone distinguishes it from most other public assemblies” (EACW, no. 30).

The most important factor here is the natural (again, unamplified) parts of the sound of the music ministry. The sound of the music ministry must be projected well enough to encourage the rest of the assembly to join in. And when they do, the natural acoustics of the space should offer enough support for the collective voice of the whole assembly to equal and exceed the sound of the music ministry.

The science of acoustics for a performance space is well developed and we, as musicians and music lovers, have an abundance of experience as listeners in performance spaces to have developed some notion of what is helpful in projecting sound. Many of these same factors are critical in providing good hearing conditions within the music area, for we know how hard it is to make good music if we can't hear ourselves. Hard-surfaced floors, unpadded seats, and similar factors are key components in a good music environment, and these are easily adapted to the worship space: orchestra shells, elevated stages, overhead sound-reflecting clouds are not so easily adapted. But these standard concert hall furnishings, along with some common sense, can at least suggest some possible ways to place the music ministry within the worship space. For example, placing a choir so that it is backed up to a sound reflecting surface and beneath a sloped overhead surface would be extremely beneficial to enhancing the natural sound projection of the choir without introducing theater-like elements.

Now, all of this should suggest that finding a suitable place for the music ministry ought to occur fairly early in the design process. In fact, one prominent and highly regarded liturgical consultant has recommended that planning for the music ministry should occur at the very beginning of the design process: “What are the best locations for the music ministry? I recommend to you that, if you are renovating or building a new church, you answer this question first. Therefore, brought to the table are the people of the music ministry.”

In this area in particular, pastoral musicians have a vitaly important role in the design process. At a very early point in the process it is essential for the architect and acoustical consultant to have complete and detailed information about the nature, variety, sizes, and musical
styles included in the music ministry, and it would be helpful for the pastoral musician to prepare a complete summary of the music ministries. In preparing this summary, there are often at least two specific factors that emerge: the variety in sizes and musical styles of music groups and the difficulty in developing one single music ministry space to serve everything from a solo music minister (a singing guitarist, perhaps) to combined choirs of fifty or more including an adult choir, children’s choir, bell choir, instrumentalists, and other options.

To be an effective and supportive collaborator with the music ministers, the architect needs to know the maximum size of music groups involved in special liturgies for the high holy days as well as the normal size for those groups serving the typical liturgies. This includes singers, instrumentalists, and instruments. It might be discovered in this process that the aspirations for large musical groups are unrealistically large, that the notion of having the ministers of music be simultaneously “part of the assembly” and “ministers to the assembly” will be a monumental challenge, or that more than one space will be needed for music ministry. It may be that there is one place for a music ministry of twenty or more, while the solo or duo music group could set up in an entirely different location, perhaps on the altar platform. And it may be appropriate to have the larger space adaptable to serve as assembly seating during those times when the music groups are small.

Realize, however, that such adaptability is not the sort of thing that can be easily tacked onto a design that has gone too far without considering music. It is essential that ministers of music take a proactive role in the early design phases (known in the architectural profession as Programming and Schematic Design). Besides having enough area (square footage) for musicians, it is critical that the area be configured to allow musicians to see and hear each other. Some of this may seem to be common sense, but in one recent project I saw an architectural scheme for a thirty-voice choir shown as two rows, fifteen singers deep!

**Sound Reinforcement**

Churches existed for years before the advent of electronic sound systems. It is likely that the first use of sound reinforcement systems in worship was for speech, while the use of sound systems for music amplification was a later development. But the ubiquitous use of sound reinforcement in virtually all situations where music is made today (with the exception of concert and opera halls, and even these sanctuums have been violated by electronic enhancements) has fostered the mistaken notion that sound reinforcement is a necessary part of music making. Certainly some instruments need electronics for amplification and even for the basic production of sound (electronic organs, synthesizers, electric guitars, and the like). But the majority of conventional instruments used in pastoral music can, if well played, provide sufficient sound to obviate the need for amplification.

Now, this is not to suggest that we abandon the use of sound amplification altogether, for (as stated earlier) the state of church architecture and attention to liturgical priorities are resulting in church buildings that virtually cannot possess good natural acoustics and/or must call for some amplification to overcome unpreventable acoustical difficulties. In fact, the appropriate use of audio (and video) technology is supported and encouraged in Environment and Art, but with some pertinent qualifications: “Such media, of course should never be used to replace essential congregational action...[and]... may be used to assist in the communication of appropriate content, a use which requires great delicacy and a careful, balanced integration into the liturgy taken as a whole” (no. 106).

Even this recent (1978) document probably did not adequately anticipate the extent to which sound reinforcement is currently being used in pastoral music. As with any new technology, there is somewhat of a learning curve and a necessary period of development for subtle acclimation and adaptation, but I would like to suggest that sound reinforcement be used only where it is essential and appropriate, not as a substitute for good natural
acoustics and not as a substitute for rehearsal. In most regards, if the natural acoustics of a worship space are correctly addressed, the need for sound reinforcement can be minimized, allowing electronics to be used for subtle and unobtrusive enhancement and not to overcome poor acoustics and poor musical execution.

Let's look briefly at some common assumptions about sound reinforcement applied to the music ministry (omitting electronic instruments). One commonly repeated observation is that the words of all the vocal music done by the music ministry must be understood throughout the whole assembly. This assumption might be worth some critical review. Aidan Kavanagh has provided some clear insight into questions of audibility and intelligibility in liturgy: “Not every liturgical word must be heard by all, but words that need to be heard should be clearly audible.” He elaborates this comment with specific directives about the “words that need to be heard, and the

Take great care as you evaluate the extent to which your musical leadership needs to be amplified.

persons responsible for making them clearly audible.” For the cantor/choir, for example, Kavanagh offers this list: “Psalm verses of entry, Alleluia, preparation, and communion antiphons, meditation chants.”

To extend this deliberately limited list to include all the words sung by the music ministry might be a mistake. In fact, many a presider draws on the concept that, in eliciting assembly response and participation, less is more. For example, I have observed several presiders who show an awareness that if, for example, they recite the profession of faith clearly, strongly, and audibly, the rest of the assembly is apt to take a passive roll and just listen. By initiating the creed strongly and then backing off after the first sentence or two, however, a presider can encourage most assemblies to respond by taking a stronger and more active role in the recitation.

Do You Hear...

Another area where sound reinforcement might be a vital element of good liturgy would be in the monitoring function, i.e., in providing those in the various ministries with a clear, audible, and immediate representation of their own sounds and an indication of how the sounds they are making are being perceived by the rest of the assembly. Of all the sound-related aspects of good liturgy, this monitoring function is among the most vital, and its value applies to all ministers, whether their contribution to the liturgy is spoken or sung. Implementing such electronic monitoring with “quality and appropriateness,” however, is not the sort of thing that can be done without some careful design and planning.

I would suggest that with good natural acoustics, the hearing conditions in the sanctuary and music ministry areas should be such that electronic monitoring is not necessary. But I will quickly admit that this is a naïve suggestion, for good natural acoustics, especially audibility in the liturgical centers, has been the poor stepchild of church architecture. So what are we to do? Our role models (if we can call them that) have been (or so it would appear, based on the examples I have seen in many worship spaces) the sort of monitoring equipment used at performing arts centers and on TV talk show entertainment segments: those unsightly black floor wedges pointed back toward the musicians. Stand-mounted “hotspot” speakers are smaller, but visually they are not much better than floor monitors.

Good monitoring can be included as a part of the total sound system design. It is critically important to do this in the design phase for three reasons: 1) Audible monitoring (without excessive loudness) calls for proper placement of small, specialty loudspeakers; 2) visual integration calls for selecting suitable locations where these speakers project their sounds to limited areas without being too conspicuous; 3) concealing these speakers may call for some strategies that are most effectively done as part of an integrated design effort involving acoustician and architect. (Trust me on this: The architect doesn’t want these things to show up in the publicity photos.)

First Things First

Finally, regarding all sound reinforcement issues, I would like to suggest a more music- and liturgy-oriented perspective: Make good music first—indeed, of any and all kinds and mixers. Then take this beautiful, liturgically appropriate musical blend and, only if absolutely necessary, lift it (amplify it) just enough to serve liturgical needs. Take great care as you evaluate the extent to which your musical leadership needs to be amplified. It is all too easy to overstep the bounds of good liturgy and prayerful music ministry. If you attend properly to good music making and to the careful and limited use of electronic amplification, your assemblies will thank you by participating more strongly in the very important and spiritually uplifting musical parts of liturgy.

Notes

2. Quoted from a talk entitled “Environmental Factors of the Music Ministry” given at the Form/Reform Conference, Indianapolis, IN, 1996.
4. Ibid.
Four Challenges in Hiring a New Director of Music Ministries

BY KATHY LUTY

Hiring a parish director of liturgy/music can be an unexpectedly challenging task for many parishes, especially parishes that are also dealing with the design and construction of a new or renovated worship space. Parishioners often have a good sense of what is expected of a business manager or grade school teacher or maintenance person, but not a lot of people have an accurate understanding of what a parish musician does all day. Further complicating the matter, it is often difficult to find parish members who are qualified professionally to evaluate a musician’s skills.

This article will focus on four of the challenges inherent in the hiring process—challenges that are not often dealt with in the usual resource books: preliminary work, preparing the interview team, preparing the candidate, and the transition process.

Preliminary Work

The first stage of the process involves several tasks: selecting search committee members, finalizing a job description, making decisions regarding advertising, and involving the community in the process.

The Search Committee. The search committee should include a member of the parish personnel board; the pastor, parochial vicar, or parish director; one or two musicians who represent the cantors, choirs, or instrumentalists; a representative from the liturgy committee; a parish council member; and one or two at-large parishioners. If the person you are hiring will work closely with the liturgical ministers, a lector, greeter, or eucharistic minister might also be involved. If there is no one in the parish qualified to evaluate the candidates’ technical skills in the area of organ/keyboard playing or choral directing, consider hiring someone from outside the parish to assist you. Your local diocesan worship office, NPM Chapter, AGO Chapter, or the music faculty of a nearby college may be able to suggest resource persons.

Although volunteering to be a member of the search committee is a short-term commitment, it can be quite time-consuming for the period during which the committee is functioning. Often much flexibility is needed to accommodate candidates’ schedules. A candidate’s deadline for renewing a contract or the need to give adequate notice to his or her current employer can present some very real time pressures.1 Qualified candidates can easily be lost to another position if the hiring parish cannot set up interviews or make decisions on a timely basis. Possible interview dates and times should be determined early in the process because it is important that all committee members be present for all interviews.

Updating the Job Description. Finalizing the job description and position title is more than just paperwork. The parish needs to determine what its goals and needs are. What current practices do we want to retain? What do
we want to change? Are any big projects (new church building or renovation, a new organ) planned for the near future? Is this a full- or part-time position, and does the job description accurately reflect the expectations we have? Generally speaking, what percentage of the position will be music related? What percentage will be liturgy related? How important are computer skills? Certainly a salary range and benefits need to be discussed, but the fine points of the contract are best handled by the parish business manager.

Advertising Issues. Wide-ranging advertising can be critical to attracting a good selection of candidates. The normal venues for advertising openings are archdiocesan human resource offices, diocesan papers, local NPM and AGO Chapters, and area music schools. The Internet is also becoming a popular place to list an opening (e.g., at the NPM web site). A basic decision needs to be made, however, before advertising on a national level, such as in the NPM Hotline on the web site and in print publications (Pastoral Music and Notebook): Is the parish willing and able to pay all or at least a portion of the travel and lodging expenses of a candidate who is traveling a long distance?

Potential Interview Questions

Each interviewer should select a question or two from each category, based on the needs of the parish and personal interest.

General

What motivated you to apply here? Why are you leaving your present position?
Describe a difficult situation you have faced ministerially and how you dealt with it.
Describe one of your most rewarding pastoral experiences.
How do you maintain a spiritual perspective when church is your "job"?
What do you see as the major challenges in the church for the next five to ten years?
What would your choir/references/current staff say is your greatest strength? Weakness?
Describe your experience working with computers/music software programs.
What do you feel passionately about?
What is one of your pet peeves? How do you deal with it?
If you were a consultant, what advice would you give to a parish that has just hired a musician?

Music

Describe your experience directing adult (SATB), children's, resurrection, contemporary choirs.
What is your process for training cantors?

The answer to this question will suggest the parameters of your advertising.

Involving the Parish Community. Prayer can be an important part of the hiring process. Certainly, prayers for a successful search can be included in the Sunday intercessions. Encourage choir members, cantors, and other liturgical ministers to pray for all involved. The homebound too (especially former choir members) can be invited to remember this intention in their prayers. And members of the interview team should regularly pray for the gifts of wisdom and discernment both for themselves and for any potential candidates.

Preparing the Interview Team

Ideally, the entire search committee is given copies of the résumés of all the candidates who apply for the position, and they help determine which candidates are called in for an interview. This system gives the whole committee a better sense of the number and qualifications of the persons who apply for jobs such as this. If the decision regarding who will be called in for an interview

What worship aids do you use in your current position? What is your experience with the worship aid used at this parish?
How do you recruit/keep choir members?
Describe your experience with other instruments: handbells, brass, strings, guitars.
How do you maintain, improve your keyboard skills?

Liturgically

If hired, how would you begin to prepare for next year's Triduum?
Describe your experience with the rites of Christian initiation.
How would you deal with an engaged couple scenario, e.g., bride and groom request that their friend who plays in a band serve as musician for their wedding?
How would you deal with a funeral request scenario, e.g., a family requests "Vaya con Dios" for the funeral Mass?
What is your experience and philosophy regarding weekly orders of worship?
Who has most influenced your ministry?
How do you deal with inclusive language concerns?
What workshops/classes have you attended recently?
What professional periodicals do you read on a regular basis?
How do you see your role in preparing first communion and confirmation liturgies?
Working with school children is critical in our parish. Describe your experience, approach.
is made on some other level, the committee should at least be given an idea of the number and quality of candidates who have applied.

In either case, it is extremely helpful if the interview committee can meet at least once before doing the first interview, to become better acquainted with each other and to brainstorm sample questions for the interview (see box on the previous page). Open-ended questions are the most effective. Team members also need to know what types of questions cannot legally be asked.

Other issues to discuss: How long will each interview last? Who will take the lead? What sort of hospitality will we offer? Each member of the interview team should have each candidate’s résumé and cover letter several days in advance of the interview to get a good sense of the candidate’s background. A résumé can be very revealing. If several candidates will be interviewed, committee members should take good notes, perhaps immediately after each interview.

Preparing the Candidate

Both the candidate and the interview team members want to learn as much as possible about each other during the interview. It is good hospitality as well as good “business” to send each candidate a parish information packet a week or two before the actual interview. That packet might include a confirmation letter with interview time, place, and details about specific musical selections, if these will be part of the audition; a copy of the job description; a recent Sunday bulletin and/or parish newsletter; a copy of a recent order of worship if the parish uses one; and a fact sheet about the parish. That fact sheet could include a brief description about the size, age, and location of the parish; Sunday and weekday Mass schedules; a description of the instruments a parish has (organ, piano, handbells, drums); the type of worship aids used; simple descriptions of the choir(s); and the number of weddings and funerals per year. When the candidate has this information ahead of time, he or she can ask more in-depth questions during the interview itself.

Invite candidates to bring along orders of worship that they have prepared or other instruments (portable ones!) that they are also skilled at playing. Be sure to schedule time for the candidates to practice on any instruments they will be expected to play as part of the interview.

It is helpful to let candidates know who will be present

Transition Materials

Rosters: All parish choirs; cantors; instrumentalists; liturgy committee members; regularly used substitute organists; other liturgical ministers (if needed);
Lists of hymns and acclamations known by the parish;
Choral library index;
Copies of liturgy planning sheets/sample orders of worship;
Copy of current liturgy/music budget;
Copyright files/information;
Subscription list;
Parish photo directory (if available);
Copy of parish/archdiocesan wedding guidelines;
List of upcoming weddings;
Calendar of dates of interest in the year ahead;
Parish school calendar;
Computer files;
Names/address of organ technician, piano tuner;
Manuals for organ and piano;
Names/phone numbers of musicians in neighboring parishes.

Organ keyboard, Sion, Switzerland.
Pastoral Music • February-March 2000
ministries will already have much of this information at hand. A not-so-organized musician can be strongly encouraged to make the gathering of this material a priority before his or her departure. A few hours of work now can save months of frustration for the new musician. Although tensions are often high at this point, the attention given to smoothing the transition process will reap valuable rewards for the new staff person and, more importantly, for the entire worshiping community.

The search committee might also brainstorm how best to introduce the new music director to the congregation. Will there be a commissioning rite? Will the musician be introduced at all Masses on a particular weekend? Might someone interview the person for the parish bulletin or newsletter? Should a formal introduction be made to the parish council? Finally, introduce the musician to the staff at your local worship office and share information about diocesan organizations (e.g., a local NPM Chapter) that might help the musician negotiate the transition period more fruitfully.

Notes

1. If a candidate does not consider giving adequate notice to be important, that can be a valuable insight for the search committee.

2. If the candidate receives this information packet on a timely basis and does not refer to it in any way during the interview, that too can be instructive for the search committee.

Resources

Books

The three books listed here are all available from NPM Publications. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPMSING@npm.org.


*Qualifications for a Director of Music Ministries: A Statement and Bibliography*. Education Committee, NPM Director of Music Ministries Division, 1995.

Articles

Gallagher, David, “Hiring a Church Musician: What You Always Wanted to Know But Did Not Know How to Ask” (two parts), *The Priest* (November and December 1990).


Other

For information on compensation and contract guides from the American Guild of Organists, visit the AGO website: www. agohq.org.

The Transition Process

Easing the transition between a departing musician and his/her successor is a critical element in this process and one that is often overlooked. It is a matter of professional courtesy and a unique act of charity for the departing musician to leave clear and up-to-date records for the incoming director. (See the box on the previous page for a list of such items.) A well-organized director of music

for the interview and what the format will be. The interview process normally involves two stages: a musical audition and an oral interview. These can be scheduled back-to-back. Consider holding the musical portion of the interview before the oral interview. That way, if the musician’s performance skills are not adequate to the job, the length of the oral interview can be adjusted accordingly. It is important that all members of the search committee be present for both parts of the interview, even if they are not musically inclined. The musician’s major contact with parishioners is usually through the music at liturgy so everyone involved in the decision-making process should have a sense of how the musician comes across in that context.

If the candidate successfully “passes” both stages of the interview, invite the person back to lead the music at a Sunday eucharistic liturgy or to direct a short choir rehearsal. (He or she should, of course, be paid for the former!) Or if the candidate is currently employed at a local parish, it can be very helpful for one or two members of the search committee to visit that parish during a Sunday liturgy.
From Environment and Art to Domus Dei: To Build with Living Stones

BY ANN REHRAUER

One of the most significant and formative experiences in the life of a parish community is the process of building or renovating a church. For, in that dynamic, liturgical theologies, educational pedagogies, personal pieties, taste, passion, faith, charity, and a shared history encounter each other, enter into dialogue, and unite to create a new edifice and, if the dialogue is done well, a renewed community. To be able to build a church, people must be willing to build the Church.

Since the Second Vatican Council, no liturgical document has had a greater effect on the building and renovation of parish churches in the United States than the statement Environment and Art in Catholic Worship. Parish communities have studied, discussed, and argued about the document; liturgical design consultants have utilized the text in parish education programs; and architects have tried, with greater or less success, to transform the underlying principles and theology into brick and mortar, stone and glass.

Twenty years after the publication of Environment and Art in Catholic Worship, the Bishops’ Committee on the Liturgy and the National Conference of Catholic Bishops have prepared and are discussing a new statement which they hope will help to shape church art and architecture and the liturgical life of parishes in this country for the next generation.

The Early Years

The Bishops’ Committee on the Liturgy published their statement Environment and Art in Catholic Worship (EACW) in 1978. The document was the result of a collaboration between the Committee on the Liturgy and the Federation of Diocesan Liturgical Commissions; it was written as a type of companion document to the 1972 statement Music in Catholic Worship.

In fifty-four pages of text and thirty-two pages of photos, Environment and Art addressed various aspects of church art and architecture: the worship of God and its requirements; the subject of the liturgical action—the church; a house for the church’s liturgical celebrations; the arts and the body language of liturgy; furnishings for liturgical celebrations; and objects used in liturgical celebration. Over the past twenty years, this document has provided guiding principles for artists and architects involved in the building and renovation of Catholic worship spaces.

To help implement Environment and Art, a National Symposium on Environment and Art was hosted by the Archdiocese of Milwaukee in 1979 and was sponsored by the Bishops’ Committee on the Liturgy, the Federation of Diocesan Liturgical Commissions, the Catholic University of America’s Center for Pastoral Liturgy, and the Interfaith Forum on Religion, Art, and Architecture. The proceedings of the symposium, as well as three background articles from La Maison-Dieu, were published in the booklet The Environment for Worship: A Reader.

Reception of Environment and Art

Since its publication in 1978, Environment and Art has enjoyed great notoriety and has evoked passionate dialogue and debate. While some bishops, liturgists, architects, and other experts in pastoral liturgy have appreciated the insights of the document, others have strongly criticized its shortcomings. Some have cautioned against the approaches promoted by this statement, while others have applauded its vision and adopted it as their own. As parishes involved in building or renovation squared off over the placement of the tabernacle, the removal of communion rails, and the kind of art and design appropriate for churches, the document was used to defend or refuse positions on legitimate custom, the nature of the sacred, appropriate graphic expressions of orthodoxy, and descriptions of what a church “should” look like.

Because Environment and Art in Catholic Worship was issued as a statement of the Committee on the Liturgy rather than as a statement of the National Conference of Catholic Bishops, all the bishops did not have an opportunity to discuss or amend the document nor did they vote on its publication. The Conference did, however, commend Environment and Art in the conference document.

In addition to the lack of opportunity for discussion and amendment by the entire body of bishops, concern arose because of an erroneous statement that appeared in a 1985 issue of the BCL Newsletter about EACW having the force of "particular law" for the Catholic Church in the United States. Environment and Art is not and never was particular law for the Church in the U.S. The Committee on the Liturgy never intended to formulate law nor did they have the capacity to do so on their own. Environment and Art certainly has the support of the Bishops' Committee on the Liturgy that issued it and the authority of the legislative documents that it quotes. However, it is not legislative of itself. The provisions of universal law which EACW contains were not clearly differentiated from the remainder of the text nor were they specifically footnoted, causing confusion about what was legislative in the document and what was liturgical suggestion.

The Committee on the Liturgy approved the task group's proposal to prepare a new document.

Besides the questions and issues noted above, the basic concerns and criticism about Environment and Art have centered on four areas: 1) the apparent preference for modernist architecture and rather stark spaces; 2) the treatment on the place for the reservation of the Blessed Sacrament; 3) the lack of adequate footnotes to distinguish liturgical opinion from universal law; and 4) the fact that the illustrations were taken from only one design consultant and one style of architecture.

In October 1994 the Committee on the Liturgy received a varium from one bishop asking for a re-evaluation and revision of EACW. One month later, a second varium was received from thirty-four bishops who had attended a consultation in Rome. The second varium requested that the Liturgy Committee reconsider the document to make it more timely and provide a clarification on the authority of EACW. In addition, the varium asked for a reconsideration of the guidelines for reservation of the eucharist and of the document's preference for austere building interiors. It further requested a more complete textual development of the liturgical action as an action of Christ and of the priest who acts in persona Christi. Because of the workload of the Committee at the time and the loss of staff in the NCCB Secretariat for the Committee, the Liturgy Committee asked the Secretariat to respond by letter to each of the signers of the varium to clarify the document's authority. In addition, the review project was approved by the Liturgy Committee and placed in the Committee's 1996 Plans and Programs.

Review Committee Established

After the NCCB approved a budget exception for the

Members of the Task Group on Environment and Art in Catholic Worship

Bishop Frank Rodimer, Bishop of Paterson, NJ, Chair,
Bishop Carlos Sevilla, sj, currently the Bishop of Yakima, WA;
Sister Janet Baxendale, Director of Worship for the Archdiocese of New York, adjunct professor of liturgy, St. Joseph Seminary in Yonkers, and former adviser to the BCL;
Reverend Dr. Stephen Happel, professor in and current chair of the School of Religion and Religious Studies (and professor in the School of Architecture) at The Catholic University of America, Washington, DC;
Reverend Brian Hughes, an architect and vocation director for the Diocese of Sioux City, IA;
Reverend John Sauer, rector of the cathedral in Winona, MN, and chair of the Liturgical Arts Committee for the FDLC;
Mr. Arthur J. Sikula, AIA, a liturgical architect with a national practice and a consultant for the papal Mass in Central Park;
Reverend Rod Stephens, an artist, liturgical consultant, and director of worship for the Diocese of Orange, CA;
Sister Ann Rehrauer of the Liturgy Secretariat, who served as staff person for the Task Group.

In September 1996, at the suggestion of the Committee on the Liturgy, two additional bishops were appointed to the Task Group by Archbishop Jerome Hanus: Bishop William Friend, Bishop of Shreveport, LA, and a member of the Pontifical Council for Culture; and Bishop Roger Schwietz, OMI, Bishop of Duluth and former director of worship for the Diocese of Duluth.

work in November 1995, Bishop Donald Trautman appointed a task group chaired by Bishop Frank Rodimer to review Environment and Art in Catholic Worship in light of the concerns expressed in the two varia. In addition to Bishop Rodimer, eight people were appointed to the task group (see the box on this page).

In the early stages of the project, the Committee on the Liturgy approved the task group's proposal to prepare a new document rather than to undertake a revision of Environment and Art. The task group also suggested that the new document be presented to the entire episcopal conference for discussion, amendment, and vote to enable all the bishops to shape the document and to clarify questions about the authority of the new statement.

The task group worked for more than three years, studying foundational documents, writing chapters, utilizing several editors, and preparing various drafts before
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Living Stones
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presenting a final draft text to the Committee on the Liturgy in May 1999. The committee discussed the document at its June meeting in Tucson and tentatively entitled the document *Domus Dei*. The committee members approved the document in principle as an appropriate starting point from which the body of bishops might shape a document which would be of help to local churches, and they decided to request a discussion of the draft during the November 1999 meeting of the NCCB. During the development phase, the committee had decided not to establish a separate consultation process but rather to allow the bishops to take the initiative in calling on the consultative advice of those who assist them locally in matters of church art and architecture. When the document was sent to the bishops for their study in October, Archbishop Jerome Hanus, CSH, chair of the Committee on the Liturgy, encouraged the bishops to share the document and to consult as widely as possible with the liturgical and architectural experts they use as advisors.

**Structure of Domus Dei**

*Domus Dei* was designed to assist parish and diocesan liturgy committees, building committees, liturgical design consultants, and architects. The document consists of four chapters with extensive footnotes which were added to facilitate study and to help people differentiate between elements of universal legislation and pastoral suggestions. An appendix, consisting of a glossary and a series of discussion questions for each chapter, is still in the development phase.

The first chapter of the document provides a theological foundation for the guidelines and suggestions in the chapters that follow. Three additional chapters describe the spatial demands of the liturgical rites celebrated in churches; the roles and competence of the diocesan bishop, the pastor, parishioners, and professionals in the building or renovation process; specific programmatic issues such as lighting, furnishings, site plans, and the relationship of the building to its environment; as well as the role and importance of the arts and the work of artists. The document also provides direction regarding the participation of persons with disabilities. The final version of the document will probably contain an additional chapter dealing with special issues related to the renovation of an existing building.

*Domus Dei* draws on several documents for its theological foundation: *Sacrosanctum Concilium*, especially the theological sections of chapters I and II and chapter VII on sacred art and sacred furnishings, the *Rite of Dedication of a Church and an Altar*, the *Catechism of the Catholic Church*, the *General Instruction of the Roman Missal*, sections of *Environment and Art in Catholic Worship*, the Holy Father’s *Letter to Artists* (published in April 1999), and the 1994 *Instruction Inculudation and the Roman Liturgy.*

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The November Discussion and Beyond

During the November 1999 plenary session in Washington, DC, the U.S. bishops devoted more than an hour to the discussion of *Domus Dei*. The Committee on the Liturgy had requested the discussion to solicit the bishops’ ideas, to gauge their level of satisfaction with key content areas, and to provide the bishops with the opportunity to shape the document at this early stage. Archbishop Jerome Hanus gave a brief introduction to the document and moderated the discussion, asking for general reactions to the document, examples of what the bishops found helpful, and their level of satisfaction with the text. Bishop Frank Rodimer, chair of the Art and
Architecture Task Force, was available with Archbishop Hanus to respond to bishops’ questions and concerns.

Thirty bishops offered insights and suggestions about the placement of the tabernacle; the importance of waiting until the third edition of the Roman Missal and the revised General Instruction of the Roman Missal have been published before finalizing the document; the desire for a clearer explanation of the formative effect of faith on culture (in addition to the document’s discussion of the interplay of faith and culture); and more specific direction regarding the educational process for parishes involved in building or renovation projects. Suggestions were made regarding the theological introduction and about the need for a more developed treatment of aesthetics. Bishops suggested that the committee divide the chapter on building and renovation into two chapters to allow a separate treatment of the issues, and they recommended a broad-based consultation with experts in different areas of the country. Some bishops asked for assistance with the special concerns of smaller parishes and rural areas, while others expressed concern about the western European bias evident in the examples, expressions, and explanations. Still others requested further development of the

section addressing the needs of persons with disabilities. Several bishops noted the need for consistency in style and the importance of further editorial work. The bishops’ interventions and suggestions, as well as additional written comments provided by several bishops, will be studied during the next few months and incorporated into the next draft of the document.

There will be additional opportunities to contribute to the development of Domus Dei during the next several months. In December each bishop received a comment sheet to afford him the opportunity to offer suggestions and ideas resulting from his further reading and consultation. In response to several bishops’ recommendation of a wider consultation, the Liturgy Secretariat also conducted several “on-line” discussions in early January 2000 to solicit ideas and suggestions from liturgists, artists, architects, liturgical design consultants, and other pastoral leaders. Participants were invited to offer comments on the merits and shortcomings of the 1999 draft, to offer suggestions for a title, and to share their insights on the needs of parishes involved in building and renovation projects. Further information on those consultations and on additional ways to participate appear on the Liturgy Committee home page at the NCCB website and in the Committee on the Liturgy Newsletter for December.

The title of the document and the inclusion of illustrations remain open questions at this time. While many find drawings or photos beneficial as they try to conceptualize various liturgical and architectural principles, others find that images limit their imagination to what has already been done. In addition, the question of how extensive the footnotes should be and the format in which they should occur, as well as the usefulness of an appendix still in preparation, are also open to further discussion by the committee.

The Next Steps

During the months ahead, the committee will draw together the material from the various consultations, complete the major editorial work, review and approve the draft, and present a document to the NCCB for formal discussion and vote. The Liturgy Committee is aware of the high level of interest in the document and the need for a timely presentation of a text for parishes already engaged in the building or renovation process. However, the committee members are also sensitive to the importance of a comprehensive consultation and to the need for adequate time to complete the editorial work.

At the time of the formal presentation of the text, bishops will again have the opportunity to offer comments and suggestions before the plenary session begins and, during the meeting, through a formal amendment process and discussion of the text. Once the document is approved by the NCCB, it will be published and made available as soon as is feasible.

Keeping in mind the axiom about “not being able to please all the people all the time,” the Committee on the Liturgy and the U.S. bishops will continue to devote whatever time and effort is needed to create and promulgate a document on church art and architecture that is theologically sound, pastorally helpful, well written, and designed to assist the “living stones” who, in their work of building and renovating church structures, will also be refashioning the church.

Notes

1. NCCB policy at the time allowed the publication of committee statements with the prior approval of the Administrative Committee.

2. For a document to be particular law, it would have been drafted as a decree and undergone formal discussion and an affirmative vote by 2/3 of the de tre de tre Latin Rite bishops of the conference with subsequent confirmation by the Apostolic See.

3. The Committee on the Liturgy, a standing committee of the National Conference of Catholic Bishops, is composed entirely of bishop members. Aiding the committee members is a staff of liturgical/canonical experts and office assistants—the Secretariat of the Committee on the Liturgy. Additional consultants may be asked to advise the committee as needed.

4. With the reformulation of Conference statutes, questions have been raised about the need for confirmation of the text itself or portions of the text. These issues will be addressed at the time of the formal discussion and vote.

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Ten Suggestions for Moving beyond Environment and Art

BY M. FRANCIS MANNION

Few documents on liturgical matters have been as controversial as Environment and Art in Catholic Worship, published by the United States Bishops' Committee on the Liturgy in 1978. Some hold the document responsible for all the perceived artistic and architectural woes in the area of liturgy over the past two decades; others defend it to the hilt, brooking little or no criticism and treating any objection as a retreat from the principles of postconciliar liturgical reform. In my opinion, the former fail to recognize that the document is as much a reflection of the thinking of the 1970s as the cause; the latter indicate little recognition that the insights of the 1970s can hardly be held above the accountability provided by two decades of experience.

Strengths and Weaknesses

The document Domus Dei is currently moving through the process of review among the bishops (see previous article). Here, I want to raise some matters that, I suggest, need to be brought into a discussion of a new document on liturgical art and architecture. But first, I want to state that Environment and Art does have definite strengths. It introduced necessary correctives into Catholic liturgical life by its emphases on creating the physical conditions for good communication and active participation in the liturgy, on communal hospitality, and on the need for some visual asceticism following the period of artistic excess that developed after the Council of Trent. The document's emphasis on good quality and high standards in the choice of liturgical artifacts was sorely needed. These are all values to be embraced and promoted, and they are too readily overlooked by critics of the 1978 document.

Yet Environment and Art does have its weaknesses. These need correction in a new publication that can embrace the strengths of the 1978 text but at the same time move beyond that document, recognizing that liturgical thought on such matters can never remain frozen in any one period. In this essay, I propose ten areas in which a new document should move beyond Environment and Art in Catholic Worship (EACW).

This Assembly of Believers

First, there is the matter of a theology of the assembly. I would argue that the principle theological flaw found in EACW is the statement: “Among the symbols with which the liturgy deals, none is more important than this assembly of believers” (no. 28). If by “symbol” is meant “sacrament” here (which is surely the case), then the sacramentality of the congregation takes precedence over all other sacramental media. The difficulty is that this position relegates all other elements of the Catholic worship system—the ordained ministry and the rites themselves (including their artistic and architectural elaboration)—to secondary positions.

Environment and Art seems excessively influenced in

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this regard by what theologian George Lindbeck calls theological “experiential-expressivism,” that is, (by application) the notion that liturgical forms serve primarily to express or exteriorize group inspirations. The liturgical role of art cannot but become secondary, even dispensable, in such a conception.

The primary “symbol” of the liturgy, I would argue, is the symbol system itself: that is, the Christologically founded rites that make up the church’s sacramental order. A new document that does not refine the principle of primary symbolism in EACW in a more doctrinally adequate fashion (a viable project, in my view) will only perpetuate the problematic theological implications of EACW that are increasingly evident by hindsight, not the least of which is that liturgical art and architecture are positioned on a very unstable foundation.

A Sacramental Theology of Art and Architecture

Second—and building on the first issue—a new document needs to produce a more adequate theology of the material and spatial elements of the liturgy than is found in Environment and Art. A sacramental theology of art and architecture would emphasize the character of religious media as bearing and making present the objective mystery of God’s saving work. Such a theology would be based wisely and appropriately on the rites for the dedication of a church and of its various appointments and on the relevant sections on art and architecture in the Catechism of the Catholic Church (nos. 1179-86; 1197-99; 1667-70).

The predominating popular theology of liturgical art and architecture today (and, in my estimation, the one found in EACW) does not fit comfortably with that implicitly or explicitly set forth in the Church’s official documents and rites. There exists considerable difficulty in reconciling the principles of aesthetic modernism and those of the sacramental theology of Catholicism. A synthetic theology of aesthetics is notably missing in current Catholic writing and thinking on art and architecture. Environment and Art cannot be faulted for the prevalent lacuna of the late 1970s. However, some strides worthy of note have been made more recently, principally in the writings of such figures as Hans Urs von Balthasar and Aidan Nichols and in the current Western appropriation of the rich theology of art and architecture found in the Eastern (both Orthodox and Catholic) traditions.
Questions of Style and of Multiculturalism

Third, there is the question of style. The Constitution on the Sacred Liturgy stated famously: “The Church has not adopted any particular style of art as her very own” (no. 123). This is a principle to which there can hardly be much objection. Since Vatican II, however, this assertion has been so interpreted as to render historical models of Catholic art and architecture theoretically and practically outmoded and, in turn, to canonize the architectural theories and practices of the twentieth century associated with the modernist movement.

Yet such a position is today wearing thin as postmodernism in its various expressions asserts itself. The hostility toward the past and the radical distance from traditional church styles sought by architects and designers after Vatican II now seem excessive to many. Strangely, among liturgical-architectural theorists there continues to be little sense of the growing disillusionment with the modernist movement in architectural culture in general. The advent of postmodernism and new classicism as reactions against modernism’s shortcomings needs to be adverted to in the formulation of any new document. Catholic architectural history needs a warmer and humbler embrace than it received in EACW and continues to receive in the thinking on liturgical art still prevalent in many quarters today.

Fourth, the concern of the Catholic Church in the United States in recent decades to be culturally inclusive has barely had any effect in the area of liturgical art and architecture. A new document should address the multicultural aspects of this question and promote more than superficial attention to the traditional artistic and architectural conceptions of Hispanic, Native American, Asian, and African-American communities. The strong artistic convictions of these traditions have much to offer in correcting the virtually hegemonic German-American architectural influences that had begun to affect Catholic artistic and architectural life well before Vatican II.

Iconography and Tabernacle

Fifth, a new document should consider more adequately the question of the role of iconography and the representational in church architecture. The minimalist and frugal convictions of EACW seem to many to have grown stale. The emerging consensus that the postconciliar period in Catholicism may have overreacted to the lack of restraint in some features of liturgical art and architecture in the baroque and later periods needs to be formalized. The post-Vatican II downplaying of the importance of images surely needs revaluation, not least in light of the resistance to this trend in popular Catholic life.

Sixth, among the more contested features of postconciliar liturgical-architectural reform are the function and place of various liturgical appointments. The most controversial issue here is probably the place of the tabernacle. A new document cannot avoid this issue, not least because popular sentiment against the “removal” of the tabernacle continues to be so tenacious. Commentators like Peter Elliott have argued that in official Church documents since Vatican II there can be traced a decided evolution in favor of the greater prominence of the tabernacle. Some revisitation of the hermeneutics of official documentation on the position of the tabernacle seems necessary. It is not the fault of EACW exclusively that no adequate theology of the place of the tabernacle had yet been articulated in the Catholicism of the 1970s. Nevertheless, the foundations of such a theology need to be sketched in a new document or, at least, their necessity be adverted to, even if in a tentative and preliminary way.

Domestic vs. Public Space,
Hospitality vs. Transcendence

Seventh, Environment and Art appears excessively committed to a domestic rather than a public conception of liturgical space. Accordingly, the construction of modern churches has drawn more upon the services of interior designers than of artists skilled in great public places. Christian worship assembles are not, and never should be, regarded or enacted as private gatherings, spiritual-therapeutic communities, support groups, or common interest societies. Church buildings are not domesticspaces in the modern privatized sense of “domestic.” Only in a theological rather than in a sociological sense should a Catholic place of worship be spoken of as “the living room” or “household” of God’s people. A place of worship that is tamed, plush, or comfortable in the manner of ordinary domestic spaces or medical or membership facilities is not able to sustain a strong redemptive public presence and comprehensiveness.

The church is, by its catholic and evangelical vocation, a “public church.” Church architecture that is not public in style generates a withdrawal of Christian presence from public life. Most problematic, when liturgical worship and its architectural expression fail to be public, they tend to become sectarian and self-enclosed, so that patterns of social exclusion and cultural homogeneity easily become operative.

Eighth—and related to the seventh—is the matter of “hospitality” and “transcendence.” “Conservatives” often promote the necessity of transcendence in liturgy at the expense of hospitality, and “liberals” tend to collapse transcendence into hospitality. This tension could not but be apparent in EACW, a document written when the terms of this discussion were still being formulated.

“The Church has not adopted any particular style of art as her very own.” This is a principle to which there can hardly be much objection.
Are "transcendence" and "hospitality" mutually exclusive? I do not think so. What is required today is a more transcendental notion of hospitality and a more hospitable experience of the transcendent. The kind of hospitality appropriate to worship is not psychological intimacy in the ordinary cultural sense; it is theological intimacy, that is, the bonding of persons of all degrees of relationship by their participation in the trinitarian life of God through sacramental initiation. By the same token, transcendence does not mean divine remoteness from the communal but the embodiment of divine glory in communal events.

The emphasis on a commonplace apprehension of hospitality in liturgy today explains, in part, why the very phenomenon of spaciousness is now regarded as a negative quality in church buildings, so that a bias now exists against large, ample churches. Of course, if large buildings do not function well, they are undesirable, but modern architectural technology has largely overcome this historic problem. The proper desire for community and hospitality in liturgy should not require an evasion of the transcendent features that properly define its architectural expression.

Devotions and Our Heritage

Ninth, while church buildings exist first and foremost for the celebration of the official liturgy of the church, they have also traditionally served as places for popular devotions (public and private) as well as for contemplation and meditation. Houses of worship have long served as sites of complex religious transactions that include the intercession of particular saints, Marian devotion, the patronage of shrines, visits to the Blessed Sacrament, stations of the cross, and individual and corporate novenas. Liturgical buildings, then, may not be regarded merely as functional "eucharistic halls."

The mood in Catholicism over the past thirty years, however, has been against the devotional and, in particular, against the devotional as it impinges upon or affects the formal elements of liturgy. The functionalist principles of modern architecture and their inability to handle the ambiguity and polyvalence of Catholic devotionalism have conspired to render church architecture since Vatican II exceedingly anti-devotional. Many have lamented the removal from Catholic churches of popularly revered elements, as well as the disappearance of important conditions for the devotional life. The alienation from modern church architecture that exists on the part of many ordinary Catholic worshipers derives in great part from the rejection by the newer styles of traditional elements conducive to the devotional.

Tenth, and finally, there is the need for greater respect for the church's architectural heritage. I am convinced that a future generation of historians will make a stronger connection than we do today between the early iconoclastic movement, the Reformation "stripping of the altars," and the post-Vatican II treatment of the historic heritage of Catholic art. While very few church buildings in the United States were architectural masterpieces, nevertheless the value of many as part of the heritage of particular communities was often seriously underrated in renovations.

A single set of artistic and architectural principles surely cannot serve the requirements of both new constructions and pre-existing buildings. Particular guidelines need to be established for the renovation of old church buildings. Some humility is surely lacking in the oft-heard assertion that the postconciliar liturgy cannot be celebrated in preconciliar churches unless they are first radically renovated.

Unsurprising Controversy Made Visible

It should not be surprising that Environment and Art in Catholic Worship has been a controversial document. In many respects the controversies are those of postconciliar Catholic theology and ecclesiology made visible. That the National Conference of Catholic Bishops is currently paying considerably more attention to art and architecture than it did in the late 1970s testifies to the growing recognition that such matters are of more serious theological moment than hitherto recognized. The lex orandi, lex credendi principle has profound implications for liturgical art and architecture. The places in which Catholics worship inevitably shape faith. The churches we build tomorrow will "voice" the faith for generations to come. The fundamental question for those responsible for crafting a new document on ecclesiastical architecture is: What shape do we wish to give to the faith of Catholics as the church enters a new century?

Note

1. Timothy Vavarek offers such an examination of what the documents say about the tabernacle in Antiphon 4.2 (1999), 10-13.
The Organ Is Alive and Well . . .
Because We Teach Organists

By Donna Kelly, CND

I learned to play the organ when I was in university and majoring in clarinet. At the time, I had been playing the organ in church for about six years but had never been taught to play it correctly, that is, complete with pedals and with a full understanding of the concept of organ technique. I was quite fascinated with the pedals, but my earliest music teachers did not think that learning to play them was a necessary technique for an organist. When I finally began to study organ seriously, I could not believe the world of music that was opened up to me. I enjoyed the experience so much that I continued to study organ as a second instrument during my remaining years in university. After finishing my studies and teaching music for several years, I took a year’s leave of absence, which I spent in Vienna, Austria, studying organ. I had no aspirations to become a concert organist; rather, I wanted to become a more proficient organist so I could serve parishes better.

In 1986 I became director of music and liturgy for the Diocese of Antigonish, Nova Scotia, and my days of regular parish organ playing were put on hold. I spent my weekdays as well as my weekends traveling to the more than one hundred parishes of the diocese, putting on workshops and helping the various ministry groups (including the musicians) to understand their roles and their contributions to the liturgy and prayer of the entire assembly.

In the course of my travels, I became aware that organists—those who knew how to play pedals—were in short supply. Most of the people who were playing the organ in parishes were pianists who were, indeed, offering their musical talent for the praise of God, but who had little understanding of the workings of the instrument they were playing. Most had never even attempted to play the pedals. Many of the rural parishes had small electronic organs with only an octave pedal board, and some of these parishes had even converted to electric pianos. Even the best musicians in the diocese, I discovered, had limited knowledge of how to use the organ efficiently.

Something Had to Be Done

Finally I decided that something had to be done in order to fill the need for trained organists in the diocese. I had taught piano and other instruments privately in the past, but I had never attempted to teach organ until the summer of 1988. In that experimental first summer, I introduced a two-week session with classes three hours a day every second day for people who wanted to learn the organ. On the off days, the students were expected to practice what they had been taught, so they could come to the next session prepared to play selections. We located a pipe organ that we could use in the city of Sydney, Nova Scotia. The course was organized as group lessons modeled on organ master classes.

The individuals who signed up for this program ranged in age from teens to older adults, and their skill levels varied significantly. All, however, were expected to come with a basic knowledge of music, able to read both the treble and the bass clef. Some were already serving as organists in parishes; others were interested in learning so that, someday, they might be able to play in church. As their teacher, I thought that it would be a simple matter to teach them to play the bass line of a four-part hymn accompaniment with their feet. The biggest challenge that I encountered in that first year, however, was finding a way to deal with hymn playing. Most of the accompaniments for our Canadian Catholic Book of Worship were too difficult for the majority of my students, even when they were playing with two hands alone, without adding their feet. That year, I learned more than I taught.

Fortunately, for this first program, I located an excellent organ method book to use: the Little Organ Book for Beginners in Organ Playing by Flor Peeters. This book is well organized and sets forth the basic techniques necessary for organ playing, especially for playing solo organ pieces. In order to cover the various skills required in organ playing, espe-
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This approach allows the student to play a hymn using hands and feet at the very first lesson. A number of students with whom I worked already knew how to play chords because they accompanied Scottish fiddlers in Cape Breton, but they learned how to refine this skill. Since these students had learned this technique on piano, they always played chords in root position; playing inverted chords was a new skill to learn. Familiarity with

Outline:
Introducing the Organist to the Organ

The following points are drawn from the indicated sections of Flor Peeters' Little Organ Book for Beginners.

- The Instrument: The book's foreword gives an explanation of the workings and registration of pipe organs.
- Hand Techniques: The Elementary Exercises (beginning on page 1) deal with techniques for the hands which are different from piano technique—attack, legato, crossing of the thumb, finger-crossing, substitution, and glissando fingering. I usually assign one page of this section as the first lesson.
- Independent Voices: The second section of the Peeters book (beginning on page 7) deals with independence of voices by using choral tunes for two-manual parts playing. I usually assign one of these pieces at the first lesson. They can be used by musicians as solos at the preparation of gifts in the liturgy or as quiet meditative music as the assembly is gathering.
- Pedals: Proceed to section four (page 16). Pedaling can be introduced easily at the first lesson, introducing the students to the toe-toe technique.

Students learn to read the bass clef, interpret the symbols for left and right foot, and play the notes as written. Several exercises may be assigned—or even a whole page—depending on the ability of the student.

- Toe-Heel Technique: Use section six (page 43), and review several exercises to develop this skill. This is a more difficult technique, and it may require a slower pace. However, it is amazing how quickly students are able to learn this skill.

These are the basic skills we cover in the first lesson; we proceed progressively through each of these sections of the Peeters book at the student's individual pace. Other skills taken up as the student progresses are introduced in the following sequence:

- Two-part manual and pedal playing: section seven (page 50);
- Three-part manual: section five (p. 25);
- Three-part manual and pedal: section eight (page 56);
- Four-part manual: section nine (p. 82);
- Four-part manual and pedal: section ten (page 88).
chords is vitally important for any serious piano or music student in the study of music theory, so the skill is transferable. Other pieces of music which help to develop this skill include “Peace Is Flowing Like a River,” “Isaiah 49,” and “Prayer of St. Francis,” among others. With time and practice, students can refine this skill to the extent that they can play for celebrations of the eucharist in their parishes.

**Playing the Music as Written**

Of course, playing hymns simply by using chords does not make a proficient organist, and it is not the goal of this program. Learning this basic skill does allow the students to play accompaniments with hands and pedals, and it gives them an opportunity to begin using their newly acquired skill by doing some limited accompanying at church. The next step they have to take, however, is to proceed with playing four-part hymn accompaniments as written—three voices in the manuals and the bass line in the pedal.

We found that some simplification is still required to develop this technique.

The hymn accompaniments in the Catholic Book of Worship are too difficult for beginner and intermediate level organ students. Most of the accompaniments need to be simplified somewhat if students are going to learn to play hands and feet together. For the task of simplifying these accompaniments, I solicited the assistance of a sister in my community. A retired music teacher, Sr. Mary Kennedy, CND, was keenly aware of the challenge that complex accompaniments provide, so she simplified the four-part arrangements of some of the well-known hymns from the Catholic Book of Worship. To date, she has completed about fifteen hymns, and these are the ones we use to set students on the road to learning the technique of playing hymns properly on the organ.

**Expanding the Program**

Eventually, to accommodate students who live in rural areas, we set up centers throughout the diocese with the same type of program. We always use pipe organs for the lessons, though sometimes we have to borrow those that belong to other communities, such as the United Church or the Anglican Church.

After several years of offering the program, it became evident that the two-week summer sessions were not sufficient to allow students to progress well in their skills, so we began to provide lessons once each month throughout the year, with the summer sessions continuing as an intensive program. This approach provided more continuity, and the students progressed at a more rapid pace. It also provided an opportunity to deal with difficulties that the students might encounter as they began to use their new skills in their parish communities. It was most rewarding to watch students grow in confidence and in their ability to lead parish choirs and parish assemblies in God’s praise at eucharist.

The organ program for the Diocese of Antigonish, begun in the summer of 1988, continues today. The current teacher is Susan Monk, an accomplished piano teacher, pianist, and organist. She provides the lessons each summer and throughout the year, and the diocese continues to fund the program.

**Results Measurable and Immeasurable**

In addition to an increase in the number of parish organists in Antigonish, there has also been a raised awareness at the parish level of the need for quality instruments for organists to play. In the past several years, quite a few parishes have purchased new organs, opting for good electronic organs with a full pedal board. It would be great if pipe organs were in all churches, but, since the majority of parishes in the diocese are small and rural, a decent electronic organ is a major improvement over what many of the parishes had before—small entertainment-style organs with (at best) an octave pedal board. The newer quality instruments have enhanced congregational singing in the parishes where they have been installed because a quality organ supports the assembly’s song in a manner superior to other instruments.

The number of young people playing the organ in the diocese’s parishes has been increasing steadily over the years. When I was in the Diocese of Antigonish and working directly with the program, I was excited to watch the growing enthusiasm of these young people for liturgical music and for the organ. It was also inspiring to watch older musicians who had been playing the organ in their parishes grow in self-confidence in their ministry.

Large cities and dioceses may not face the same difficulty in training organists that we encountered in the Diocese of Antigonish. Even in larger cities, however, church music leaders need to take a more active role in the formation of future organists. Diocesan liturgy commissions might meet with local private music teachers to examine the possibility of setting up a training program for church organists. Dioceses could even support future organists by funding (partially or fully) such a training program.

As someone who fell in love with the organ when I began studying with Carol Gitley and Melvin and Margaret Dickinson in Louisville, Kentucky, more than thirty years ago, I believe that the skill of organ playing is something which we need to pass on to the organists of tomorrow. Those organists, I am convinced, are the people studying piano today.

**Note**

1. Flor Peeters, Little Organ Book for Beginners in Organ Playing (Summy-Birchard, 1957; distributed by Warner Bros. Publications, 15800 NW 48th Avenue, Miami, FL 33014.)

February-March 2000 • Pastoral Music
DMMD: Professional Concerns

BY MICHAEL WUSTROW

Singing Children of the Third Millennium

Children need to be an integral part of every parish music ministry program if we are serious about having a singing church in the third millennium. The amount of time we spend enabling today’s children to sing (in the congregational part of the assembly or as a choir) is crucial if tomorrow’s worship leaders are going to embrace the use of sacred song in the liturgy.

No parish should be without a program that encourages singing during a child’s formative years. Many music directors are more than happy to speak about the adult choir or describe the beautiful pipe organ at church, but they rarely mention the existence of a children’s choir. Most do not consider this aspect of the program to be vital or crucial, but it is!

Recently I was checking e-mail at 1:00 AM after a very long day at church. An “instant message” came flashing on the screen with a screen name I did not recognize . . . It turned out to be someone from one of my very first children’s choirs! After our online conversation I realized that this student, now a junior in college, has a vision of “church” that was significantly shaped by his ministry as a young chorister in grades 3-8. His spot in the children’s choir gave him not only a window onto a fuller understanding of

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the Scripture being broken open and of God’s love shared in bread and wine but also a chance to experience more fully his role as a part of the assembly and a sense of what it means to evangelize. More important than the fact that he still sings quite well is the fact that his understanding of being “Catholic” was shaped by his early experience of ministry.

The Ideal Time

A person’s formative years (the childhood years) is the ideal time to introduce someone to the concept of ministry. You know: discerning gifts, sharing the gifts God has given you with those around you, not hiding your talents under a bushel basket. Children are also infinitely easier to train as singers and musicians than adults; they not only lack the baggage most of us adults have about what we can and cannot do, but they learn new skills (algebra, foreign languages, even music) on a daily basis and pick up new skills much more easily than an adult would. Just ask someone who has tried to learn to play the piano at forty!

By incorporating as many children as possible into your music ministry program, you are giving all those children the tools they need to have a productive and engaging life in the church for the rest of their lives. This way of looking at organizing a children’s choir goes far beyond the idea of having something “nice” for the people at the 10:30 Sunday Mass; it is about engaging children at an age at which they can be shaped and formed in the way of Christian service within the community of believers and beyond it.

The amount of time we spend enabling today’s children to sing is crucial if tomorrow’s worship leaders are going to embrace the use of sacred song in the liturgy.

Training singing children for the third millennium of Christian history is perhaps our best way to influence tomorrow’s liturgical celebrations. Giving children ownership of liturgy is best done by getting them as actively involved as possible. One of the best ways to do that is through a children’s choir program. Directors of music ministries need to educate themselves so they feel comfortable and confident in front of children, and they need to learn the educational processes that enable children to learn music with greater speed and flexibility than adults!

Learning the Basics

My degree in music education continues to be an invaluable tool in working with any age group, but especially with children. Any adult who can have the patience and take the time to direct an adult choir will be amazed at how much easier it is to train children once you know some teaching basics!

Children rarely sing in any environment other than church. The role of “patron of the arts” that the church demonstrated so significantly at other periods in history is once again important: If the church does not teach its children to sing, who will? We need to teach children that “music helps us express what

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words alone cannot."

Nothing brings this point home more clearly than thinking about the last birthday party you attended. Usually there are friends and family members who have not seen each other in some time, and people are busy celebrating. Suddenly, the lights go on in the room go out and everyone instinctively grows quiet. From one corner of the room a door opens, and everyone looks to see what is happening. Someone comes through the door carrying a birthday cake with candles ablaze. Immediately there is a rousing rendition of "Happy Birthday" sung by all—the old, the young, those who can sing, and those who can't. Can you imagine a group of people reciting "Happy Birthday" instead of singing it? Would someone say at this moment, "Oh, I can't sing well, so I will just sit here and listen"? We sing because we want to be part of the celebration. We just do it.

Children need to sing music rich in ethnic diversity as well as music from many different periods in the church's history. Dr. Fred Moleck describes how going into a museum and spending time looking at a work of art shapes and informs us, how that experience helps shape our knowledge of the past, of a given race, or perhaps of the values of a given civilization. The same is true of sacred music: By preparing your children's choir to sing a setting of the Regina coeli at Easter or preparing Bach's "Jesu, Joy of Man's Desiring" with some background about the composer and the composition, you are giving young singers additional information about the past that they can use in shaping their future.

At What Age?

At what age did you get involved in music ministry? Did you wait until you had graduated from college with degrees in music to discover your vocation? No! Most of us began our ministry in the church sometime after first communion but long before high school graduation. It was during those formative years that the first sparks of vocation began to flicker inside us. Maybe you were in eighth grade, and a school teacher knew you had taken piano lessons for several years, so you were asked to play for a school Mass.

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Reviews

Handbell Recitative

All reviews in this section are of selections for the handbell choir with little experience. They are graded from level 1 to level 2+. These levels are defined in the box on page 55, using the guidelines developed by the American Guild for English Handbell Ringers (AGEHR).

These first nine selections are graded level 1 or 1+. All are published by Genesis Press and arranged by Charles Maggs.

Come All Ye Faithful. 3 octaves, level 1. GP1023, $2.25. This very simple arrangement of the traditional carol is in the key of F and could be rung while the rest of the assembly is singing.

Away in a Manger. 3 octaves, level 1. GP1024, $2.25. This easy version, which eliminates the dotted rhythm, moves the melody from the high octave to the middle octave and back again.

Scarborough Fair. 3 octaves, level 1. GP1018, $2.25. This would be a fun concert selection that could be easily mastered by an inexperienced choir.

Doxology. 3-4 octaves, level 1. GP1016, $2.25. This arrangement from the "Genevan Psalter" consists mostly of quarter-note chords. It would be a good piece to play when practicing accurate damping techniques.

We Three Kings. 3 octaves, level 1. GP1014, $2.25. The arranger chose to use 6/4 as the time signature rather than the traditional 3/8 or 6/8; this makes the arrangement easier for the ringers to read.

How Firm a Foundation. 3 octaves, level 1. GP1017, $2.25. This arrangement of the traditional hymn tune takes the melody from the high bells to the bass bells and back again.

O Come, O Come, Emmanuel. 3 octaves, level 1. GP1030, $2.25. The beginning of this Advent tune introduces the melody in octaves in the high bells and bass bells. The second half of the chant moves the melody to the high bells alone.

Good Christian Men, Rejoice. 3 octaves, level 1+. GP1025, $2.25. The use of syncopated rhythm in a few measures makes this work a little more challenging than the previous ones. There is an optional use of the fourth octave high bells.

All Creatures of Our God and King. 3-4 octaves, level 1+. GP1015, $2.25. A 3/2 time signature puts this arrangement in the plus category. There are optional fourth octave high bells (using the shelly technique); there is also an optional G3.

Begin to Ring. For three octaves of handbells or chime instruments. Agape, #1990, $14.95. This resource contains selections that are level 1 and 2. This large-print edition contains all of the materials found in the original publication, but the larger size is very helpful for children, senior citizens, or the visually impaired. All selections are level 1 or 2, with more than forty tunes represented. Some optional fourth and fifth octave bells are written into some of the arrangements.

With one exception, the following selections are level 2 or 2+.

Glory to God in the Highest. Pergolesi, arr. Martha Lynn Thompson. 3-4 octaves of handbells, opt. 3 octaves of choichimes, keyboard, level 2. Agape, #1971, $2.75. Director's score, #1972. This syncopated, energetic arrangement would make a wonderful processional or recessional.

March (from Trumpet Sonata No. 2). Purcell/Simpson. 2-3 octaves, level 2. Agape, #1984, $2.50. Containing some bell changes and special techniques, this would be a good choice for a wedding.

Rondo on a Theme by Telemann. Dobrinski. 3-5 octaves, level 2. Agape, #2066, $2.95. Written for one or two choirs and employing thumb damps, marts, trills, shakes, and a few bell changes, this origi-
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*Now Is The Time* contains songs covering topics suggested in Pope John Paul II's papal exhortation *Tertio Millennio Adveniente* (On the Coming of the Third Millennium). These songs can be used throughout the year as your parish plans liturgies for thanksgiving, conversion, reconciliation, forgiveness, healing, social justice and more. Composers include Bernadette Farrell, Bob Dufford, Christopher Walker, Dan Schutte and others.

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Guidelines for Handbell Compositions

Level 1
2. Notes and/or Rest Values: whole, dotted half, half, quarter.
3. Techniques: ring, shoulder damp only, shake, pluck with adequate preparation time.
5. Rhythmic Elements: simple ties between notes.
6. Articulation: no stopped techniques.
7. Dynamic Levels: all from pp to ff in homophonic style (all ringing at the same level) with no sudden shifts between levels and no use of crescendo or diminuendo.
8. Tempo: slow to moderate, up to a metronome marking of = 88.

Level 2
Includes all of the above, plus:
2. Notes and/or Rest Values: simple combinations of eighths, the dotted quarter followed by an eighth, and an eighth-note triplet in duple meter.
3. Techniques: table damp, thumb damp, swing, martellato, martellato-lift, malleting, echo, and any combination of two different techniques with adequate preparation time.
4. Handbell Changes: two to three per ringer in quarter-note patterns or greater for those handbells between C4 and C8 or half-note patterns or greater for handbells below C4.
5. Rhythmic Elements: syncopation—simple patterns such as eighth-quarter; anacrusis—pick up notes or upbeats and their effect on the final measure.
6. Articulation: see Techniques.
7. Dynamic Levels: crescendo or diminuendo, polyphonic style with simple dynamic contrasts (such as two voices having different dynamic levels).
8. Tempo: slow to moderate, up to a metronome marking of = 104.

May the Peace of the Lord. Douglas Wagner. Agape. 2-part mixed choir and 3 octaves of handbells, #1314, $2.95. 2-part mixed choir and 4-6 octaves of handbells, #1988, $2.75. Both level 2+. I used the original version of this work (#1314) at the Thanksgiving liturgy for our founding pastor, who was being transferred to another parish. Part of the vocal text reads: “May the peace of the Lord go always with you./May the light of His love shine bright./May the peace of the Lord glow warm within you./And go with you from this place.”

Christmas Carol Fest. Arr. Douglas Wagner. 3-5 octaves, level 2+. Agape, #1987, $2.95. This is a medley of four familiar carols: “Hark! The Herald Angels Sing,” “O Little Town of Bethlehem,” “What Child Is This,” and “Angels We Have Heard on High.” It is designed to be performed in two ways—played by handbells alone or with voices in a “singing-along” format. This would be a good choice if your choir is invited to ring for a nursing home performance or for a concert.

Fantasy on Hyfrydol. Arr. Hal Hopson. 3-5 octaves, level 2+. Agape, #2078, $2.95. This solid arrangement begins with very full chords that create an air of excitement. Eighth-note passages occur throughout. There are some bell changes, particularly in the introduction and ending.

Joshua Fit the Battle of Jericho. Arr. Martha Lynn Thompson. 3-5 octaves, level 2. Hope, #1880, $2.75. Syncopation, marts, plucks or mallets, shakes: Fun!

Promised Land. Arranged by Martha Lynn Thompson. 3-5 octaves, level 2. Agape, #2082, $2.75. This arrangement of the tune SOUTHERN HARMONY includes the echoing ring and the optional use of mallets.

Holy Manna. Arr. Martha Lynn Thompson. 3-5 octaves, level 2. Agape, #2041, $2.75. This solid arrangement of the hymn tune puts the melody in the middle and lower bells in the middle section, using marts and mart lifts.

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Pastoral Music • February-March 2000
The Sleep of the Child Jesus. Arr. Barbara Kinyon. 2-3 octaves, level 2+. Augsburg, #1917, $2.75. This French carol, with optional flute, is nicely arranged with the melody moving through the various ranges of bells. LVs are used in some places, and there is one key change.

O God, Our Help in Ages Past (St. Anne). Arr. Raymond Herbele. 3 octaves, level 3. Paraclete Press, #PIMO9727, $2.80. This very interesting arrangement of the familiar hymn begins with quarter notes playing the tune. The next time that the melody is announced, the underlying rhythm consists of eighth-note patterns (eight measures). In the tune’s third appearance, there is a key change. The composer introduces each verse in a different manner by using changes in rhythms and keys.

People, Look East. Arr. Cathy Moklebust. 3-5 octaves, level 2+. Augsburg-Fortress, #11-10805, $3.50. Although there are no key changes in this seven-page work, it holds one’s interest with the use of special techniques and varying rhythm patterns.

Lift High the Cross. Arr. Cathy and David Moklebust. 3-5 octaves, level 2+. Choristers Guild, #CGB193, $3.50. If you are looking for a musically inclusive arrangement of this popular tune, investigate this setting. It is written for bells, organ, congregation, and optional brass quartet.

Choral Recitative

Christ Is Arisen, Let Us Sing. Arr. Kenneth T. Kosche. SATB, brass quartet or keyboard. Morning Star, #MSM 50-4035, $1.25. This arrangement of the original work by Volckmar Leisring (1588-1637) will be very useful for Easter. It is an effective setting with a certain amount of musical dialogue between the choir and the brass. There are reasonable ranges for voices and brass instruments and an optional Latin text.

Ubi Caritas. Richard J. Wappel. SATB. Morning Star, #MSM 80-308, $1.25. This beautiful work, based on the famous Mode IV chant melody Ubi Caritas, is highly edited, providing a clear (perhaps overly clear) idea of the intentions of the composer. There are short divided passages in all the voices. A somewhat skilled choir is needed because, for example, the sopranos are required to sing their high C both softly and delicately as well as fortissimo.

Centennial Acclamations. Lynn Trapp. SATB, cantor, congregation, opt. guitar, keyboard. Morning Star, #MSM 80-909, $1.25. This setting includes the eucharistic acclamations: Holy, Holy; Memorial Acclamations I and III; Amen; and Lamb of God. Because the writing is fairly conventional, these acclamations will be easily learned by the congregation. If the presider were to sing, as every presider should, it would be possible to eliminate the keyboard introductions to the memorial acclamations, so that the response of the rest of the assembly is directly linked to the invitation of the presider. All of these acclamations are a welcome contribution, providing alternatives to those found in the standard hymnals.

Though We Are Many, In Christ We Are One. Richard Proulx. SATB, cantor, congregation, and organ. Morning Star, #MSM 80-834, $1.50. Communion Rite: Come and Eat This Bread. Marty Haugen. SATB, cantor, congregation, accompaniment. GIA, #G-4774, $1.20. The title of the work by Proulx is apt because singing together can be a binding force through which the many can become one, that is, singing in one voice. In this writer’s view, successful communion processional music must meet at least five requirements: 1) Those parts to be sung by the congregation need to be relatively short; 2) they should not present any vocal difficulties; 3) both the words and the music should be easy to remember and not difficult to learn; 4) the accompaniment should provide the needed support for the whole assembly; 5) since this music accompanies one of the important actions in the liturgy, functionality and artistry need to embrace each other. Proulx’s refrain is quite long; Haugen’s is shorter and will probably be easier to learn because it has certain parallelisms and rhymes that are memorable. Neither work presents any vocal difficulties for the music ministers or the rest of the assembly.

The accompaniment of Proulx’s work supports the congregation by playing the tune; Haugen’s accompaniment does not have the tune, but it does progress in a fashion that is familiar to those who regularly encounter this composer’s work. The quality of the music in both compositions is of the standard that we expect of these composers and of their understanding of the functionality of this music. There is one unique feature of Haugen’s work that needs to be mentioned: It actually begins with the fraction rite “Jesus, Lamb of God” (from the Mass of Creation), progressing to an interlude that connects to the communion processional song, which is followed by music for the prayer after communion. These four elements of action and prayer are thus tied together into one larger unit by the music. This is a welcome construction, since this part of the liturgy frequently appears to be just a miscellaneous grouping of events.

Rite ofScrutinies: I Heard the Voice of Jesus Say. Marty Haugen. Choir, presider, cantor, congregation, and accompaniment. GIA, #G-4840, $1.20. The choir part of this composition is optional, but it would be a pity not to include a choir in a performance of this work. The rite is divided into two parts. The first part would be best accompanied by an organ, since there are long held notes. That sustaining element, together with the chant characteristics of the vocal part, produces a kind of ancient quality that evokes the church at prayer through many centuries. The second part, which is an ar-

Some Things Need Changing...
rangement of the KINGSPOLD tune, has an accompaniment much more characteristic of piano writing. In spite of this change, the simple dignity of the first part is retained in the second. This is a work that connects with the past but is of the present.

James Callahan

Prayer of St. Theresa. David Conte. SATB, organ. E. C. Schirmer, #5111, 8 pages, $1.35. Depending on your understanding of the word “mystic,” the Prayer of St. Theresa will either appeal or not. Throughout this work there is great reliance on a pedal point with an accompanying ostinato figure intervening at the octave that serves as a propulsive element. The open fifths are in keeping with the epic-limatic vocal writing which is terse in its brief phrygian statements. It seems best to call this composition “atmospheric.”

Let All Mortal Flesh Keep Silence. Arr. Fred Gramman. Unaccompanied SATB. E. C. Schirmer, #5171, 12 pages, $1.60. Once again, this ancient song from the fourth century Liturgy of St. James has been arranged, this time by the director of music of the American Church in Paris. There is unison singing in verse one, four-part writing for verse two, a canonic treatment for verse three, and a fourth verse that begins in unison but then stretches all voice parts in a big closing line that telescopes into an imitative closing based on the hymn’s opening notes. I found myself reassured by the hymn’s opening words.

And They Drew Nigh. Richard DeLong. Unaccompanied SATB. E. C. Schirmer, #4851, 3 pages, $1.15. This opus struck me as an advance in the older sprech-stimme werke, especially since the music environment is kept totally at the service of the text (the story of the Emmaus meeting). What little development there is can be found in reiterative chords that are at one and the same time plangent and dry. The setting of the second half of the text (during the meal) is less severe, harmonically less tense, and the stop-and-go rhythm closes the work with one brief utterance: “And he vanished out of their sight.”

If Ye Love Me. Richard DeLong. Unaccompanied SATB. E. C. Schirmer, #4855, 3 pages, $1.15. Another side of the late Richard DeLong’s musical style (see previous review) appears in this short opus, namely, an exercise in gebrächsmusik in which the musical offerings are fashioned to create an envelope for the chorus. The mood of this offering is almost antiseptic but well crafted; it is certainly not romantic, yet it has a paten sense of an awakening musical statement. Both this work and the previous one could use a sympathetic director and an excellent choir whose members are comfortable in shifting metrical groupings.

James M. Burns

Books

Two Reference Works


The publishers at Fitzroy Dearborn are providing a valuable series of resource works. In 1999 alone, they published the two works reviewed here plus an extensive International Dictionary of Black Composers, to be reviewed in a future issue of Pastoral Music.

The larger of the two works examined in this issue is of greater value to pastoral musicians. Though it probably will not find a place on every musician’s bookshelf, the Reader’s Guide to Music: History, Theory, Criticism might become part of a parish library. It should certainly be consulted by any pastoral musician seeking to learn more about the history and practice of music. The editor, Murray Steib, describes its aim: to provide “a series of essays that describe and evaluate the critical monographic literature in English on a wide variety of topics in music.”

Each entry begins with a list of books or articles with complete publication data. The essay on the topic includes a short overview of the subject and then examines the contributions that each book or article in the list makes to an understanding of that topic. In addition to essays on various forms of liturgical and sacred music and their composers, the Reader’s Guide also includes essays on such topics as liturgy (a general introduction), the divine office, the Mass, and liturgical drama. These entries are all up-to-date, taking account of the most recent (late past)

Pastoral Music • February-March 2000
1990s) scholarship on the various topics. The text is accurate, readable, and informative; each essay encourages the reader to learn more by consulting the source references given for each topic.

The same high praise cannot be given to the entries on similar topics in The Hutchinson Concise Dictionary of Music. This work is, in fact, a condensed version of a 1995 reference work that is itself a reworking of the older Everyman Dictionary of Music. While this Concise Dictionary may be useful as a general desk reference on music, it should not be trusted for topics related to liturgy and to liturgical music. For example, while we now identify the repertoire of Gregorian chant as an amalgam of late eighth century Roman and Frankish practices associated with efforts to impose Roman liturgy and its chants on Northern European churches under Charlemagne, the Concise Dictionary still identifies this chant as “associated with Pope Gregory the Great (540-604), which became standard in the Roman Catholic Church.” Other entries (litan, liturgy, Mass) seem similarly unaffected by recent scholarship or the renewal of liturgy after the Second Vatican Council.

Gordon E. Pruitt

About Reviewers

Mr. James M. Burns is the director of music and liturgy at the Church of St. Mary of the Assumption, Hockessin, DE, and music consultant for the Carmelita Monastery in Baltimore, MD.

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Ms. Jean McLaughlin is the music director at St. Joan of Arc Church, Toledo, OH, and a handbell consultant for Malmark, Inc.

Dr. Gordon E. Pruitt edits Pastoral Music.

Publishers

Agape—see Hope Publishing.

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

Choristers Guild—see Lorenz.


Fitzroy Dearborn Publishers, 919 North Michigan Avenue, Suite 760, Chicago, IL 60611. (800) 850-8102.

Genesis Press, PO Box 7220, Incline Village, NV 89450.

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

Hope Publishing Co., 380 S. Main Place, Carol Stream, IL 60185. (800) 323-1049.


Morning Star Music, 1727 Larkin Williams Road, Fenton, MO 63026-2024. (800) 647-2117.

Paraclete Press, PO Box 1568, Orleans, MA 02653. (800) 451-5006.

E. C. Schirmer—see ECS Publishing.

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BRITISH COLUMBIA

VANCOUVER
February 24-25

Concert and workshops featuring David Haas at Catholic Educators Conference. Contact: Suzanne Dinwockey at (604) 683-9331.

WASHINGTON
March 8-11

Annual In-Service Conference of the Music Educators National Conference includes workshops by board members of the NPM Music Educators Division (NPM-MusEd). Contact: MENC, 1806 Robert Fulton Drive, Reston, VA 20191. Phone: (800) 336-3768; web: www.menc.org.

CALIFORNIA

ANAHEIM
April 7-9


SAN JOSE
May 4-6


DISTRICT OF COLUMBIA

WASHINGTON
March 3-5


WASHINGTON
March 13-15

Labyrinths for Peace: 2000 is a travelling exhibit about historic and contemporary labyrinths sponsored by the Education Committee of the newly formed Labyrinth Society. Display in the Canon Rotunda of the U.S. House of Representatives, with a reception at the Rayburn Building on Thursday, March 16. Contact: Sandra Wasko-Flood, Project Director, The Labyrinth Society, 8106 Norwood Drive, Alexandria, VA 22309. Phone: (703) 360-5233; fax: (703) 360-9671; e-mail: Ekimdoolf@erols.com.

ILLINOIS

ROSEMONT
March 17-19

The Great Lakes Pastoral Ministry Gathering will be held at the Holiday Inn O’Hare International. Theme: Sound the Trumpet throughout the Land. Presenters include Jean Bross Judge, Paul Covino, Fr. Mark Francis, Fr. Michael Gilligan, and others. Contact: Terry Wessels, PO Box 5226, Rockford, IL 61125. Phone: (815) 399-2150; fax: (815) 332-3476; e-mail: consulting@wp.com; web:http://members.aol.com/conserv1/event/index.htm.

INDIANA

RENSSELAER
June 21-27

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MARYLAND
Baltimore
April 25-28

MICHIGAN
GRAND RAPIDS
February 15
Choral Music for Lent and Easter: choral reading session with Emily R. Brink, editor of Reformed Worship. Place: Dominican Center at Marywood. Contact: Dominican Center at Marywood, 2025 East Fulton Street, Grand Rapids, MI 49503-3895. Phone: (616) 454-1241; fax: (616) 454-2861.

NEW JERSEY
WEST END
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Seton Hall University announces the International Institute for Clergy Formation (13th Annual Summer Institute for Priests), featuring numerous noteworthy priests at San Alfonso Retreat Centre, West End, NJ. Contact: Msgr. Andrew Cusack, Seton Hall University, International Institute for Clergy Formation, 400 S. Orange Avenue, South Orange, NJ 07079.

Phone: (973) 761-9739; e-mail: nifcf@shu.edu; web: www.shu.edu/origrans/nifcf.

NEW MEXICO
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Jubilee 2000 Tours/Pilgrimages

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choruses. Contact: Central Holidays Concert Tours at (800) 511-1194 or (617) 566-4980; fax: (617) 566-3262; e-mail: idumham@aol.com.

ROMA:
May 13-26

Pilgrimage Institute in Rome with presentations by Cardinal Carlo Maria Martini, sj, Archbishop John Foley, Fr. Avery Dulles, sj, Fr. Peter Holmes, and others. Contact: Msgr. Andrew Cusack, Seton Hall University, International Institute for Clergy Formation, 400 S. Orange Avenue, South Orange, NJ 07079. Phone: (973) 761-9739; e-mail: nifcf@shu.edu; web: www.shu.edu/origans/nifcf.

ROMA AND OTHER CITIES
February 21-28

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ment to the Director of Music Ministries Search Team at the above address. HLP-5516.

FLORIDA

Organist/Choir Director, Espiritu Santo, PO Box 176, Safety Harbor, FL 34695. Parish on the sunny west coast of central Florida seeks creative, competent organist/keyboardist for part-time position. Love and knowledge of Catholic liturgy, directing and vocal skills necessary; flexible schedule. Direct newly formed children's choir and existing family choir; accompany two additional choirs. Salary and benefits negotiable, weddings and funerals extra. Immediate availability or June 1, 2000; deadline for application March 1, 2000. E-mail inquiries to Musdir2@aol.com or send résumé to Music Director at the address above. HLP-5332.

ILLINOIS

Director of Liturgical Music. Mother of Perpetual Help Parish, 200 North Lange Avenue, Maryville, IL 62062. Phone: (618) 344-6446; fax: (618) 344-6493. Full-time position in active, growing 900+ family parish. The ministry involves planning and coordinating music, adult choir, cantors, and guitar ensemble. Must have good organ skills. For a detailed description send résumé to Father Jeff Holtman at the above address or fax number. HLP-5328.

Director of Music Ministry. St. Mary Church, 126 Herrick Road, Riverside, IL 60546. Fax: (708) 447-3309. Progressive parish of 1,800 families in near western suburb of Chicago seeks a faith-filled, highly talented, creative individual to direct music full-time. Responsibilities include training and directing adult choir, contemporary ensemble, resurrection choir, and cantors; creating and directing children's choir; ensuring appropriate music for all parish liturgies/sacraments. Qualifications: desire and ability to foster community's spiritual growth; effective communication and people skills; proficient keyboard, vocal, and choral directing skills; thorough knowledge of liturgical music and Catholic liturgy; music degree preferred. Competitive salary commensurate with qualifications and experience; full benefits. Send/fax résumé to Search Committee at the address above. HLP-5333.

INDIANA

Director of Liturgical and Music Ministries, St. Joseph University Parish, 113 South Fifth Street, Terre Haute, IN 47802. Phone: (812) 232-7011; fax: (812) 232-7012; e-mail: Sunday@scifac.indstate.edu. Full-time position for a person of faith and vision to plan the liturgical celebration of an 800+ family Franciscan parish ministering to two universities. Must possess strong vocal skill, keyboard and directing skills, knowledge of Catholic liturgy, and strong interpersonal skills. Responsible for four weekend Masses, adult and children's choirs, and all liturgical ministers. Send résumé, three references, and salary history to the above address/number. HLP-5320.

Director of Music and Liturgy, Our Lady of Grace Parish, 3005 Condit Street, Highland, IN 46322. Northwest Indiana Catholic parish of 2,000 families with an elementary school, located near Chicago. Qualifications: thorough knowledge and understanding of Catholic liturgy; organ, keyboard, vocal, choral skills; work well with people; display leadership; be part of developing parish liturgical life, spirituality, and prayer. Responsibilities: coordinate all liturgies, train/expand adult, contemporary, funeral, and children's choirs, cantors and lectors. Develop liturgical ministers and school liturgies. Full-time position, salary commensurate with degree and experience. Send résumé to Search Committee at the above address. HLP-5330.

KENTUCKY

Music Director, Immaculate Heart of Mary, 5876 Veterans Way, Burlington, KY 41005. Fax: (606) 689-5636. Part-time position (15-18 hours/week) with a 1,300-family parish. Responsible for planning/coordinating music for four weekend liturgies, holy days, special sacramental celebrations; conducting weekly rehearsal; developing music ministry. Funerals/weddings extra. Must have knowledge/understanding of Catholic liturgy. Keyboard and/or organ skills required (Korg keyboard/electric Rodgers organ). Some formal music education needed. Detailed job description available upon request. $12,000 (higher depending on education/experience). Send/fax letter of application with résumé to Search Committee at the above address/number. HLP-5324.

Pastoral Music • February-March 2000
Music Director. King of Kings Lutheran Church, 1715 South Lapeer Road, Lake Orion, MI 48360. Fax: (248) 693-1026; e-mail: jwinge@aol.com. Part-time position. Responsibilities: direct/supervise organist, direct praise team and adult and children’s choirs. Two Sunday services and special services. Bachelor's degree preferred in music and/or music education. A broad-range musical knowledge and an ability to work with a variety of instruments preferred. Salary range $15-20,000/year. Send résumé to Jane Winge, Council President at the above address/number. HLP-5321.

Director of Liturgy and Music. St. Clare, 1401 Whittier Road, Grosse Pointe Park, MI 48203. Fax: (313) 647-5005; e-mail: jmccormick@stclarem.org. Full-time position in Vatican II parish with wide socioeconomic, ethnic-racial, and age diversity. 1,300 families (400 in school). Collaborative leadership among eight pastoral staff members. Variety of liturgical/musical experiences. Pipe organ, piano, handbells, guitar, flutes, occasional brass and strings. Children’s, tradiotional, and contemporary choirs, volunteer choir leaders and cantors. Position as pastoral staff member to coordinate liturgical planning/ministries; resource/form worship commission and volunteers; provide/secures musical accompaniment, choir direction, assembly song leadership; develop/manage hi-tech capacities. Salary in the $30s, approximately $4,000 for weddings, plus benefits. Requirements: active Roman Catholic, bachelor’s (prefer master’s) in music or liturgy with substantial training/experience in other. Send inquiries/resumé to Rev. Joseph McCormick, CSA, at the above address. HLP-5315.

NEW JERSEY

Associate Director of Music Ministries. Cathedral Basilica of the Sacred Heart, 89 Ridge Street, Newark, NJ 07104. Full-time position for a music coordinator to the Spanish-speaking community. Additional duties include serving as associate cathedral organist, accompanist, and associate conductor of the Cathedral Choir. Qualifications: bachelor’s degree in organ or church music (master’s preferred), choral-conducting skills, fluency in Spanish, and familiarity with liturgical music of Spanish-speaking cultures. Salary commensurate with education and experience, including benefits. Deadline: February 15, 2000. Respond to Music Search Committee at the above address. HLP-5319.

NORTH CAROLINA

Director of Music Ministry. St. Paul the Apostle Church, 2715 Horse Pen Creek Road, Greensboro, NC 27410. Opportunity to serve full-time in welcoming, prayerful, central North Carolina Vatican II community as the primary coordinator of music for all parish liturgies; 1,900 families. Report to the pastor. Coordinate with director of liturgy in planning liturgical music; work closely with clergy and staff. Requires master’s degree or equivalent; music performance skills (e.g., piano, voice); choral directing, cantor training; knowledge of Catholic rites and rituals. Available no later than July 1, 2000. Salary commensurate with education and experience. Benefits package included. Send résumé to: DOMM Search Committee at the above address. HLP-5331.

Director of Liturgical Music. Our Lady of Lourdes Catholic Church, 2718 Overbrook Drive, Raleigh, NC 27608. Phone: (919) 782-1973; fax: (919) 571-9957. Full-time salaried position available immediately in an urban, active, 1,400-family parish. Responsibilities include four weekend liturgies and special liturgical services, choral direction for adults and youth, wedding and funeral services, and cantor training. Requirements include a BA in music, proficient keyboard/organ skills, choral experience, and the ability to organize and conduct volunteers. Salary and benefits commensurate with qualifications and experience. Send résumé and references to the attention of Fr. Jeffrey Ingham at above address/fax. HLP-5338.

OHIO

Music Director/Campus Minister. Corpus Christi University Parish, 2955 Dorr Street, Toledo, OH 43607. (419) 531-4992. Full-time position primarily as music director with some campus ministry responsibilities in a new, award-winning church with excellent acoustics, new baby grand piano. Music leadership at liturgical celebrations, weekly practices, recruitment, coordinating music with staff planning. Background in contemporary Catholic music, strong keyboard and vocal skills, competency in choral directing. Application deadline: April 1, 2000; position available: June 1, 2000. Send résumé to: Fr. James Back, Pastor, at above address. HLP-5335.


Director of Music and Liturgical Ministries. St. Joseph Catholic Church, 12700 Pearl Road, Strongsville, OH 44136. Phone: (440) 238-5555; fax: (440) 238-1059. Full-time position in 2,900-family parish in a large southwest Cleveland
suburb. Requirements include excellent music, keyboard (organ, piano), vocal, cantor skills; knowledge of Catholic liturgy and liturgical documents; and well-versed in traditional and contemporary music. Responsible for total parish music program, including adult, children, handbell, funeral, and contemporary choirs; planning all music, training and directing cantors; accompanying three to four weekend liturgies. Available for holy days, funerals, weddings, communal penance services, and school liturgies (prepare and accompany day-school/PSR children). Prepare liturgical rites and assist with recruitment, training, and scheduling of all liturgical ministers. Must work collaboratively with staff, school faculty, liturgy committee, part-time organist and choir director, and auxiliary musicians. Salary/benefits commensurate with experience and training. Send résumé and references to Music Search Committee at above address. HLP-5337.

TEXAS

Associate Director of Worship. The Catholic Center, 800 W. Loop 820 South, Fort Worth, TX 76108. Phone: (817) 560-3300, ext. 154; e-mail: hruessel@fwdioc.org. The Diocese of Fort Worth is looking for a bilingual (Spanish/English) professional to assist the Office of Worship in promoting good celebration of the liturgy. Responsibilities include presenting workshops to parish communities in both English and Spanish; covering liturgical ministries including music; coordinating preparation of liturgy aids for diocesan functions; assisting in developing worship guidelines and policies; and serving as a resource to parishes concerning worship. Requirements: practicing Catholic with extensive experience in liturgy and music at parochial and diocesan levels; organizational leadership and good interpersonal skills; excellent written and oral communication skills in English and Spanish. MA in liturgy or liturgical music preferred. For more information and a required application form contact Heidi Russell at the above address. HLP-5334.

VIRGINIA

Minister of Music. St. Mary, 9505 Gayton Road, Richmond, VA. Fax: (804) 740-2197. Full-time position in a diverse, growing, 1,700-family parish with school. Responsibilities include planning/pastorship of all Sunday and sacramental liturgies for parish and school; coordination and training of volunteer liturgical ministers; and coordination of adult, children’s, teen, and handbell choirs. Requirements: highly motivated, organized, and experienced in Catholic liturgy with keyboard, choral, and vocal skills. Computer skills desirable. Salary commensurate with education/experience. Send résumé and cover letter to Attn: Music Search Committee at the above address/number. HLP-5323.

Position Wanted

Organist/Director of Music. Irish (female) organist/director of music with pastoral experience and qualifications in music and liturgy seeks placement in U.S. city parish during July-August 2000 (dates flexible). Contact Jacqueline Mulcair, 2St. Kevin’s Terrace, New Bride Street, Dublin 8, Ireland. Phone: 353-1-453 53 12; e-mail: mulcairj@hotmail.com. HLP-5317.

Associate Director. Ambitious organist, pianist, and vocalist seeks associate director position with a large Catholic, Lutheran, or Episcopal parish or cathedral. MM and BA degrees in organ, choral conducting, and liturgy planning skills. Organization, detail-oriented with other pertinent skills desired by many directors. Available 2000. Phone: (919) 217-2645. HLP-5314.

Miscellaneous

NPM Polo Shirt. Didn’t get one in the last millennium? Buy one now! Only $20.00 plus postage. M, L, XL, XXL. Call the NPM National Office at (202) 723-5800. HLP-5310.

For Sale: Bell Tables, Oboe. 4-6 foot Malmark totable handbell tables. $50.00 each plus shipping. Also brand new Selmer oboe model 123F with case. Will sacrifice: $1,200.00. Contact Mark Tafelsky, Christ the King, PO Box 95, Acme, MI 49610. Phone: (231) 938-9214. HLP-5322.

For Sale: Hymnals. Worship III hymnals. 48 Congregational copies, used but in good condition. 1 new copy for accompaniment. All for $100.00 plus postage. Call Dr. William Tortolano at (802) 654-2508. HLP-5313.

Priests Who Know Quality Liturgy

Join NPM

Nearly 2,000 priests in the United States, Canada, and other countries are currently NPM members. They receive the special newsletter Clergy Update in addition to the regular NPM member publications Pastoral Music and Notebook. They participate in clergy programs at the NPM Conventions, and they support the work of the Association’s Clergy Interest Section.

Don’t miss out on this rich resource—a sure way to improve worship in your parish!
Worship Studio

Midisoft Corporation has released a new application of its Studio product line. Designed for the church music market, Worship Studio allows for unlimited MIDI tracks, eight digital audio tracks, digital audio editing, and publisher-quality printed output with percussion notation and guitar chord symbols. The database includes 1,000 traditional hymns and other features that will aid churches in producing sheet music for choirs, worship teams, and other needs. For additional information, visit the Midisoft website at www.midisoft.com.

New from GIA

New releases from GIA include three new recordings: Ancient Ways, Future Days, a new collection by the Irish composer Liam Lawton; A Thousand Ages, A Celebration of Hope, a live recording of the St. Olaf Cantorei under the direction of John Ferguson; and Take This Moment!, a collection of John Bell's choral compositions for all seasons performed by the Cathedral Singers under Richard Proulx’s direction. Also available is Sweet Manna, a collection of five suites of early American hymns arranged by Alice Parker in new settings for a cappella mixed chorus. The majority of the texts are by Isaac Watts, while the tunes are mostly from anonymous sources.

The Wild Goose Worship Group of the Iona Community is the source for two new books from GIA, Jesus and Peter is a set of “off-the-record” conversations on various topics written by John Bell and Graham Maule, intended for use as chancel dramas or dramatic reflections on the Gospels. The other work, Cloth for the Cradle, includes litanies, meditations, monologues, poems, prayers, readings, scripts, and symbolic actions for the seasons of Advent and Christmas.

Last fall, GIA released Star Child, a new, contemporary Christmas collection by David Haas, Beneath the Tree of Life, a communion service by Marty Haugen that highlights elements common to many Christian traditions; a collection of choral music written by Richard Proulx between 1968 and 1998—Rare Beasts and Unique Adventures, Volume I—which includes the new Paschal Mass; and a new collection from Michael Joncas, As the Deer, that includes new music for the liturgy of the hours, “St. Francis Evening Prayer.”

For additional information on these resources, contact: GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638. Phone: (800) GIA-1358; fax: (708) 496-3828; web: www.giamusic.com.

World Library Offers . . .

Especially for presiders and cantors, World Library Publications offers Chants from the Sacramentary, directed by John Flaherty. This recording of chant selections includes music for the Easter Vigil, Eucharistic Prayer II, the Eucharistic Prayer for Various Needs and Occasions, and the Sacramentary Supplement. Contact: World Library Publications, 3825 N. Willow Road, Schiller Park, IL 60176. Phone: (800) 566-6150; fax: (888) WLP-FAX1; e-mail: wlpcls@jspaluch.com.

New Products from OCP

You’ll find some of the music popular in the LifeTeen movement in two recent collections from OCP: Tom Booth’s Cry the Gospel and Steve Agrisano’s You Are the Way. New recordings of John Foley’s music appear in the retrospective collection One Bread, One Body, many of the selections are available as individual octavos. Christopher Walker has released a collection of music that he has honed through years of use at his home parish.
At the Name of Jesus. The songs in this collection are in various styles and are intended for a variety of liturgical and ritual moments and seasons.

Sabbath Gate, presented at the 1999 NPM National Convention, is a collection of stories, prayers, and songs designed to help parishes celebrate the Jubilee. It features parts for a main speaker and several other readers; each section has a spoken or sung acclamation, one or more assembly songs, short call-and-response readings, and a brief blessing. The text was edited and compiled by James Hansen; music selections were made by Hansen and by Elaine Rendler.

Contact: Oregon Catholic Press, 5536 NE Hassalo, Portland, OR 97213. Phone: (800) LITURGY; fax: (800) 4-OCP-FAX; web: www.ocp.org.

Music Therapy

Carl Fischer has published Themes for Therapy, a new collection of music developed at the Nordoff-Robbins Center for Music Therapy at New York University. The various songs were specially written or improvised in individual and group therapy situations by musically skilled activity therapists, and they were carefully tested for clinical effectiveness. The collection includes songs of greeting and goodbye; songs to promote self-awareness, socialization, physical awareness, and movement; songs to ease transitions and encourage play. The book is available at music retailers and selected bookstores, or contact: Carl Fischer, 65 Bleecker Street, New York, NY 10012. Phone: (212) 777-0900; fax: (212) 477-6996.

Rodgers Goes Trillium

The latest series of organs from Rodgers to use Parallel Digital Imaging (PDI) is named for a three-petal flower native to the Pacific Northwest. The two models of the Trillium Series (the 807—two manuals, thirty-six stops, thirty-three additional Voice Palette stops; the 837—two manuals, thirty-eight stops, thirty-four Voice Palette stops) incorporate new stereo samples of pipe organ stops and of vocal, choral, and orchestral voices, as well as Rodgers's TrueChimes feature. The Trillium organs use Dimensional Sound Modeling to create tonal sound in a three-dimensional environment, allowing the user to create a desired acoustical environment. For additional information, contact: Rodgers Instruments, LLC, 1300 N.E. 25th Avenue, Hillsboro, OR 97124. Phone: (503) 648-4181; web: www.roddgersinstruments.com.

Celebrating Gospel

House of Blues has recently released several CDs celebrating some of the legendary Gospel artists. Music in the Air celebrates the seventieth anniversary of the Dixie Hummingbirds, who got their start in Greenville, SC, in 1928, when founding member James B. Davis was twelve years old. The album includes musical tributes by Stevie Wonder, Paul Simon, Wynnonna Judd, Shirley Caeser, Vickie Wynans, Isaac Hayes, Mavis Staples, and others.

A double disc collection (two dozen tracks) honors many of the legendary Gospel artists as well as showcasing some of the powerful young artists now making a contribution to Gospel music. Essential Sunday Gospel Brunch includes performances by such well-known groups as The Winans, Andrae Crouch, the Mighty Clouds of Joy, Daryl Coley, Walter Hawkins, and the Christianaires; new performers include Walt Whitman and the Soul Children of Chicago, Kim McFarland, Lisa Page, and William Becton.

For additional information, contact: HOB Music Company, 2001 Butterfield Road, Suite 1400, Downers Grove, IL 60515. Phone: (630) 769-0033; fax: (630) 769-0049; web: www.hob.com.

I Know That Tune . . .

With the assistance of Charles G. Manns and Joseph Herl, Nicholas Temperley has edited the four volumes of The Hymn Tune Index: A Census of English-Language Hymn Tunes in Printed Sources from 1535 to 1820, and Oxford University Press has published it. Designed primarily for scholarly research, this resource uses a numerical code to index the first two lines of each melody, which allows researchers to look up any tune, even if they don’t know the composer, tune name, or text. Research on this project took twenty years; the editors drew on more than 2,544 extant printed sources, beginning with Miles Coverdale’s Goostly Psalmes and Spiritual Songs (1535). Contact: Oxford University Press, 198 Madison Avenue, New York, NY 10016-4314. The book has its own website: http://hti.music.uiuc.edu.
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Her Own Te Deum

It may not be widely known, but Sister Mary David Callahan, osb, wrote the accompaniments for the Weston Priory albums produced by Gregory Norbert and the Benedictine Monks of Weston, VT. Now she has an album of her own compositions. Te Deum: Chants of Praise is a recording of twenty-nine songs, hymns, and canticles used during the liturgy of the hours and at Sunday Mass by her community of the Benedictine Sisters of Erie, PA. Contact: Benetvision, 355 East Ninth Street, Erie, PA 16503-1107. Phone: (814) 459-5994; fax: (814) 459-8066; web: www.erie.net/~erie-osb.

You Want Bach?

Bärenreiter-Verlag of Kassel, Germany, is celebrating the 250th anniversary of Johann Sebastian Bach’s death in the year 2000 by publishing Bach 2000, a collection of his major works in performance editions. Among these publications are the nine-volume Organ Works, The Great Vocal Works (Masses, Magnificat, Passions, Oratorios) and three volumes, The Complete Orchestral Works (two volumes), The Complete Piano Works (four volumes), the one volume of Bach’s six Motets, other collections for harpsichord and piano, and a new edition of the Brandenburg Concertos.

The Bärenreiter publishing house has also announced the completion of the first phase of its massive encyclopedia of music, Die Musik in Geschichte und Gegenwart. The nine-volume section on musical concepts is complete; the first of twelve prospective volumes of biographical entries appeared last October.

For additional information, contact: Bärenreiter-Verlag, Heinrich-Schütz-Allee 35, D-34131 Kassel, Germany. Email: info@baerenreiter.com; web: www.baerenreiter.com.

Classic Pickup Line

Shadow Electronics has developed a non-invasive pickup to amplify classical guitars. Jaime Rickert, who has served as a team member for the NPM Guitar School, recommends the model SH 1900 “quick-mount classical guitar pickup,” which mounts without drilling or wiring by replacing the bridge saddle. For further information contact your local music store or: Shadow Electronics of America, 17791 Alexander Run, Jupiter, FL 33478. Phone: (561) 745-0460; fax: (561) 743-0460; web: www.shadow-pickups.com.

February-March 2000 • Pastoral Music
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