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In This Issue . . .

We explore the new hymnals which are directed primarily to young adults (ages 12-22; see the articles by the NPM Staff and Mary Cowan, Ed Bolduc, and Tom Tomaszek) and the controversy which exists in the church around such a group-specific approach to worship (read the articles by Tom Booth and David Flax).

Whenever we deal with the young, there is always change. Isn’t it wonderful the way young people challenge existing systems and seek out change? And whenever there is change, there is also controversy. Some people want change, and others resist. Real change—meaning the type which involves values and ideals—always causes great turmoil and friction. And, often, young people wander into areas of deeply held values and ideals and demand, sometimes with great innocence, at other times with great sophistication, real change. The recent protests against the IMF and the World Bank in Washington, DC, recall vivid memories in my mind’s eye of such demands.

So I am not surprised that the new youth movement in the United States is causing controversy. The focal point in this debate for pastoral musicians centers on whether a special, separate liturgy should be set aside and directed toward young people, often of high school age. Some groups, such as LifeTeen, promote this approach; others, such as the Federation of Diocesan Liturgical Commissions (FDLC), are much more cautious. This issue of Pastoral Music attempts to lay down some principles for pastoral musicians to rely on when they become involved in such debates.

What are the advantages of special programs directed toward youth within parish ministry? Most often there is high parental support. The kids seem more interested in church, and this delights parents concerned about handing on their religious practice as well as their religious beliefs. The peer group needs, so prevalent in the teenager, are satisfied: “We can get together with our friends, and, if everyone is doing it, it is not silly, it is trendy.” The teenager is “with it”: No force seems greater in the teen years. And, finally, the leader is rewarded with guru status. Parish priests who take the side of the youth often become “popular” and are able to provide leadership in wide areas of concern to young people. So there is a lot to recommend a program directed exclusively to the youth of the parish, and it takes just a little nudging to recommend that a parish liturgy, for example, the Saturday evening Mass, be directed toward the concerns of the youth.

What cautions might an adult leader raise in approaching such an issue? The first, most obvious caution is that the entertainment drive in our society is particularly strong among the younger generation, who have grown up surrounded by entertainment outlets. Boldly stated, kids are driven by entertainment models in everything in their lives. It’s part of the instant gratification process fostered by our society. So often, we hear, “The kids are bored at church.” Boredom is a difficult notion to deal with because liturgy is repetitious; signification comes from repetition and resonance, and what causes resonance is beauty and artistic excellence. Authentic humaneness always causes resonance, too. So, rather than seeking entertainment models, the wise pastoral musician places emphasis on being human, striving for beauty, and pursuing artistic excellence. In religion, this is relevance. Of course we must incarnate the liturgy into our society, but the boundary of how many cultures and how many subcultures we must address and embrace has not yet been established.

What are the disadvantages of special parish Masses directed toward youth? There are none. It is what happens afterwards that matters. If you are married to one generation, you are very likely to be a widow in the next. This is not necessarily the case, but its probability serves as a legitimate caution to everyone involved in adapting the ritual prayer of the Catholic Church to any particular group, whether they be campus ministers or seminary music educators. Once a model is deemed by the participant as the model for liturgical celebration, every experience after that is judged by that initial experience. This is a danger we have in mind when we prepare the NPM Convention liturgies. Do they provide a satisfier for the participants experiencing a dynamic congregational song, or do they provide a model so out of reach on the parish scene that the pastoral minister is frustrated and dissatisfied with every other celebration? Frustrated so intensely that they want to give up trying? The same thing happens to graduates of campus programs returning to “normal” parishes; it happens to clergy coming from a seminary experience into a “normal” parish experience; it can happen to a pastoral musician returning from an NPM Convention; and it can happen to a teenager no longer satisfied with anything but a eucharistic liturgy directed precisely toward his or her comprehension and need level.

So what is the answer to our question? In the hands of a master, anything is possible. In the hands of an amateur, everything can go wrong. The reason why NPM exists is to provide training, formation, and the continuing education in Pastoral Music magazine to challenge each and every one of our members to strive for more humaneness, greater awareness of the power of beauty, and a higher standard of artistic competency. This issue challenges every member. See you at the Conventions!

VCF
June-July 2000 • Pastoral Music
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Cover: Participants in the 1999 National Catholic Youth Conference, St. Louis, MO. These photos and others in this issue provided by the National Federation for Catholic Youth Ministry. Additional photos provided by Music Ministry Alive! from its 1999 Conference in St. Paul, MN, and by Life Teen, Mesa, AZ.
Summer 2000

TO: The NPM Circle of Friends

FROM: Rev. Virgil C. Funk

RE: The Future of the Association

The announcement of the search for a new President and CEO and of my handing on the responsibility of leadership for the National Association of Pastoral Musicians has provided me the opportunity to reflect on my vision for the future of NPM. I would like to share some of my thoughts with you in the upcoming issues of Pastoral Music. Here, however, I want to reflect briefly on three of the challenges expressed by our Board of Directors.

We are challenged to keep on singing a new church, to stay committed to the ongoing renewal of the church. Music is a wonderful gift, but music in the service of worship lifts everything to a higher level. We are privileged to teach the power of music in faith, to name and begin to heal divisions which, too often, are symbolized through musical styles.

We are challenged to be an association. The most vital means of associating is through personal contact. Diocesan NPM Chapters should grow to be more visible and vital to NPM, and this will require leadership at the local level to emerge from the ranks of NPM membership.

We are challenged to maintain and develop competency in our ministry. Striving for excellence while not competing with one another is vital to our future. The development of certification of the Director of Music Ministries is the first step in providing the Roman Catholic Church with a means for measuring the worth of pastoral musicians. Simultaneously, the full-time director of music ministries must stay committed to serving those responsible for Music Ministries on a part-time or volunteer basis. We should be clear about this: Musicians have gifts; it is parish leadership which chooses to employ some and ask others to volunteer. We must remain supportive of one another, encouraging each member of the Association to share those gifts with the worshiping community.

In celebration of the NPM Circle of Friends,

Rev. Virgil C. Funk
President
**Position Available**

**President and CEO**

**National Association of Pastoral Musicians**

The NPM Board of Directors is seeking nominations and applications for the position of Chief Executive Officer of the National Association of Pastoral Musicians.

NPM is a membership organization of more than 9,500 members composed of musicians, musician-liturgists, clergy, and other leaders of prayer devoted to serving the life and mission of the church through fostering the art of musical liturgy in Roman Catholic worshiping communities in the United States. NPM is a national organization of the United States Catholic Conference.

The President and CEO is responsible for implementing the goals and vision of the Association, serving as a public promoter and spokesperson, advancing and fostering the growth of the Association, and maintaining a relationship with the constituted bodies of the Association’s membership as well as with relevant bodies in the structure of the Catholic Church. The President and CEO manages the budget and financial development of NPM and provides support and counsel to the NPM Board and the NPM Council. The President and CEO is responsible for the administration of the national staff and, through staff, is responsible for membership services, conventions, educational programs, and relationships with the music industry.

Successful candidates should be recognized administrators whose active and distinguished professional record includes some combination of music, liturgy, and/or pastoral leadership in the arts with competence in either finance or convention planning. Candidates must be Roman Catholic, either lay or clergy, able to live and to own the mission of NPM. Successful candidates will be credible to the existing membership because they share its vision, inclusiveness, and chemistry, and because they are coalition builders aware and appreciative of the broad spectrum of musical abilities in the Catholic Church.

Nominations and applications will be reviewed continuously beginning April 1, 2000, and continuing until the position is filled. Letters of inquiry with résumé or nominations should be addressed to:

John A. Romeri, Chair, NPM Board of Directors, NPM Search Committee, 509 Kingsbury Square W., St. Louis, MO 63112.

E-mail may be addressed to: NPMSearch@aol.com.

The National Association of Pastoral Musicians treats inquiries, nominations, and applications for this position in a confidential manner. Applicants should confirm in their letters that they wish their applications to be kept confidential. NPM is a non-discriminatory affirmative action employer.
Readers’ Response

One Short Criticism

Congratulations and thanks for a thought-provoking issue just received (“Our Liturgical Century,” December-January 2000). I rely on the journal to bring me some major currents in thought about the liturgy, and in the process compare the writers’ views with those I hold. The strongest contributions were those of Geoffrey Cox and Joseph Gelineau, in my opinion, though all the articles were timely.

One short criticism of the survey of hierarchical pronouncements on the cantor in the liturgy. We are likely to learn a lot more about this by observing the cantor’s role in synagogue worship through the centuries and noting whether musical patterns in any churches after Vatican II have emulated this. Perhaps we have merely a convenient way to name anyone who sings solo. We are not likely to learn any of this from hierarchical pronouncements, which in these matters are chiefly reactions to exaggerations . . .

I appreciated the tension that Gelineau maintained between the received tradition and those happy bursts of insight that are most characteristic of the Catholic Church. Gelineau’s psalm tones marked such a wonderful departure for those of us who learned them around the time of Vatican II. [Since] I have been much more influenced in my lector spirituality by the evangelical Protestant tradition than by Catholics, [I am sure that] we need not look only to some primitive Catholic community for a model of “an act of thanksgiving of the whole assembly.” I think immediately of the way that the people answer the preacher in the African-American worship tradition. When faith is present, these sharings of the good news will be very dynamic and unifying. [Such an example] certainly contrasts, as Gelineau pointed out, with all the chanted eucharistic prayers I have witnessed, including the one selected for the eucharist at our annual conference in Pittsburgh [1999]. Now that we will be in Washington in two years, where such a shared [call-and-response] tradition is alive and well, wouldn’t that be an ideal time to act boldly and show the church what is possible when we lift up our hearts to the Lord?

Paul J. Schlachter
Miami, FL

Misidentified Papal Figure

I think that someone has unfortunately misidentified the figures in the photo of the tapestry from Carroll College on page 42 of the December-January 2000 issue. A closer examination will tell you that [they are] Pius XII, John XXIII, and Paul VI.

Thomas F. Sullivan
Georgetown, DE

I’m finally catching up on my reading. In the December-January 2000 issue of Pastoral Music, I’m sure that, in the picture on page 42, the pope on the left is Pius XII, not John Paul I; it appears to be taken from a photograph that I know I’ve seen before.

Thanks for a great magazine!
Thomas P. Smith
St. Joseph, MO

Merits Vigorous Defense

Monsignor Mannion offered ten suggestions for improvement on Environment and Art in Catholic Worship (EACW) in our [February-March] issue of Pastoral Music. EACW does indeed merit vigorous defense. On the whole it has been a constructive document for those open to its wisdom. Msgr. Mannion does admit that it has been savagely criticized. Many of the same critics are not above questioning the theology or orthodoxy of even a cardinal now and then. Even if our bishops had approved EACW as a legislative document, it would still be the target of attack and derision from those who would be happy to turn the clock back fifty years on post-conciliar reform. I must confess I found much of Msgr. Mannion’s article baffling and poorly researched. I could comment on each of his suggestions, but will limit myself to a few.

I take exception to his very first principle on the assembly of believers. With respect to his ordination as a presbyter, the ordained ministry is indeed secondary in the assembly of the faithful. Note the priority in Lumen Gentium: the discussion and treatment of the People of God prior to the consideration of the hierarchical church. Even the Catechism describes the ministerial priesthood as a means for building up the body of the church, the baptized. As pastoral musicians recognize, the assembly is primary in the consideration of our ministry of song. All other singing—that of cantors, presiders, and choirs—stands subservient to the song and prayer of the whole community. We can thank EACW for restoring the principle that buildings and rites are made for people, not the other way around. Artists and architects will hopefully realize this is a very stable foundation indeed.

I seriously doubt most pastors, building commissions, consultants, and architects are out to paint a postmodern face on artistic expression. If I may be blunt, the real issue is that the parish church can be cheap. Why commission a painter or iconographer if a blank wall is cheaper? Why sculpt a statue when a painted plaster reproduction is cheaper? Why use stone when carpet is cheaper? Why purchase a pipe organ or grand piano when a synthesizer is cheaper? Do you see the trend? Msgr. Mannion preaches to the choir in thumping for greater respect for the church’s artistic heritage. NPM members know that music and art continue to receive short shrift in budgeting and staffing priorities in our parishes and schools. “Moneyism,” not postmodernism, is the true challenge we face in creating visual art of substance, quality, and beauty.

Msgr. Mannion argues against tame and plush “domestic” worship space, but was he looking at the same EACW I was? I re-read Section I (The Worship of God and Its Requirements) and found it embraces liturgy as a “celebration of a
community,” as a “mystery” of “God-consciousness and God-centeredness,” while honestly recognizing tensions such as hospitality/contemplation, individualism/community. I wonder if Msgr. Mannion re-read EACW to prepare his piece or if he has been watching too much EWTN.

I wish that Pastoral Music had commissioned a pastoral theologian to write a real article and spared us a secondhand, off-target critique. By incorporating principles of music ministry, a better piece might have served as a unique contribution to the current “controversy” over places of worship and their art. After all, musicians and visual artists share much common ground in our struggle to provide for the spirituality of the worshipping assembly. Environment and Art in Catholic Worship is a thoughtful, challenging, concise, and worthy contribution to liturgical reform in this country. When read, reflected upon, and wrestled with, its wisdom should not be lightly dismissed. Hopefully, our bishops will realize this and embrace this wisdom.

Todd Flowerday
Waterloo, IA

Clearer Explanation Needed

In “Ten Suggestions for Moving beyond Environment and Art,” Msgr. Mannion should have explained himself more clearly. He writes, “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” (Pastoral Music, February-March 2000, page 42).

This seems dangerously close to worshipping the rites themselves. Without any elaboration from Mannion on this, the readers are left wondering how to interpret his position, especially in light of the readings from the Ninth Sunday of Ordinary Time, Year B: “The Sabbath was made for man, not man for the Sabbath.”

Richard Allen Roe
Denver, CO

Its Central Strength

M. Francis Mannion, in his article “Ten Suggestions for Moving beyond Environment and Art,” writes that the principal theological flaw of that marvelous document is its theology of the assembly. I would argue that its theology of the assembly is its central strength. Mainstream Catholic theology of the past forty years has taught that Christ is the sacrament of the Father, the Church is the sacrament of Christ, and it is the Church that celebrates the “symbol system of the church’s sacramental order.” This is the theology of Lumen Gentium of Vatican II and [it was] adopted by the Catechism of the Catholic Church, e.g., #1111.

The General Instruction of the Roman Missal #257 states: “The people of God assembled at Mass possess an organic and hierarchical structure, expressed by the various ministries and actions for each part of the celebration. The general plan of the sacred edifice should be such that in some way it conveys the image of the gathered assembly.” EACW provides guidelines to fulfill these principles.

Mannion also writes that EACW “canonizes the architectural theories and practices of the twentieth century associated with the modernist movement” to the neglect of traditional church styles. Anyone who has tried to renovate a “traditional” church for the new liturgy has prayed often to have been able to build a new structure. New wine cannot be poured into old skins. I would suggest that we have been too timid in the choice of architects for our church buildings in our day. Where are churches by I. M. Pei, Philip Johnson, Louis Kahn, or Helmut Jahn?

Finally, Mannion decries the “downplaying of the importance of images.” I would suggest that the removal of much of the statuary from our churches after Vatican II was done out of respect for Jesus and the saints and simply carried out the directive of the Constitution on the Sacred Liturgy that bishops remove from the house of God those works of artists that offend true religious sense either by their grotesqueness or by the deficiency, mediocrity, or shame in their artistic quality (cf. #124).

Rev. Edmund Siedlecki
Mundelein, IL

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: npmedit@npm.org. However you send your comments, please be sure to include the city and state/province/territory from which you are writing.
Conventions Update

Registrations Tracking Well

As we go to press, registrations for the NPM 2000 Regional Conventions are tracking well compared to advance registrations for the 1998 Regionals. We expect to meet our attendance goals for each Convention. Be sure to register now if you have not yet done so. Advance registration deadlines are May 27 for Region II (Orlando), June 9 for Region III (Kansas City), June 15 for Region I (Parsippany), and July 1 for Region IV (Las Vegas).

Even if you miss the advance registration deadline, you can still attend the Convention of your choice. Late or on-site registration for NPM members is still just $190—a bargain price compared to the cost of attending similar week-long events.

Region I:
Program Change in “the City”

We travel to New York City on Wednesday, July 19, for a very special program at St. Ignatius Parish. Unfortunately, the Highbridge Voices, directed by Bruno Casolari, will be unable to participate in that event, but they have been replaced by Brooklyn’s Our Lady of Charity Massed Choir, directed by M. Roger Holland, II. We look forward to the exciting sound of this choir and are glad that they were available to join us in celebrating “Hope in ‘the City’.”

Region II:
Maybe Parking

St. James Cathedral in Orlando has just arranged for space in a nearby parking garage, so there may be some parking available for events at the cathedral. (We noted in the Convention brochure that no parking was available for events at St. James.) Since we don’t know how many spaces may be available or when they might be usable for cathedral-related events, we encourage all those staying at the Radisson Plaza Orlando and those who have trouble walking who are at the Four Points Sheraton to sign up for and use Shuttle Route #2.

Region III:
Foley and Friends

One of the best-received major presentations at the 1999 National Convention was Father Edward Foley’s “musical-mystagogical” session on music that reconciles, presented in cooperation with a group of singers and instrumentalists. On a different topic, “Interpreting the Communion Rite through the Tradition,” Father Foley is preparing a similar event for Kansas City. Should be a hit!

Region IV:
Shrine Is a New Venue

In addition to our announced sites for the Convention in Las Vegas—the Luxor Hotel and Christ the King Parish, we have been invited for some events to use the Shrine of the Most Holy Redeemer, a Catholic church just across the street from the Luxor. Dedicated in 1993, with a seating capacity of 2,400 people, the Shrine is not a local parish; it was designed to serve visitors to Las Vegas.

At the same intersection where the Shrine is located, there are more than 15,000 hotel rooms. On any weekend, there may be as many as 6,000 to 7,000 people participating in Sunday liturgy; it’s a rare Sunday when there aren’t visitors from all five continents. Monsignor Pat Leary, the Shrine’s rector, considers his ministry to be a missionary effort—before his assignment to the Shrine, he served as a Missionary of St. Paul the Apostle; one of his first assignments was in Hong Kong.

Members Update

Membership Program Glitch

We apologize for the major glitch in our membership program that caused a duplicate mailing of renewal forms in March and April which led to several of our members receiving a second renewal request after they had already renewed. Even some new members received an early renewal request. We apologize for any problems this error caused. With the help of our program designer and staff members, we have been working to make corrections. We appreciate our members’ patience as we work through the corrections to the software and database.

Hispanic Section Report

As the number of Hispanic Catholics in the United States increases, the work of the NPM Section for Hispanic Musicians will increase. Alexandrina Vera, who chairs this NPM Section, reports that NPM’s more frequent and wider ranging offerings at our Conventions for people working in Hispanic communities is a national indication of the expansion of similar offerings, especially on the diocesan level. Because most musicians in Hispanic communities are unpaid volunteers, however, it is difficult to encourage participation in events that require a fee or require participants to take time off from work, though some groups have raised funds privately for travel expenses.

The growing demand for music resources in Spanish is being met by the major music publishers. There are also planning aids available in Spanish from Liturgy Training Publications (LTP), World Library Publications, Oregon Catholic Press, and GIA. And LTP has the basic liturgy documents available in Spanish translation: Los Documentos Litúrgicos: Un Recurso Pastoral.

In her report, Mrs. Vera noted the work of several members of the NPM Hispanic Section in producing these resources. Peter Kolar, a composer of liturgical music and the director of a marimba ensemble in the Chicago area, is the editor of Spanish-language publications for World Library. Ana Victoria Castillo Demezas is the associate editor.
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of Spanish publications at OCP; she oversees the seasonal planners for OCP’s worship aids and edits Spanish translations, technical writing, and song texts.

Rev. Rudy Vela, SM, of the Mexican-American Cultural Center in San Antonio, TX, has ended his work preparing bilingual commentaries for OCP’s Liturgia y Canción, but Father Juán Sosa of Miami has taken on that task.

In 1999, Mary Frances Réza of Albuquerque, NM, coordinated the first Southwest Liturgical Conference for Pastoral Musicians; several members of the NPM Section were keynote speakers, and others presented workshops and showcase sessions. Composer Carlos Rosas of Texas received the Cesáreo Gabarán Lifetime Achievement Award for his pioneering efforts in composing quality resources for Hispanic liturgy.

Keep in Mind

Steve Miller, a long-time NPM member ministering in Northern Virginia, suffered a fatal heart attack and died on March 19. Steve had served as a music minister at Good Shepherd Parish, Alexandria, and an Episcopalian church in Fairfax. His funeral was celebrated at Good Shepherd on Thursday, March 23.

Bill O’Neill, founding director of the Providence, RI, NPM Chapter, guided the Chapter until last fall, when his battle with colon cancer forced him to give up this and other work that he loved. He attended every NPM Convention since Scranton, missing last summer’s National Convention only because of his health problems. Bill lost his battle with cancer on May 3, and his funeral was celebrated at Our Lady, Queen of Martyrs, in Woonsocket, RI, on May 8.

Cardinal John O’Connor, archbishop of New York, also lost his battle with cancer—brain cancer—on May 3, and his funeral took place at St. Patrick Cathedral on May 8. He was a military chaplain when he was ordained to the episcopate, serving as head of the Military Ordinariate and an auxiliary bishop of New York under his predecessor, Cardinal Cooke. After a brief seven months as bishop of Scranton, PA, Bishop O’Connor was named in 1984 to replace Cardinal Cooke as archbishop of New York. On the day he became a bishop, Mother Teresa of Calcutta gave him this advice: “Give God permission.”

We pray with Psalm 126: “Deliver us, O Lord, from our bondage as streams in dry land. Those who are sowing in tears will sing when they reap.”

Help Shape the Future

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

Meetings & Reports

NNPM Conference, July 27-30

The third biennial conference of the National Network of Pastoral Musicians in the United Kingdom is set for Birmingham, England, with the theme “Jubilate Deo, omnis terra/Sing Joyfully to God, All the Earth.” Centered on themes of reconciliation and debt remission, it includes several sessions on what musicians ought to know about the pressing social issues of the day. Presenters include Bernadette Farrell, Marty Haugen, Christopher Walker, Elaine Rendler, Bill Tamblyn, and Stephen Dean. U.S. visitors are most welcome! Contact: Sue Dean at 00 44 1638 716579 (fax: 510390) or e-mail decanmusic@msn.com.

Partners in Preaching

Partners in Preaching has been at work for the past ten years, collaborating with faith communities who recognize preaching gifts in lay leaders and seek to prepare candidates to exercise them. Under the direction of Patricia Hughes Baumer, who co-founded Partners with her husband, Fred Baumer, the program helps priests and deacons share the responsibilities of the preaching ministry with well-prepared lay colleagues. For additional information, contact: Partners in Preaching, 7136 Arbor Glen Drive, Eden Prairie, MN 55346-3114. Phone: (952) 975-9470. Web: PartnersinPreaching.org.

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The National Association of Pastoral Musicians is governed by and given direction by several elected bodies. Here is a brief description of the tasks of those bodies and a list of their current members.

NPM Board of Directors

The purposes of the NPM Board of Directors are to preserve and develop the vision of the National Association of Pastoral Musicians; to establish policies which reflect the interests, concerns, and directions of the membership and of the NPM Council; and to assume responsibility for the employment and discharge of the chief executive officer, i.e., the president of the Association.

Dr. John A. Romeri, President
Mr. Meyer Chambers
Mr. Charles Gardner
Dr. Marie Kremer
Sister Mary Jo Quinn, SCL

NPM Council

The purposes of the NPM Council are to elect the NPM Board of Directors; to surface issues and concerns regarding the various constituencies of the Association; and to serve as an advisory body to the NPM Board of Directors and the chief executive officer. In addition to elected representatives, the Council includes ex officio representatives from the Council of Chapters, the two Divisions of the Association, the Board of Directors, the National Staff, and the NPM President.

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Tapping Pianists As Organists

BY LAURENA ALFLEN, OP

For the past two years I’ve wanted to share my experience as organist with your publication. There have been many fine articles about the meager pool of young organists who will take our place when we retire or are no longer able to serve in this capacity. I think there is another source that we have not tapped, namely, pianists who are willing to become organists. After all, fine organ players are also good piano players.

Let me tell you a little bit about my own organ background. When I was five years old, a neighbor convinced my dad that he could have a huge Kimball upright piano for five dollars if he moved it himself. Dad—along with many neighbors—rolled it down the block and placed it on the inner wall of our living room. So piano lessons at fifty cents began for the Alflen girls. By the time I turned nine, I knew the whole beginning book from memory because of hearing my older sisters play those same pieces. Sister Elizabeth Mary thought I was very talented, and within a month she had me playing the organ for Mother of Perpetual Help devotions. Of course, the only specific organ instructions I received were how to turn the organ on and off. I soon added foot pedal—using only the left foot, of course, because I needed to use the right foot to make the organ play soft or loud.

I entered the convent at age fourteen, continuing piano lessons and, sometimes, playing the organ for Benediction. My new piano teacher, Sister Marie Raymond, didn’t think I was such a genius and proceeded to drill me in scales and theory: These were trying times.

Sister Laurena Alflen, OP, is director of music ministries at St. Mary, Williamston, MI.

Us: A New Religious Order?

BY PAUL F. LEHNERER

After thirty-six years of service in the church as a liturgical musician, and for the past fifteen years as a liturgist, I’ve assisted many a priest, deacon, and religious—as well as miscellaneous lay ministers—in planning and executing liturgies to celebrate their tenth, twenty-fifth, fortieth, fiftieth, and even longer tenures in the vocation of priesthood and/or religious life. It is a wonderful gesture of the community and the church to honor those who have served and sacrificed for the sake of the gospel. My biggest frustration and largest hurt regarding these rites of passage or milestones of honor is that there is no correspondingly clear date of “baptism” or commissioning for those who are called as ministers of music and liturgy. It’s been my experience that liturgists and musicians alike get recognized for their service to community and church only on the occasion of their leaving a position or in the event of sickness or death.

I have always considered myself a “Vatican II baby”—I was literally thrust into the position of parish ministry the very week that the liturgical reform began. Although I wasn’t much of an organist at that time and had absolutely no experience as a liturgical musician, I found myself sitting on the organ bench because the reform called for music at all Sunday Masses, and the music was to be sung by the congregation. I’m sure many other...

Mr. Paul F. Lehnerer is liturgy and music director at St. Mary Magdalene Catholic Church in Altamonte Springs, FL.

Blessed by Her Sacrifice

BY JEANNE O’NEIL McCOY

The recessional song could not have been more appropriate that Saturday afternoon. As the song “Blessed by Your Sacrifice,” an 1842 Silesian melody, filled the church, the words took on new meaning for me. For most people in the church, the end of the song signaled the end of Mass, time to spill out of the church on that warm, sunny August afternoon and pursue the evening’s activities. For me, it signaled the end of an era.

For sixty-six years, she had “sacrificed” almost every weekend and holy day to spend time in that church, arranged or rearranged countless plans around Mass and wedding schedules, and made countless loose plans should someone’s loved one die and she was called upon with necessarily short notice to provide comfort.

She couldn’t have known the faith example she would set for those around her.

She couldn’t have known in 1933, at the tender age of fifteen, when she first sat down on that hard wooden bench, that she would devote her life in such a profound act of service. She couldn’t have known the faith example she would set for those around her. She couldn’t have...

This tribute was written by Mrs. Jeanne O’Neil McCoy, one of the choir members at St. Edmund Parish, Oak Park, IL, for her mother on the day of her retirement as a church organist. It was sent to us, with Mrs. McCoy’s permission, by Kathy Halfpenny, Director of Music Ministries at St. Edmund.

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Tapping Pianists

My only formal organ lessons, during two semesters in college, were from a German professor who made it a point to let me know how terrible my organ playing was. He did not realize how hard it was to break bad habits formed over the years by being self-taught. Once he returned to Germany, I returned to my old habits—just using the left foot for pedals, and so on. But I never stopped playing the organ or the piano: I had become a music teacher, and “sister was always expected to have the church choir and play for all the Masses.”

It was not until I became a college professor and was granted a sabbatical at Notre Dame that I chose to take organ lessons again: My teacher was a graduate student. I fell on the day after Thanksgiving and suffered a compound fracture of my right leg, but even that didn’t stop my desire to learn how to play the organ correctly. When the cast finally came off after six months, I returned to my young teacher. She was very affirming and gave me a good foundation, and pedal exercises are excellent therapy for an injured leg.

From that time, I continued lessons with the best teachers I could find. My main concentration, after learning to play hymns, was to develop organ repertoire. At present I play an hour or more a day, and I wish I could start over again learning to play the organ, because now I know how to practice. My next goal is to learn improvisation.

At our community’s annual celebration on the feast of St. Dominic a few years ago, I played Verset de Procession sur l’Adoro Te by Léon Boëllmann. One of my former undergraduate college teachers remarked that she didn’t know that I played the organ. “I have played it for years,” I said, and she retorted, “But not professionally!” Though she did not mean it as a compliment, it was to me the first one that I have ever received; it made my day.

So I encourage pianists of mature age to consider studying the organ. You will find immediate employment at a good wage, and a whole new venture could begin. The physical demands to the upper body are not as great as they are for piano, but the technique required is a challenge to the brain and to bodily coordination. In fact, it is good holistic exercise. I hope that I can continue to play for many years to come.

Order

Church musicians can report a similar experience, asked to fill a need in the church with little or no preparation. I’ve been contemplating why so many in the church get recognized at stations on the highway of a ministry while others get passed by or go unacknowledged. The most obvious reason for such inequity is the absence of a clear starting date, induction ceremony, or initiation into the life of musical and liturgical ministry. I’m not sure how one could definitely be given the title of church musician without the knowledge, preparation, and experience to deserve that title, but the vagueness or lack of clarity about the details of one’s vocation from the outset of a ministry should not negate the right and need of someone to be recognized as a serious candidate for a life of ministry. We all know the stories of those people who so much as the sound of the name of a “call,” often without much preparation or understanding: Noah, Abraham, Moses, Isaiah, Jeremiah, and those fishers and other people called personally as disciples by the Son of God. Some of them fought the summons, some resisted unsuccessfully; most felt inadequate to do the job to which God called them. But they all eventually said yes, and their affirmative response put them into the rank and role of minister, as scary, uncertain, and messy as that role might have been. Their yes began a new life of fulfilling God’s mission and purpose for them.

So maybe NPM, or the editors of Pastoral Music, or all those who identify themselves as liturgical musicians and liturgists should begin a dialogue that sets a course to affirm those who have been called by God. Perhaps we can design some plan to provide an official, dated document that affirms that this person said yes and that this person—and the whole church as well—will never be the same because of that decision.

Maybe what we need, in every church in the United States (or in the world, for that matter), is a process that enrolls people into the religious Order of Musicians and Liturgists. The process could be similar to the way local parishes are involved in discerning, choosing, and inducting appropriate candidates into the ministry of deacon. It would affirm, at least, that this person has said yes to a need in the church and that this person is willing to sacrifice and work toward fulfilling that need to the best of his or her ability.

It would be wonderful for the community to be allowed to recognize and celebrate someone’s willingness to answer God’s call by joining with that person in public liturgical prayer, ritual, and affirmative partying.

Maybe all I’m asking for is appropriate recognition and a party! But it would be good, when the fortieth or fiftieth year of a musician’s or liturgist’s dedicated service to the church comes around, that some people gather to say “thank you” in prayer and (maybe) throw a party. It may never happen, but if we begin a serious discussion of ways to affirm those involved in lay liturgical ministries and to congratulate them and thank them at particular milestones on life’s road. I, for one, believe that the church will be much better for the effort.

By Her Sacrifice

known that, at the age of eighty-one, when she finally decided to step aside, that a loving “nephew-in-law” would ask if she’d taken another job. But what she always knew was that the sacrifices were worth it, that this was her way of serving the Lord, that this was how she was called upon to make a difference, even when she doubted her own abilities.

That would not be her final weekend playing the organ, but, as the out-of-state daughter, I thought it would likely be my last time hearing her play. As I sat there, struggling to balance my own desire to savor every note that day with the practicalities of sitting with my own two restless youngsters, my eyes clouded over. Now, three weeks later, I pray, as she realizes to play her last Mass, that she will be able to feel the satisfaction of a life served well and reap the benefits of a less hectic schedule. And I pray, just as I feel so blessed by her sacrifice, that my own life may, in its own way, become a similar example—even though “sacrifice” is never the word she would have chosen to describe hers.
Liturggy with Youth

New Resources, New Questions
Life Teen: A Mass That Became a Youth Ministry Movement

BY TOM BOOTH

It came to me like a flash of light! I had finally figured out why, so many times, a look of distrust or even disgust would cross the face of a fellow Catholic minister of the gospel whom I had never met until we were both introduced. After all, we both believe the same things, that Jesus Christ is the Word made flesh, sent to show us the love of the Father, that the eucharistic liturgy of the Roman Catholic Church affords us the most treasured gift: the real presence of the risen Christ in the eucharist. These wonderful realities, coupled with the word of God proclaimed at Mass and the presence of God in the assembled community, mean that this other minister and I share a great common faith tradition and an obvious way to bring teens and others into relationship with God and the church: the liturgy, “source and summit” of our faith! So, with excitement and great vigor, I would tell this other person all about our “Mass for teens” and how it is being imitated all over the United States, Canada, the United Kingdom, Australia, New Zealand and Germany. So, we don’t have a problem, right? Well, it is usually at about this point that the look of distrust or disgust would sometimes surface.

It is the teens who are so amazing!

Despite such occasional negative reactions, in almost all cases the Life Teen Program is greeted with a positive response. From its simple beginning as a parish liturgy with an emphasis on teenagers, first celebrated on a Sunday night in 1985, Life Teen has blossomed into a youth ministry movement. Today 600 to 800 parishes are using the Life Teen Program as their model for youth ministry. Through national and international training conferences, television programming, the construction of regional camp and retreat centers, numerous youth rallies, retreats, and concerts, we have been able to meet and minister with and to thousands of youth ministers, pastoral musicians, clergy, and others through the years.

Mr. Tom Booth is the director of music on the national Life Teen staff and a music minister at St. Timothy Catholic Community in Mesa, Arizona. His song “Cry the Gospel” was the official song for Pope John Paul II’s visit to St. Louis in 1999. Tom lives with his wife, Tammy, and their three children in Mesa.

But it is the teens who are so amazing! Witnessing them experience Christ, clinging to Christ, and growing and changing into men and women of God brings true gratification. Some have become priests, brothers, and sisters. Many have become youth ministers and pastoral musicians, and countless others have mainstreamed into the life of the church as ministers of hospitality, lectors, or active members of the assembly. What about the ones who don’t seem to experience conversion? Serving them and loving them in Christ are the reward. Though the work is difficult and draining—and we have made our share of mistakes—Life Teen has been blessed. Yet, every so often, someone committed to youth ministry, a person filled with love and passion for liturgy, will have that “look” that says, “I can’t believe you are doing that stuff in your parish.” What could be the problem here? I’ll tell you all about it at the end of this article.

Why Consider Life Teen?

Why consider Life Teen or any other viable approach to youth ministry? Today’s teenagers are in dire straits: You know it, and I know it. The tragedy at Columbine High School underscores what those in youth ministry have been saying for years: Teenagers in America form a culture within our culture, and they are in serious trouble. They often speak their own “language” and have issues of belonging and loneliness unique to themselves. Drugs, gangs, and premarital sex are only the outward signs of a deep-rooted problem. Many teens have grown up with parents involved in multiple marriages, and they have no idea what we mean when we talk about the comfort and safety of family life. As we ponder the movement of the stock market over the next two or three years, wondering what changes it may bring to us, many teens wonder what dramatic changes the next two or three weeks will bring to their lives. Death is never far away: Suicide and sheer random violence are normal parts of their culture. While they ponder such facts, we’re arguing about whether we should have drums in church.

In our fair city of Mesa, Arizona—not a ghetto, not a barrio, not a “problem area”—fifty to seventy bored teens roamed the streets one Friday night to find someone to beat up because their school (almost entirely White and very prosperous) had lost a basketball game! Our teens are killing themselves and each other. They live in the
heart of the “culture of death” that Pope John Paul II has so clearly described. Soon they will look for new ways to express the rage, loneliness, and shattered self-image that are engulfing them and their culture.

The answer to questions that teens raise and act out in frustration is not new legislation or more cops. The answer is Christ. Jesus is most real today when experienced in the context of a spiritually thriving community of believers—a community filled with loving, serving, and hospitable imitators of Christ. Teens on the fringe of society need the love, forgiveness, safety, and challenge of real Christian community. Families trying to live a gospel-driven life also need the support of the Christian community to do so.

Community Thrives When We Worship Well

Radical Christian community forms and thrives when we worship well: Conversion, service to those in need, and ministries of all kinds flow from the wellspring that is the Mass. Teens, looking for a place to belong, are drawn to such communities, especially when the liturgies (i.e., the homily, the music, the environment, and other aspects of ritual behavior) speak to their culture, issues, and language.

The question is this: How do you and I prepare and provide such liturgical experiences for youth and young adults without making the rest of the parish feel unwanted or ignored? I can honestly say that, if we work hard to prepare liturgies that truly speak to the heart of the young, that same liturgy will also speak to the heart of anyone who has ever been young. Everyone is or was young at some point, but not everyone knows what it means to be older and filled with the wisdom of many years. What good soul with “a few years on the tires,” is not moved by the sight of hundreds of teenagers singing and praying in church… or by the sight of hundreds of teenagers in church for any reason! Forgive me for any lack of humility here, but we need what Life Teen and other successful youth ministry programs are modeling today. Young people need to feel they belong to the Body of Christ because they do belong to the Body of Christ.

So how do we inculturate the liturgy with young people in mind without isolating the rest of the community? To begin with, we need to understand inculturation.

When teenagers tell us that they do not go to Mass because it is boring and irrelevant, those teens are usually speaking the truth. Do we then work to make the liturgy entertaining? No, we work to make it relevant, which is the cure for all boredom. If, in fact, it does “entertain,” we should not feel as though we have betrayed the gospel of Jesus Christ. Instead, we should read and re-read the gospels because it would seem that we have forgotten how amazingly relevant Jesus was throughout his public ministry. Often, he left the people with whom he had interacted spellbound and amused (and entertained). Jesus, of course, also had an entirely different effect on other people who heard him speak or secretly watched him work. Those others he perturbed and angered, and they quickly became his enemies.

Three Ways

Here I want to highlight just three aspects of worship in which we can help to make the liturgy an experience that teens can relate to and be transformed by: the homily, the music, and the environment.

The Homily. Why do our homilists tend to be so boring? Why do we approach the gospel of Jesus Christ as if it were something to be spoken in a drone void of emotion, as though it were not something to be passionate about? I remember “surviving” a liturgy once. The presider showed no signs of actual life until the announcements! If he had been half as excited about the gospel message that day as he was about the bake sale, there would be more candidates for adult initiation than there were pies to be sold. He lacked passion for his preaching and presiding ministry!

Often the same homily that didn’t seem to reach a soul at the 10:00 AM Mass, if delivered with passion, joy, and conviction later that same day, can grab the attention and heart of a fifteen-year-old. “Scriptures in one hand, newspaper in the other!” is a simple motto for a good and relevant homily. So speak to the teens, Father! Find out what is happening in their lives and in the lives of their families. However small the detail that you mention, the teens will recognize that you are talking to them. Speak the gospel message to the entire community, then personalize it a bit for the teens. A little goes a long way.

The Music. Again, as with the homily, it doesn’t take much to touch teens through sung and instrumental worship. Assuming that the quality of the musicians and the music chosen are appropriate and liturgically sound, use instruments that teens recognize. Our faith tradition permits all kinds of instruments (read Psalm 150). Arrange

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the music in such a way that it will appeal to the whole community. Guitars, woodwinds, brass, strings, keyboards, drums, and percussion have appeal for all ages when played proficiently and with good liturgical sense. Find musicians who serve, not perform. Indeed, they must perform their ministry, but pastoral musicians are called to be disciples of Christ first and foremost (Liturgical Music Today no. 64). People of all ages love music that is passionate, singable, and inviting. There is much good music to choose from today. In our parish, we use the same worship aid at the morning Masses that we use in the

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evening for the teens, their families, and anyone else who attends. The difference is in the presentation. If necessary, add a song or two that would fit more specifically for either the morning or evening liturgies.

**The Environment.** Henry Nouwen has observed that the sign of a true Christian is hospitality. Do we work to make the members of the assembly feel welcome and comfortable so they may enter fully into worship? We can do this in many ways. Make sure everyone is greeted with a smile and a worship aid (or hymnal). Our parish uses adults, adolescents, and children to provide this welcome at our various liturgies. Is the worship space too hot or too cold? Has it been cleaned and made ready... even between liturgies? Is the sound system of good quality? Can the Body of Christ really hear the word of God? Some of our best lectors in the parish are young people. Quality training is so important—training that encourages a love of and respect for the holy Scriptures. Are the sanctuary and altar decorated beautifully, adding to the depth of communal prayer?

**Basic for Any Liturgy**

As you can see, these ideas and others that we use to improve worship with adolescents are basic to any parish liturgy. This celebration that gets called the “Life Teen Mass” is another parish liturgy, fully woven into the heart of parish life, prepared with special care for the adolescent part of the Body of Christ. The liturgy preparation is (and must be) rooted in the same meetings and discussions held for any other parish liturgy. In fact, those regular meetings are when we prepare and “plan” our Mass for the teens and their families (and any other soul who walks in the door). Our priests, liturgists, pastoral musicians, deacon, catechetical ministries director, parish council member, and an ad hoc parishioneer meet weekly to prepare for all the weekend liturgies. We agree on a common worship aid and a common theme that will drive all homilies. Songs are chosen, and any creative ideas that might help to “enflesh” the paschal mystery are discussed.

So I would suggest that “Life Teen Mass” is a misleading name for a liturgy, even though it is a name that has been used by those of us involved in this ministry for many years. A Life Teen Mass is simply a liturgy prepared for young people and their families—and it always has been just that. Adults, grandparents, and young kids have always outnumbered the teens in this assembly, at least in our parish. Of the 1,400 to 1,800 people in attendance every Sunday night (sometimes more, sometimes less) we have an average of 700 teens and 900 adults/children (kids five years and younger are provided quality attention in our child care center).

The real story about what we’re doing is found in the stories of teens bringing their families back to church and not in stories about church-attending families losing their
teens to the lure of a “teen-only liturgy,” sort of a “Club Lit” for young people. Teens continue to attend Mass throughout their high school years, and completely un-churched youth, young adults, and adults discover the riches of a life lived in faith: These are the fruits of this liturgically-centered movement called Life Teen.

Problems Rooted in Semantics

So often our problems with one another are rooted in semantics: “Life Teen . . . Oh, I see, a Mass for teens only.” No! This is a Mass for everyone (like any Mass), with a special emphasis for young people. My eight-year-old daughter recently celebrated her first sacramental reconciliation. Everyone was invited to the liturgy, but it was obviously a celebration prepared for and geared to the young children making this important step in their faith journey. None of us in attendance felt slighted or uncared-for because of this. We understood that this was a unique time in these children’s lives.

The situation is no different with Life Teen or any one other approach that includes creating liturgical experiences to which young people can relate. Folks, let’s get serious. Do we really think that an average parish liturgy today is going to penetrate the culture and speak to the hearts of teens in the year 2000? Though there are always exceptions, my experiences with young people tell me that we need to make a unique effort to create a liturgical environment in which teenagers, their families, and anyone else in attendance can fully hear the call of Jesus in the gospel.

“Life Teen . . . Oh, I see, a Mass for teens only.” No! This is a Mass for everyone (like any Mass), with a special emphasis for young people.

Back to semantics and to that “flash of light” that I mentioned at the beginning of this article. They are related: My flash of light came when I understood that people were interpreting what I said in ways dramatically different from the meaning I intended. We at Life Teen have been guilty of a naive error. I should say, at least, that I am guilty of such. I called our Sunday evening celebration a “teen Mass” for years, but that wasn’t true. If it were a teen Mass, then what were all those adults and kids doing there? Why were non-adolescents traveling from all over the United States and beyond to see what was happening here at St. Timothy Parish and at Life Teen hubs across the country? Those looks of distrust I told you about? My word choice was part of the problem. I didn’t recognize the importance of—and the problem of—language! Whenever I said “Life Teen Mass,” many people envisioned a liturgy separate from the rest of the parish, attended primarily by young people. This is not the case; it never has been the case.

Discovering my mistake, I now say to others, “Come and experience our Life-Teen-and-their-families-and-friends-and-those-none-of-us-have-ever-met Mass,” because no matter what we call it, that is what it is. I don’t care much for Mass “names,” whether it is a “time” Mass (“the 8:00 AM Mass) or a “musical style” Mass (the “Polka Mass” or the “Mariachi Mass” or the “choir Mass”). But we need to call occasions, events, and “things” by some name. (This need may be in our DNA—it probably all started when we human beings decided to name all the animals!)

No matter what we call this celebration, we never know who will walk in the door to our liturgies, but we do know that all are welcome. By the grace of God, those walking in the door to our “Life-Teen-and-their-families-and . . . Mass” are experiencing a parish liturgy that has helped to renew all of our parish liturgies. This renewal has been a byproduct of trying to use more engaging music, provide more passionate homilies, and make an effort to bring all aspects of the liturgy alive. Whatever we call it, we need more liturgies that are effectively drawing young people and their families closer to Christ and to the life of the church.
Holy Is the Lord: A Spirited Beginning

BY THE NPM STAFF WITH MARY COWAN

Accidentally or, depending on your perspective, providentially, Jim Cowan provided at least one of the impulses toward the publication of new resources for worship music for use with teens. Though not produced exclusively for use with adolescents, Jim's 1988 songbook, Holy Is the Lord (Steubenville, OH: Franciscan University Press—Troubadour Music), has proved very popular as a resource for the Franciscan University's summer conferences in Steubenville and at other sites. Introduced to young people at these events, the songbook has been adopted as a resource for parish catechetical programs for adolescents and for use at liturgies with teens.

Jim is a graduate of the New England Conservatory of Music in Boston. An adjunct faculty member of the Franciscan University at Steubenville, he has served for nearly twenty years as director of music for the university's summer conferences, including its increasingly popular youth conferences. Holy Is the Lord was written and produced to support, encourage, and facilitate praise and worship in both communal and private settings. The aim was to put together in one resource various songs that could be used in a number of settings to avoid the need to buy and use multiple songbooks. The songbook includes slow, meditative worship songs as well as lively, upbeat praise. Though intended for use with all age groups, the songbook has been used successfully in teen groups and with gatherings of young adults as well as in prayer groups, Sunday liturgies, and conferences.

Jim wrote many of the songs in the first person as praise sung directly to God. While it is wonderful to sing of God's many attributes and deeds among us, and while it is necessary to do that, it is equally (or more) necessary to express love and adoration in songs of worship directly to God, addressed as Lord, Father, and Creator of all, and to Jesus the savior.

A Growing Phenomenon

The first Steubenville Youth Conference, called the National Catholic Charismatic Conference for Young People, took place on the university's campus (then the College of Steubenville) in 1976. It attracted more than 1,000 young people from the United States and Canada. In 1986 the university offered two conferences: the High School Age Youth Conference, hosted by Jim Beckman, and the Young Adults Conference. The first event drew 2,300 teens; the second attracted more than 1,000 young adults (college age and older).

Because of the increasing numbers of young people attending these summer events, the Franciscan University offered six conferences in four locations in 1997. More than 12,000 young people attended these events. This summer's events include ten conferences and a pilgrimage to Rome for World Youth Day. More than 25,000 youth are expected to attend these events.

In addition to Jim Cowan, musicians leading worship or doing presentations at this year's Steubenville Youth Conferences include Steve Angrisano, Ed Bolduc, Tom Booth, Daniel DiSilva, Martin Dorman, Rev. Stan Fortuna, cfr, Jesse Manibusan, Angus McDonell, Bob Rice, and Patrick and Christie Smith.

Live from Steubenville

In one form or another, the Holy Is the Lord songbook (and its six cassette tapes) have been in use for nearly fifteen years. A new collection from Jim Cowan, with a special emphasis on youth renewal and worship material, is due out soon. Titled Millennium III, it will be accompanied by a triple CD set. The collection includes old favorites as well as new songs, and the CDs were recorded live at the Steubenville Youth Conferences to capture the vitality and the power of God moving and working among youth today.

Mary Cowan, who works with her husband, observes that their ministry has been "a privilege to serve God’s people through music and song. What an honor it is to sing his praise and 'shout joyfully unto the Lord.'"

Notes

1. Jim Cowan's wife, Mary, contributed substantially to the information about Holy Is the Lord and the new collection, Millennium III. Of Holy Is the Lord she adds this testimony: "This truly has been a powerful way to worship and has blessed my life personally." Additional information was gathered from various sources, including the internet sites www.MinistryAlliance.com and www.franciscanyouth.com.

2. By mid-April, the conferences in St. Louis, MO, and Steubenville were sold out. The other conferences are scheduled for Alexandria, LA, Attleboro, MA, Atlanta, GA, Denver, CO, and Tucson, AZ.
Choose Good Songs That Invite Singing

BY ED BOLDUC

When we began to put together Voices As One, our goal was to compile a collection of quality songs that could be used at liturgies, particularly at liturgies aimed at drawing teens more closely into their worshiping communities.

Since music is an integral part of any liturgy, we must look carefully at the music we choose for our celebrations. If we are celebrating with a congregation composed mainly of children, then, we choose music appropriate for children. If our parish community is rooted in traditional music (i.e., hymnody, chant, choir, and organ accompaniment), then we choose music to work within that tradition. In either case, it is the responsibility of those preparing and leading the music to make sure that the music we offer invites the assembly to sing. With that principle in mind, how do we go about choosing music for a congregation composed largely of teens?

Mr. Ed Bolduc is the director of music for teen liturgy at St. Ann Parish in Marietta, Georgia, a suburb of Atlanta. With his wife, Karen, he has developed and implemented a successful parish music program for teens. Ed served as the compiler and editor for Voices As One (World Library Publications).

Three Main Guidelines

A good song is a good song no matter how you play or perform it. Carey Landry once said that a good liturgical song follows three main guidelines: It is simple, scriptural, and singable. If we begin forming our judgment of every song with those three guidelines in mind, we're on our way to choosing good, quality liturgical music. The music must be simple enough that a skillful musician can perform it, the text must be rooted in Scripture, and music and text must be singable by the whole assembly. Whether the assembly is primarily composed of children, adults, or teens, these sensible guidelines apply.

Next, the way a musician performs the song is crucial. I don't mean "perform" the way a rock singer would perform, but rather how the song is presented by the musical leadership to the rest of the assembly. Is it arranged in a way that is inviting to those present? For example, are we trying to play my song "Rain Down" on the organ with a fifty-voice choir at a Mass that is trying to bring teens more closely into the community? In most cases, that approach won't have much success. Certainly, "Rain Down" is simple, scriptural, and singable, but the instrumentation described here is not fitting for the gath-
ered community.

To be honest, most teens do not listen to organ and choir music. They don’t buy CDs of organ and choir music. The music they listen to has drums, guitars, keyboards, and similar instrumentation. Shouldn’t we, then, do our best to use an accessible musical language for their celebrations of the Mass? Or should we simply do nothing but impose other views of “appropriate music for worship” on them? For some people, certainly, choirs with organ accompaniment speak directly to them and draw them into singing and praying. This music can be beautiful and powerful. For others, that repertoire and presentation simply do nothing at all. The important thing to remember here is: “Who is in those pews? How can we reach out to them?”

In a Spanish-speaking community we use music of that culture. At a children’s Mass we use music which will bring them, in their own way, closer to Christ. We must do the same for our teens, acknowledging the uniqueness of their own culture and musical vocabulary.

A Compilation Recommended by Musicians

The selections in Voices As One were chosen with all this in mind. The result is a compilation of songs recommended by musicians who work closely with teens in their parishes. Some are best used in the liturgy; others are best used at prayer services or on retreats. In the various types of music, certain composers can capture a style that is effective and appealing to different types of people. The goal in Voices As One was to find songs by composers whose music relates well to teens. The list was not limited to composers at World Library Publications but extended to a broad range of musicians and compositional styles. We even searched beyond the boundaries of composers writing for the Roman Catholic Church and incorporated titles by musicians whose songs have gained popularity across Christian denominations.

So often contemporary music is criticized for being ineffective, disrespectful, not enhancing worship, or presented too much as a rock concert would be. Unfortunately, that is the case much of the time with this kind of music. But does the problem lie with the style of the composition, the particular song, or the way this song is presented? I’ve heard “We Are One Body” performed in a very powerful way. With the right tempo, arrangement, and musicianship, this song is one of the most powerful communion songs I’ve ever heard. I’ve also heard it done in a way that is obtrusive, distracting, soloistic, and uninviting for the assembly. But that doesn’t mean it’s a bad song. What it means is we need to learn how to be better liturgical musicians.

Our Job Is to Lead and Invite

The most skilled guitarists, pianists, organists, singers, and instrumentalists can sometimes be the worst liturgical musicians. Unfortunately, the biggest factor that gets in the way in those cases is ego. Remember that our job is to lead and invite, not put on a show. Now, this is not to say that we shouldn’t seek out the best players or that we shouldn’t be skilled players or singers ourselves. But it is to say that we must learn to channel that skill into leading our community in song. I would even go so far as to say that if liturgical music ministers have really done their job, they should be able to put down their instruments, stop singing, and discover that the rest of the assembly has gone on singing without them.

It takes a while to bring a community that is not used to singing to a level of participation that involves everyone. It takes skilled leaders and quality music—music that will invite them to participate, music that speaks their language, music they want to sing.

In Voices As One, we have tried to find music that will reach the hearts of teens. Anyone who works with teens knows how much and how quickly their lives and circumstances change, so we’ve tried to make the book flexible and useful in many different situations. It is not the last word in hymnals for youth, and it is doubtful that there ever could be such a book. It is a fine collection of songs that have been tried and tested in many different parishes.

You will find some titles in it that will work better for you than others. Use those that work best. As a bonus, you will find that much of this music also works well for adults or children. Use those songs in other parish liturgies, too, and use them to begin to integrate your whole parish repertoire, making the teens feel like an important part of what’s going on.

Listen to the Voices As One recordings for ideas about appropriate arrangements. Experiment with your ensembles. Feel free to try different things in rehearsal, and if they work well there, then use them at the liturgy. Ask your teens if this music invites them to sing; talk to them about what helps them to pray. Above all, serve your parish.
Lessons Learned from Christine: Sharing God’s Spirit and Your Song

BY TOM TOMASZEK

I never really valued my life that much, to tell you the truth,” said Christine, a high school senior. We were at a retreat for parish catechists, and Christine was the only youth in this group of adults. We were talking about conversion, and I had asked each participant to share something that gave life meaning. Christine had waited for everyone else in the small group to talk, and now she had our somewhat patronizing attention. She was, after all, sitting with her elders. She continued:

I mean, it’s not like I was suicidal or anything, but I guess I never really thought my life meant something. But that changed last year. You see, I was in a very serious car accident and I almost died. Luckily, I pulled through, but it was a very difficult time, especially for my mom and dad. I will never forget all the people—family, friends, and even strangers—who came to my hospital room and told me that they were praying for me and that they hoped I got better. I remember thinking like, wow, I can’t believe they feel that way. They were so supportive. But then I started to think that if they thought my life was important enough to pray for, did I?

It started a real change of heart for me. And it’s silly, but, like, one of the things that changed was... well, I never used to sing in church. I was always so... like, self-conscious about my voice and whether any of my friends would be watching. Well, after the accident, I realized how wrong that was. I was focused on me and not God. And now, you know, I sing all the time and I don’t really have a very good voice, but I don’t care, because I think it’s important to sing to thank God for my life.

Then we “elders” stood and sang from memory “Amazing Grace,” for we had heard God’s wisdom that night through this young woman of faith.

Lessons Learned from Christine

On that dramatic night, Christine taught us two important lessons.

Focus First on God. I wonder, sometimes, whether our worship is God-directed or self-focused. Our debates about young people’s involvement in parish liturgy, about whether to celebrate Masses with teens, or about the appropriateness of certain songs or musical styles sometimes seem to lose sight of a bigger picture. How do we help all believers, especially the young, to focus on the incredible presence and love of God and to worship in thanksgiving? As Christine taught me that night, it really is that simple. Who is our focus? Once we operate with the proper perspective, some of the other issues simply fall away.

Value Every Person’s Life and Song. We talk a great deal about respecting life, but what if that life happens to be wearing baggy jeans and has a few pierced body parts? Not as easy. Adolescents, by their nature, push our societal and religious limits: That is how they discover their identity. Our worship needs to invite them to participate authentically as adolescents. We do so by upholding our traditions and by giving them plenty of opportunities to add their authentic response within those rituals. A “my way or the highway” attitude only pushes them out the door. My hunch is that many of us who find ourselves in leadership roles today were at some point granted a little latitude by a caring adult. We need to return the favor.

Other Lessons about Liturgy

I have learned other valuable lessons from youth and youth ministers in twenty years of teaching them about liturgy and liturgy preparation. Their parish experiences have provided me with pastoral applications of my theological training and degree work. Let me share one of the most helpful insights they have taught me: A body or mass at rest tends to stay at rest.

I actually learned this principle in physics class, but I discovered it again empirically while teaching high school. Motivating students is a tough job that requires patience and intentional efforts. In a similar way, many of our worshipping assemblies are “bodies at rest” and, by nature, they will tend to stay that way. Their full, conscious and active participation represents a potential form of energy that I have on occasion actually witnessed in energetic activation. Some of the most memorable occasions of such activation have been at large youth gatherings, including the National Catholic Youth Convention this past fall in St. Louis, when nearly 22,000 Catholic teens raised the roof in prayer and song. What an awesome experience of
the Body of Christ in dynamic praise!

For the most part, however, Catholic bodies tend to remain at rest, awaiting our patient and intentional efforts. Of course, I am not referring to your parish. I mean the one down the street or across town or in another part of the country. Many of those Catholic bodies are, in fact, under the age of twenty-five or so. Imagine the potential energy in our worship if they actually showed up and were engaged in the action. Imagine if their parents were too. Imagine the delight of their grandparents knowing they had passed on the faith to another generation. Imagine those elders actually increasing their weekly offering to the parish out of gratitude. Okay, I said not your parish!

I was discussing the long-term effect of this dynamic energy principle at a diocesan liturgy conference, when a young physics major reminded me of a corollary: A body or mass at rest will move in direct proportion to the amount of energy applied to it. Energy imparts energy. In physical theory, if we want a body or mass to move, then we have to impart a certain amount of energy to it. In liturgical terms, we call that “enabling the ministry of the assembly.” Whatever way you choose to view the situation, the question is, what intentional efforts are you making to get the Body of Christ in your parish restless? Moving? Animated? Involved in action?

Applying the Theory

We designed Spirit & Song: A Seeker’s Guide to Liturgy and Prayer as a specific tool to help motivate young members of the Body of Christ. Think of it as applied physical theory, an intentional effort to get youth animated not just for liturgy but for all of Christian life.

Some pastoral musicians have questioned the need for a youth hymnal when so many other liturgical resources exist. However, there are many educational, catechetical, and formational situations in which use of a specifically liturgical resource sometimes limits the possibilities for singing. That is the dilemma that many youth ministers and religious educators have found themselves in over the years. We created Spirit & Song as a resource for parish
youth ministries, Catholic schools, college campuses, and retreat centers that host youth and young adults. We wanted:

- a resource that helps youth learn about liturgy and prayer as they use it;
- a resource that includes other musical styles and spiritual songs that young people have learned and regularly request in the variety of youth ministry settings.

To address the first need, we incorporated a complete Order of Mass and materials to assist youth in preparing liturgy. We added four Mass settings so that young musicians could learn the seasonal rotation of ritual music. We included liturgical morning and evening prayer and reconciliation Rite II which are often needed on retreats and which rarely follow the prescribed ritual form. Spirit & Song has at least one setting of each seasonal and common psalm, Psalms 63 and 141—the common psalms for morning and evening prayer, and several versions of the Gospel canticles. We were also able to include an index to select common psalms in the three year cycle of readings from the Lectionary for Mass.

To respond to the second need, we invited a variety of people to suggest song titles that they regularly use with youth. Young people are more musically diverse than we sometimes think. They enjoy listening to and even performing a variety of styles from classical to rap. Many sing in concert choirs or are involved in bands and orchestras at school. However, when they are with their peers, contemporary musical styles tend to lead the way. We selected and organized the suggested songs in categories according to their most logical use for prayer and liturgy.

Contemporary Christian music has become popular especially in the last seven to ten years. Catholic youth ministers and catechists often use these artists and their songs because the music itself appeals to teens and the lyrics have spiritual value. We included some of these “standards” that teens request for group singing during retreats and conferences in a section called “Prayer and Praise.” We made recordings of all the songs so that new music could be learned and familiar music could be enjoyed with new arrangements.

Final Questions

Does the existence of youth hymnals adversely affect parish worship? By its nature, Spirit & Song is intended for certain worship situations primarily involving youth and young adults. It is limited in scope and does not include the full set of resources needed for all the liturgical reasons and seasons. It is not likely to be seen as a replacement parish hymnal—nor should it! That would be a misuse of its intended purpose.

How can a specialized hymnal or resource positively affect parish worship? By the nature of its contemporary musical content, Spirit & Song may supplement other regularly used hymnals and resources. Pastoral ministers need to be concerned about how our parish liturgies invite and foster the participation of all ages and cultures. One way to accomplish that is to incorporate in the parish liturgy from time to time some of the musical repertoire that youth learn and use in youth ministry settings (and to do the same with the parish’s regular repertoire in these special gatherings). Imagine how pleased and perhaps even energetic a fifteen-year-old might feel when a song she sang meaningfully on a Christian service retreat with her peers was also the gathering song at the 9:00 am Sunday Mass she was attending with her family.

All of this leads me to suggest one more corollary for your consideration: A body or mass in motion tends to stay in motion. The only way to prove it is to take action. I hope you will invite the young church of today to share their spirit and song!
We Don’t Need Vibrant Worship “with Youth”; We Need Vibrant Worship, Period

BY DAVID HAAS

ot too long ago I was leading a discussion among young people regarding their experience as Catholics, particularly those related to Sunday liturgy. One all-too-familiar comment came from a young woman in the group: “Mass is boring.” This frequent reaction by our youth has haunted many of us who toil to foster quality worship and who seek desperately to find an opening with young people in terms of their relationship to God and faith.

In reflecting on this common reaction to liturgy among many young people—a reaction they express as well about other aspects of the church and about parish life in general—I have come to discover that the feeling that they express is exactly the same feeling that many adults have toward liturgy. So when young people tell me that “Mass is boring,” I attempt to awaken them to the fact that their parents are often bored as well. Sunday liturgy, for a large number of people, seems out of touch with their everyday lives; participation in some communities is meager at best; many people dutifully attend Mass every Sunday, but active participation and enthusiasm for what is happening are often wanting.

Expecting Boredom

One difference between youth and adults is that adults seem to be more passive and less verbal about expressing their boredom. Ironic as it may seem, the adults seem to expect to be bored at Mass. How many worshipers on a typical Sunday, I wonder, drive to their parish with unbridled excitement and energy about what they are about to experience? For many people, any Mass that takes longer than an hour makes them restless. Many people groan when they arrive at the parish and discover that there will be baptisms at a eucharistic liturgy because this will add six minutes to what seems to them an event that is already too lengthy. The wandering eyes and yawns of folks in the assembly are often more powerful signs than the loftier gestures of hospitality, lifted hands in the orans position, and other sacred actions. There are still far too many parishes in which the closing song at Sunday Mass becomes an opportunity to grab coats, purses, and other personal paraphernalia.

Why do so many adults expect to find liturgy boring, while some young people are surprised that Mass is boring? Some adults seem to feel that this is the way it always has been and even as it should be: Liturgy and faith are not supposed to be exciting, but they are obligatory. So the adults, believing in the obligation, keep coming back, while young people, in their restlessness for meaning, vote with their feet.

Ironic as it may seem, the adults seem to expect to be bored at Mass.

For many of us who work with youth, boredom appears to be the ultimate anathema, the one that requires our most creative and determined efforts to overcome. In the battle against boredom in recent years, many pastors and youth ministers have chosen to abandon all efforts to improve youth response to the central Sunday liturgical gathering but to create instead new models and programs to help address the need to integrate youth into vibrant liturgical celebration and, understandably, vibrant faith. These efforts have led to the creation of separate liturgical celebrations, usually on Sunday evening, set apart from the rest of the weekend schedule with a specific marketing effort aimed at young people.

The issue of such “teen only” or “teen specific” liturgical celebrations is a hot and even a controversial topic these days. The continuing widespread development and “success” of such programs as Life Teen, NET (National Evangelization Team) Ministries, and other movements calls for critical and necessary reflection on and examination of such efforts. Liturgists and many music ministers are beginning to become very concerned because many young people in our communities are flooding to these gatherings, creating in many cases a fracturing of the community and a deepening of the already existing divi-

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sions between youth ministers and religious educators, on one side, and liturgy and music directors, on the other.

**First, We Recognized the Problem**

The way we have gotten to this place of creating separate liturgical celebrations for youth is fairly clear. First, we recognized that there is a problem, usually described this way: Sunday morning liturgy is not speaking to a vast majority of our young people. We can argue back and forth about the reasons, but I think most of us would agree that young people find the church and its liturgy to be irrelevant, lacking in energy and appeal, and filled with an adult agenda. I believe that the emergence of Life Teen and other such programs is an understandable indictment of the present state of affairs regarding parish liturgy not only for our young people but also for the adult community as well.

Bishop Kenneth Untener of Saginaw has told many pastoral musicians about the experience when he and a group of priests of his diocese gathered to view a videotape of an average Sunday liturgy at a local parish. This parish has a great presider and preacher, good lectors, and quality musical leadership, and the people sing well. After viewing the video, Bishop Untener then asked the priest to videotape another liturgy at his parish, but this time the camera was fixed on the other members of the worshiping assembly: the congregation. When they viewed this tape, the overwhelming reaction of the group was that the people seemed totally unconnected (at least visually), and there was very little joy or, for that matter, any other emotion to be seen among the congregation. Bishop Untener also used a stopwatch, without including the musical parts of the liturgy or the reciting of the profession of faith, to time how long the members of the congregation spoke throughout the course of this liturgy. He concluded that the people who had no other liturgical ministry except to worship spoke for a total of fifty-eight seconds! What does that say about the primacy of participation by the whole assembly? Since the sung parts of worship were excluded from this timing, what does it say—even more importantly for us—about how essential quality music is for the congregation’s liturgical celebration?

If this videotape presents a typical scenario of parish worship—and remember that this parish has “good” liturgy—why would young people be attracted to such an event? If Mom and Dad are yawning and looking at their watches, why should Disengaged Teen get excited about what’s going on?

I have heard many stories of youth ministers, trying to help solve this problem of youth disinterest, who find themselves dismissed or not taken seriously when they bring their concerns to the parish liturgy committee or the liturgist. I have also heard many painful stories of young people who have come forward to offer their gifts and ideas only to be told there is no time to deal with their offer, or that they are not “ready” yet to be ministers, or that the music or liturgy director already has too much to do, or that their ideas are not “liturgically correct.”

On the other side, I know that there are many youth ministers who seem to be almost “anti-ritual,” or resistant to anything that smacks of tradition, or opposed to any suggestion that is not “fun for kids.” The point is not to quibble over why this has happened or who is more at fault—there is enough “blame” to go around. I also know that there are many wonderful music directors, liturgists, and youth ministers who are working together authentically to deal with these issues. However, lack of passionate celebration, failure to include youth, and lack of consistent collaboration among liturgists, musicians, and youth ministers is pervasive, and all of this contributes at least partially to the growing phenomenon of teen-focused liturgical celebrations that appear, at least, to be separate from the primary Sunday gatherings in our parishes.

**Responding to Arguments**

Those who propose or put into practice teen-specific liturgies make several arguments on their behalf. They tell us that young people are part of a unique culture, that they need a liturgy they can understand. They say that teens need to be loved and feel special, that they like and need to be with each other. With passion, they make the argument that “regular" Sunday liturgy is *boring*, while teen-specific liturgy can evangelize. And, finally, they point to stories of success at involving teens in such special liturgies.

The arguments made for a separate Sunday evening celebration for youth, in other words, are many and even compelling at first glance. I would like to look at each of these arguments in turn and make a response to each of them that favors, instead of a separate celebration directed at youth, a challenge to improve Sunday worship for the whole assembly as a way to incorporate teens more appropriately into what the church is about when it gathers for Mass.

**Young people are part of a unique culture.** One of the strongest arguments is the argument from inculturation: Young people live in a specific culture (or subculture) and constantly need to “individuate” and to have events and experiences that are their own and reflect who they are. Using this argument, proponents for a teen-specific liturgy argue that Sunday worship reflects an adult agenda

*Continued on page 39*
and adult concerns, so young people need and desire something that is relevant to them and their situation at this time in their lives.

While we often speak of adolescence as a unique “culture,” we forget that it is a transitional culture, a finite period of young people’s lives with a definite time line. In other words, young people do not want to stay where they are; they want to grow up, to become adults, and this goal is what we who are already adults should be seeking for them as well. The most critical principle in ministry to young people is first to honor and celebrate who and where they are, but the second is, at the same time that we honor who they are, to help them grow into and embrace adulthood.

**I am concerned that a normative teen-specific liturgy often gets mired in keeping young people in this adolescent sub-culture.**

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I am concerned that a normative teen-specific liturgy often gets mired in keeping young people in this adolescent sub-culture. Yes, we want to honor and celebrate their world, but we also want them to aspire to something beyond, something better, something deeper. Yes, young people have an innate desire to be primarily among their own, and this is an important aspect of their development. I strongly agree that parishes and schools should have age-specific gatherings and liturgies. But Sunday worship is a time for us all to be together. The isolation that young people feel from the adult community only gets deepened and reinforced when they are normatively kept apart in a separate liturgical event, made even more unfortunate by the fact that liturgy itself should be understood theologically as the great unifier and collector of our different age groups, ethnic backgrounds, genders, and ideologies.

Liturgy is an activity which proclaims unity: It is a call to come out from our isolation, a call to true communion. Separate liturgies for separate groupings of people goes against all that we believe we are called to be as the Body of Christ. Separate worship according to age (or musical genre) unintentionally fosters the breakdown of family and community.

In response to such comments, I am often told that adults are always welcomed at these special teen gatherings; in fact, I am told, adults often come to these Sunday evening liturgies as well as to their primary worshiping community. If that is the case, then why is there a need for a separate “title” for these liturgies, such as the “Life Teen Mass” or the “Youth Mass”? Such titles are reminiscent of other limiting titles from which we are currently trying to escape, such as “guitar Mass,” “organ Mass,” and—a description that I truly despise—“family Mass.” (Should not every Mass be an expression of family?)

**Young people need a liturgy that they can understand.** This comment suggests that the normative Sunday liturgy cannot be comprehended by children and adolescents, thus there is a need to create separate celebrations that may be better “understood” by a specific age group. This notion became reality for me a few years ago when a mother told me that she would never take her child to the Easter Vigil because her child would not “understand” what is going on. My response to her was: Do any of us
understand what is going on? The Vigil (and our entire liturgical life) is not primarily to be "understood"; it is first to be experienced. When I was a child, I did not "understand" the Vigil, but that did not matter because it was so wonderful! I was continually seduced by its wonders: the symbols, the water, the oil, the candlelight, the incense ("holy smoke" I called it), and the power and mystery of it all. Any "understanding" I was able to have was something that I grew into; it was not instant knowledge, but it was reflective on what I had experienced. For our young people to be engaged in worship, liturgy requires quality ministry and leadership, passionate preaching, lavish symbols, and engaging music, but it does not necessarily require a separate gathering.

At times, and often unknowingly, we even insult the intelligence of our youth when we plan and lead them in liturgical celebrations filled with "skits," "ice-breakers," and gimmicks. There is a place for these things at other gatherings with youth, but too often we seem to think that we have to "dumb down" the liturgy, even almost to apologize for our primary symbols and rituals.

This attitude is very evident in much of the music composed for "teen liturgies." There are now several teen hymnals on the market, and, far too often, the lyrical content reflects an overabundance of texts focusing on "me and Jesus." The communal metaphors of the Body of Christ as "we" are severely lacking. Much of this music also reflects a more fundamentalist piety, and many of the compositions that are part of the "Contemporary Christian Music" market are now centerpieces for many of these liturgies.

We have to come to grips with the truth that youth can handle "content": In high school, many of these students are taking advanced college level courses in literature, computers, algebra, calculus, and other subjects. They can handle content and depth, often better than many adults can. They can and do grasp the sacramental character of our Roman Catholic tradition, and there is a lot of repertoire that they can and do sing.

The distribution of hymnals marketed for these teen liturgies also promotes and condones the separation of youth from the rest of the assembly and their separation as well from the community's repertoire. Most of the young people I encounter do not want or desire the cute and clever; they want something beefy. They like and sing the same music that adults sing, and vice versa. We do not need a separate, more shallow repertoire for teens. We

We have to come to grips with the truth that youth can handle "content."
ever, that the message of love, reverence, and acceptance of our young people is the responsibility and mission of the entire parish community. I would offer a challenge to parish communities to make more specific intentional efforts to reach out to young people. We are constantly trying to “recruit” young people, but this is not what they need. Young people need to experience our love and acceptance expressed through specific actions.

My experience has shown that smaller parish communities are able to accomplish this more authentically than larger ones. Young people need intimacy and connection which are very difficult to accomplish in very large parishes of 1,000 households or more. Community life and a sense of belonging are critical issues in this regard, so we need to find creative ways to “unhinge” the large parish into smaller intentional groupings for formation and faith sharing. We do not need special teen liturgies on Sunday to accomplish these goals, but we need to be attentive and authentic in our reaching out to young people, in listening to them, and in learning from them. They will feel special if we treat them as equals, as the adults we want them to become.

**Teens like and need to be with each other.** A fourth argument used to support teen-specific Sunday liturgy is that teens like to be with each other, sometimes even in the absence of adults. They need time together to celebrate their uniqueness and their unique community and identity. Again I would agree, but that begs the question of a separate liturgy. Are we so creatively bankrupt to think that a Sunday evening Mass is the only environment for such celebration to happen? Can we provide separate opportunities for teens at other times? Why not have teen-only liturgical events such as prayer and reconciliation services, revival celebrations, rallies, retreat evenings, even an occasional Mass, but design all these events so that they could lead toward, evangelize about, and point to a Sunday gathering that is truly inclusive of the entire community? If liturgy is truly the “work of the people,” it should never encourage one group to participate and another to feel excluded.

**Regular Sunday Mass is boring.** The stance taken by advocates of a separate liturgy is that the typical Sunday Mass is boring to young people, so there is a need to have a liturgy that is active, energetic, filled with enthusiasm and lively music, taking place in an environment of hospitality, celebration, and acceptance. Well, if Sunday liturgy is boring, it would seem that the solution would lie in re-energizing our efforts to make Sunday liturgy a more compelling, passionate, and life giving experience for all worshipers.

The catch phrase these days is that we need to have “vibrant worship for youth.” Wrong: We need to have vibrant worship, period. If Sunday liturgy were done with a sense of care, passion, and energy, and if it were truly inclusive of the gifts of all of the age, gender, and ethnic groups in the community, we would not have to create something new and separate for young people.

At a recent prayer service at the Catholic high school where I work, Father Ray East, the well-known pastor and preacher from Washington, DC, presided and preached to the student body. After the prayer service, a young man came up to me and said: “Boy, if Mass at my church had that kind of energy and excitement, I would be there every Sunday and come early to get a good seat!” We do not need a separate liturgy for young people or for any other group; we need to enliven our “ordinary” liturgies to be “extraordinary” and passionate. This does not mean that we have to have drums and electric guitars (which, by the way, are fine instruments to use in worship), because we do our young people a huge disservice when we think that musical style alone will get them in the door. The musical tastes of our young people are just as diverse as adult tastes. Like adults, different kids like different kinds of ritual music: Some like more popular genres, but many love the music of Taizé, chant, hymns, and folk melodies from different cultures. Young people desire care-filled and fervent celebration, preaching, and music, regardless of style.

**Teen-specific liturgy can evangelize.** Many proponents of these special liturgies assert that they can truly be a time of evangelization, reaching out to kids who have been alienated from normative church life and especially from Sunday Mass. Such events can get young people “in the door.”

The question I would have to ask is this: Why are young people alienated in the first place?

The question I would have to ask is this: Why are young people alienated in the first place? We need to start looking at our practices regarding young children and worship and ask how such isolation develops as children grow into adolescents.

We are increasingly attentive to young children, and I am beginning to wonder about the potential negative aspects of a separate liturgy of the word for children, for example. Many liturgists and catechists have applauded the development of a dismissal of children for the liturgy of the word on Sunday, myself included, but on further reflection, I have been wondering whether such separation might produce an effect that could come to haunt us. At an early age, we are sending children out for something “special,” something “just for them.” Are we possibly setting them up for an ongoing separation from the normative community liturgy? Obviously, it will take many more years of experience and adaptation to answer such questions, but we should start reflecting on the possible consequences of our pastoral practice.

**Success!** The final argument for separate celebrations is that these teen-specific Masses “work.” Separate youth Masses and events are compelling in terms of numbers: Both Life Teen and NET can boast increased attendance.
and participation among young people. But could the reason for such attendance be not that these specially prepared celebrations are more attractive but that our regular Sunday Masses are floundering under inattention? I propose that we examine what is best about these teen-specific celebrations and learn how some of those dynamics could be infused into the parish’s regular liturgies. If these celebrations “work” because there is enthusiasm and energy, could that not be true for all of our liturgies? If they work because youth feel connected and special, shouldn’t that be the effort of all of our liturgical planning? If they work because they are anything but boring, then perhaps we could help our regular Sunday celebrations be more alive. If the numbers are high at these events because the word is out that something special and wonderful is taking place, wouldn’t the word get out about our regular Sunday liturgies, if we put the same energy and care into the planning and execution of powerful preaching, symbols, music, and participation?

I am concerned that we might be setting our young people up for a fall. What happens after they leave high school, go off to college or into the work force, and “graduate” from these youth-specific liturgies? What does happen in many cases, in fact, is that they experience once again a dull and uninviting Sunday liturgy. Our liturgical strategies have to be designed from “womb to tomb,” as we help craft a liturgical renewal of true quality that our children can be born into and continue in throughout the journey of their entire life.

Right Problem, Wrong Answer

My primary response to the growth and popularity of the teen-specific liturgy approach is that it is the wrong answer to the right problem. To every argument made for such separate celebrations, I would counter that the rationales are either shortsighted, at times, or that those same concerns can be addressed in our normative Sunday celebrations. My experience is that young people are attracted to teen-specific celebrations because there is no worthwhile alternative offered to them.

While adolescents are maturing and live, at times, in a haze of narcissism and self-absorption, we have to remember and reverence that they also have immense depth and insight. At this vulnerable time of their life, they are most definitely on a spiritual search. They might not use the same language or jargon that adults use, but they are definitely seeking God and searching for a divine purpose in their lives. In most cases, they have tremendous enthusiasm and energy; they are filled with—ideas and gifts. Young people have insights that the adult community can learn much from, if we would take the time to honor and listen to their voice. We need to learn from their music, their outlook on life, and their forms of communication and celebration, and we have to learn how to integrate these with the normative expressions in our worship. These youth want and desire meaning in their lives; they ache for a church and a form of worship that are excited about their beliefs and not ashamed to let those convictions shine. Young people want something to believe in, in the midst of this most turbulent, terrifying, and wonderful time of their life.

As I stated before, young people want to become adults, they want to be near adults, and they want to grow in the wisdom that adults have to offer. They should be welcomed and intentionally invited to participate in all of the liturgical ministries—as members of the worshipping assembly and as musicians, lectors, eucharistic and hospitality ministers—and they might even be invited to deliver a homily or reflection on occasion.

Many of the “teen-specific” liturgical programs discourage such involvement, especially not allowing the teens to be musical leaders. In its training manual, for example, Life Teen specifically states that most young musicians lack the “spiritual and musical maturity” necessary to lead as music ministers, unless they are unusually gifted in music.1 To be blunt, I believe that this stance is dangerous and deeply flawed. Young people need to be mentored and formed to be liturgical leaders and ministers. Any program that would discourage youth from liturgical leadership should re-examine its approach. Our young people want to share their gifts, and we should not stand in the way. The story of my own involvement in music ministry begins with the opportunity, as a sixteen-year-old, of being invited to be a leader and full-fledged minister in my parish. These experiences formed me into a life vocation as a liturgical musician and leader. Many of us in liturgical and musical leadership are here because adult mentors took the time to nurture our gifts and abilities. They believed in us. We need to do the same for others, and return the favor. Our youth are aching to be mentored, included, and invited to participate. And we adults need their involvement, for our sake and for the sake of the church.

What the church does not need, in my opinion, is more events that separate young people from our regular common gatherings as the people of God. We need adults who are willing to be mentors, people who are “irrationally” committed to young people and their success. We need to do less recruiting, for recruiting is short-sighted and short-term. Our evangelizing of young people has to be seen as a commitment to them over the long haul to nurture them in a life of faith which will be important not only at this time in their lives but for their entire future.

Note

1. See the Life Teen Training Package: Training Manual, copyright © Life Teen, Inc., 1730 West Guadalupe Road, Mesa, AZ 85202.

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Social Justice in the Third Millennium: Salary Guidelines

One of the church’s major focuses during the Jubilee Year is justice, a concept with many facets. For example, “justice” is one appropriate response to the recurring question that musicians hear: “Why do you need salary guidelines?”

There are many justice issues that still must be addressed in terms of the ministry of pastoral musicians:

• A large number of church musicians work without a contract;
• There are still church musicians who are not paid a decent living wage—some are practically donating their time and talent—and in many cases, members of their communities expect or presume such donations;
• Many church musicians must work multiple jobs to “make ends meet”;
• The talents and skills of a church musician are difficult for many members of the clergy and many lay people to understand, assess, and assign an adequate dollar value to.

Two Documents

The DMMD members’ Resolution on Just Compensation of July 12, 1991, reports a survey conducted by the DMMD Professional Concerns Committee in 1990 that found pastoral musicians’ salaries in the U.S. were well below those of other lay and religious church employees. Almost ten years later we continue to address this same and very serious problem.

Now, in response to this continuing unjust situation, the Director of Music Ministries Division of the National Association of Pastoral Musicians has drafted a new document: The Director of Music Ministries in the Parish: Work and Remuneration, which will provide those in need with a practical, straightforward tool to use when they are considering a new position or renegotiating their present one. This document lists the pastoral, liturgical, musical, and organizational skills necessary for the typical full-time pastoral musician, and it discusses the importance and value of music in the life and liturgy of a parish.

The Work and Remuneration draft document also provides a basic job description for the director of music ministries which outlines possible job responsibilities and other aspects of the work. As a tool for determining an appropriate and just salary for a director of music ministries, the DMMD draft endorses the American Guild of Organists salary guidelines, which are provided in the statement with an explanation of the salary table. There is also an example of a sample contract for a director of music ministries and organist.

Connected to Certification

The training of the director of music ministries is also covered in this new draft document, and that part of the text brings us to the DMMD certification program. NPM has instituted a certification program that is vital to our continued quest for acceptance, excellence, and just compensation. Because it is so difficult to assess the qualifications and skills of a music minister and assign a fair salary, as noted above, NPM has adopted the American Guild of Organists Salary Guide. But in order to adopt and institute these new salaries with any success, they must be linked somehow to the certification process—a connection of extreme importance. By raising the educational and musical quality of our musicians and directors through the certification process, we will justify the minimum salary expectations and increases. With the adoption of the certification program, not only will the quality of our music ministries be raised, but we will know that all certified directors will have met the high standards that we, as an organization, agree should be required of all professional pastoral musicians. As more directors are certified, this standard will become the norm across the country.

If we are going to increase our salaries, we must have a documented plan that substantiates our requests. This document will go a great distance in helping us to do that. When the salary guidelines come up for a vote, make sure that you vote “yes” and then use them!

On the Verge

As we continue our journey into the third millennium, let us also continue to strive for the economic justice we have been seeking for so many years. We are on the verge of realizing our goals; together, we will achieve them in God’s name. “The one who plants and the one who waters have a common purpose, and each will receive wages according to the labor of each. For we are God’s servants, working together; you are God’s field, God’s building” (1 Corinthians 3:8-9).

To get more information on the Statement on Just Compensation, the draft text of Work and Remuneration, and the certification process, please check the DMMD website at www.npm.org. (Note: The DMMD site at the NPM web page is password protected; its contents are only for members of the DMMD.)
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NPM Chapters

Last fall, NPM sent survey forms to the directors of its seventy local Chapters. Forty-three percent of those responding (thirty Chapters) provided useful information. This report summarizes those responses.1

More than half of the Chapters responding (seventeen) have come into existence since 1990; twelve were formed in the 1980s. Five Chapters reported that they had not been in continuous existence since their founding, either because interest dropped and meetings were suspended or there was no local leadership to continue the meetings.

Membership and Leadership

Most Chapters (65%) have fewer than fifty active members, but four Chapters have an active membership of fifty-one to one hundred people, and six have more than one hundred active members. About half of the responding Chapters report that their membership consists largely of directors of music and leaders of choirs or ensembles. Nine Chapters say that their members are, for the most part, choir members or people in ensembles or other groups; three Chapters say that they are equally divided between directors or leaders and choir or ensemble members.

The majority of Chapters admit that they have tapped less than thirty percent of their prospective membership pool, while three Chapters, all in existence since the 1980s, report that they have tapped sixty percent of the prospective pool of members. In most Chapters, the membership is largely continuing rather than rotating (that is, older members do not rotate out as newer members come in). Chapters that are just forming and building their membership, of course, report a large percentage of new members.

Several groups mentioned strategies that they use to attract new members: a membership drive associated with a major performance, popular speaker, or banquet; offering a reduced member's rate for program fees. While recruiting new members is a continuing need, two-thirds of the responding Chapters report that their financial condition is at least okay, possibly good. Five Chapters called their finances excellent; two are barely making it.

Leadership in two-thirds of the reporting Chapters is exercised by one to five people. The remaining Chapters have between six and ten people in leadership positions. Leadership is attracted to local Chapters primarily by the enthusiasm and success of the group, respondents said, while new members are attracted by word-of-mouth reports and one-to-one contacts from friendly, welcoming people. (Excellent and stimulating programs run a close second for attracting new members.)

Meetings

There is no standard meeting schedule for local NPM Chapters. More than half of the reports indicate that the Chapters meet three to six times each year. Three Chapters hold fewer than three meetings annually, but eight others meet seven to nine times a year. Attendance at these meetings is determined, to some extent, by the size of the Chapter. Nearly half of the Chapters (45%) reported an average attendance of less than twenty-one people. About another third reported average attendance of twenty-one to forty people, while three Chapters normally have more than forty people at their meetings. A number of Chapters indicated that attendance varies depending on the topic being addressed.

The reasons reported most often for members attending Chapter meetings were fellowship, networking, education/learning, and opportunities for general sharing.

The typical meeting lasts between one-and-one-half and two hours. Virtually every meeting includes a mixed agenda of social and business elements. The most popular activities are guest speakers, showcases, and sessions on liturgical practice or technique. Members are attracted to performances, banquets, con-

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ferences, festivals, and preparations for these events. Particular speakers or topics mentioned as attractive include bishops as speakers, funeral liturgies, liturgies with children, vocal and choral technique, and blessings of musicians associated with St. Cecilia’s Day.

The most common sources for agenda items are board meetings, member surveys, and officers’ meetings. Several respondents noted that they aim to have agenda items reflect diocesan goals and needs as well as members’ needs.

One-third of the local Chapters mentioned newsletters or bulletins as good tools for communicating with members, though mail and telephone contacts were mentioned just as frequently. Several noted that diocesan mailings, newspapers, or e-mail helped with communications.

Relationships with the Diocese and Other Organizations

Survey participants were asked to suggest the quality of their relationships with a variety of other organizations engaged in similar ministries and with the NPM National Office. Nearly two-thirds of the respondents described their relationship with the local diocesan liturgy or worship office as excellent or good; six Chapters described it as fair or poor; and only one Chapter said that there was no relationship with the diocesan office. More than half of the Chapters noted that there was no music office in their diocese. Of those with such a diocesan office, eight reported that their relationship is excellent or good, four said that the relationship was fair or poor, and one said there was no relationship. Eight Chapters reported that their relationship to the diocesan liturgy or worship director had improved in recent years.

The director of music at a diocesan cathedral can have a major impact on music in the diocese by providing a standard for musical worship at diocesan-wide liturgies. Forty per cent of the respondents said that their Chapter has an excellent or good relationship with the cathedral music director; twenty-six per cent said that this relationship was fair or poor. Two Chapters reported no relationship with the cathedral music director, and seven Chapters said that their diocese does not have such a position. Six Chapters observed that their relationship to the cathedral music director has improved since 1990.

Ten NPM Chapters have an excellent or good relationship with the local AGO Chapter; four have fair or poor contacts; nine have no contact at all with the local AGO; and five NPM Chapters exist in areas where there is no local AGO Chapter.

Relationships between the NPM National Office and the local Chapters is good: Twenty-five of twenty-nine Chapters call their relationship with the National Office excellent or good, but four Chapters admit to fair or poor relations. More than one-third of the respondents acknowledge that they have contact with other local NPM Chapters. Less than one-third report that such contacts are excellent or good.

<table>
<thead>
<tr>
<th>Supportive Programs</th>
<th>Average Ranking</th>
<th>Number of “1” (Highest) Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pastoral Music magazine</td>
<td>1.55</td>
<td>16</td>
</tr>
<tr>
<td>Results of this survey</td>
<td>1.57</td>
<td>15</td>
</tr>
<tr>
<td>Mailings from National Office</td>
<td>2.00</td>
<td>10</td>
</tr>
<tr>
<td>Means to network with others</td>
<td>2.07</td>
<td>8</td>
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<tr>
<td>NPM Chapter Manual</td>
<td>2.34</td>
<td>9</td>
</tr>
<tr>
<td>National Convention opportunities</td>
<td>2.42</td>
<td>10</td>
</tr>
</tbody>
</table>
Challenges and Support

Eight potential challenges to the existence or continuance of an NPM Chapter were listed on the survey form, and participants were asked to rank them in order of importance. Of the eight items listed, these four were ranked as major challenges: geographic distance, motivating people to action, attracting leadership, and attracting new members.

Six items were listed on the survey as supportive items or programs provided by the NPM National Office, and participants were asked to rank them in order of utility or potential usefulness. Those given a 1 were considered significant supports, those given a 4 were thought to be of no help to the local Chapter. The chart on the previous page shows the six items arranged from highest ranking (1, significant) to lowest; the number of respondents who gave the item a 1 is indicated in the third column. Notice that all six items ranked higher than a 3 (of little help).

An open-ended question about additional supports that might be offered by the National Office to local Chapters elicited these suggestions:

- Help defray the cost for Chapter directors to go to national or regional meetings.
- Give rebates from dues for summer school attendance.
- Simplify the requests for annual membership updates. Currently, you ask us, we ask you, you tell us, and then we correct and tell you. Send our list when you make the initial request.
- Offer more leadership workshops for all members and mandate them for Chapter directors and other officers.
- Share with us topics, approaches, dynamic speakers, success stories, and new music (demonstrations).
- Provide a Chapter web site and a Chapter directors' chat room; provide meetings for Chapter directors.

Follow-Up

The Chapter Council met in Washington, DC, February 8-9 to review the survey results and take some initial steps related to those results. The first action was to compile an e-mail list of Chapter directors so that the Council could communicate directly and rapidly with local Chapters and to use that list to report on the meeting. The Council has also rewritten the How to Form an NPM Chapter booklet, and the revised version of that text should be available in time for the Regional Conventions. The members of the Council have also submitted a set of bylaws to the NPM Council for approval, and they are working on a new edition of the Chapter Manual.

Chapter directors are encouraged to participate in the Region I Convention in Parsippany, NJ, so they can take part in the directors' meeting planned for that Convention (Thursday, July 20, Breakouts D-11 and E-11—lunch to be provided between sessions).

Note

1. Some answers do not total thirty responses (100% of the usable surveys), because some respondents did not reply to every question. This article is based on the "Executive Summary Report of the NPM Local Chapters Survey, February 2000," prepared for the NPM Council of Chapters leadership.
ALBERTA

EDMONTON
July 3-14; July 17-28

Short course: Developing a Parish Music Repertoire. Includes music for children and youth, acclamations, hymns, and psalms for Sunday eucharist and morning and evening prayer. Instructors: Sister Donna Kelly, CND, others. Session #1 (July 3-14). Session #2 (July 17-28). Contact: Newman Theological College, 15611 St. Albert Trail, Edmonton, Alberta T8V 1H3 CANADA. Phone: (780) 447-2993 or (800) 386-7231; e-mail: registrar@newman.edu.

ARIZONA

TUCSON
August 2-5

Association of Lutheran Church Musicians Region Four Conference. Theme: Empowered to Join the Song. Place: University of Arizona. Choral camp; pre-conference workshop on empowering children for worship. Contact: Kim Cramer, Registrar, (480) 963-8862, e-mail: skcramer@ionet.net; or Carole Arenson, Chair, (480) 838-0477; e-mail: carolea@goodnet.com.

CONNECTICUT

STORRS
July 30-August 6, August 6-13

Amherst Early Music Festival. Place: University of Connecticut at Storrs. Recorder faculty from the U.S.A. and abroad, concert series. Contact: Valerie Horst, Director, Amherst Early Music, 65 West 95th Street #1A, New York, NY 10025-6796. Phone: (212) 222-3351; fax: (212) 222-1898; e-mail: amherst@compuserve.com; web: www.best.com/~aem.

GEORGIA

ATLANTA
June 18-21

Association of Lutheran Church Musicians Region Two Conference. Pastoral Music • June-July 2000

Theme: Publish Glad Tidings. Place: Emory University. Keynote presenters: Bishop April Uiring Larson and Dr. Don E. Saliers. Contact: Laurel Benson Brown, Registrar, 5755 Walnut Wood Lane, Burke, VA 22015. Phone: (703) 503-9523 or 273-4094; e-mail: laurelbbva.free.net or berkeyx@aol.com.

ILLINOIS

CHICAGO
July 10-13


CHICAGO
August 17-20


INDIANA

NOTRE DAME
June 19-22

Pastoral Liturgy Conference sponsored by Notre Dame Center for Pastoral Liturgy. Theme: Eucharist without

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RENSSELAER
June 21-24; 24-27
Two short institutes in interpretation and chironomy (conducting) of Gregorian Chant. Session A (June 21-24) for first-time participants; Session B (June 24-28), a continuation of Session A, also open to returning participants from previous Institutes. Presented by Rev. Lawrence Heiman, C.P.P.S. Contact: Gregorian Chant Institute, Saint Joseph's College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272; e-mail: lheiman@saintjoe.edu.

RENSSELAER
June 28-July 28
Summer Session 2000 of the Rensselaer Program of Church Music and Liturgy (Saint Joseph's College), designed especially for non-traditional students. Extensive courses in church music and liturgy in a pastorally oriented context. Faculty includes Rev. James Challinor, Lawrence Heiman, C.P.P.S., Marilyn Schauble, CSs, Ralph Verdi, C.P.P.S., Charlotte Zalot, CSs, others. Contact Rev. James Challinor, Saint Joseph's College, PO Box 984, Rensselaer, IN 47978. Phone: (219) 866-6352; e-mail: jamesc@saintjoe.edu; web: www.saintjoe.edu/~dept51/.

IOWA
WAVERLY
July 16-19
Association of Lutheran Church Musicians Region Three Conference. Theme: Our Songs in the Journey... Our Voice in Worship. Place: Wartburg College. Contact: Diane Beane, Registrar, Region III ALCM, 509 5th Street, NW, Waverly, IA 50677. Phone: (319) 382-2793; e-mail: beande@iol.com.

MASSACHUSETTS
NEWTON CENTRE
July 10-14, 17-21
Theology and Arts Summer Institute, Andover Newton Theological School. Course selections vary for each week-long session. Institute staff includes Robin Jensen, Bill Patten, Ellen Oak, Rod Pattenden, and Erling Hope.

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Contact: Bill Patten, Administrator, ANTS, 210 Herrick Road, Newton Centre, MA 02459. Phone: (617) 964-0911; e-mail: theoart@gateway.net.

MINNESOTA
COLLEGEVILLE
June 10-22
St. John's Abbey and University presents The National Catholic Youth Choir. Focus: Spreading the Catholic Faith through Great Music. Contact: National Catholic Youth Choir, SOT, St. John's University, Collegeville, MN 56321. Phone: (320) 363-2062; e-mail: nplombor@csbsju.edu; web: www.users.csbsju.edu/~awruff/imc.htm.

COLLEGEVILLE
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ST. PAUL
July 25-30

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WEST END
June 25-July 8
International Institute for Clergy Formation (13th Annual Summer Institute for Priests), five one-week, multi-track sessions featuring numerous noteworthy presenters. Place: San Alfonso Retreat Centre, West End, NJ. Contact: Msgr. Andrew Cusack, Selon Hall University, International Institute for Clergy Formation, 400 S. Orange Avenue, South Orange, NJ 07079. Phone: (973) 761-9739; e-mail: niicf@shu.edu; web: www.shu.edu/origrans/nifc.

NEW YORK
HUNTINGTON
June 25-29
Harp in Sacred Liturgy Conference. Theme: Renewing the Ancient Art in the New Millennium. Place: Seminary of the Immaculate Conception. Keynote: J. Michael Juncas. Presenters include harpist Ray Pool, Jan Jennings, Emily Mitchell, Karen Straus, and Carl Swanson; liturgist John Baldwin, sj; and composer and percussionist Peter Wharton. Contact: Jim MacDougall, Conference Coordinator, Harp in Sacred Liturgy Conference, 185 Cliff Road West, Wading River, NY 11792. Phone: (631) 929-0726; e-mail: harpliturgy@hotmail.com; web: homepages.msn.com/Spirit9/CJMAC/index.html.

O H I O
OBERLIN
August 1-4
Association of Lutheran Church Musicians Region One Conference, co-sponsored by Oberlin Conservatory. Place: Oberlin College. Theme: Soli Deo Gloria! Guest presenters include Frederick Niedner, Jr., Walter R. Bouman, Lorraine Brugh, David Boe, Haskell Thomson, Katherine Plank and the Oberlin Choristers, and Mary Lou Fallis. Contact: ALCM Region 1, Joanna Pretz-Anders, 19419 Royallton Road, Strongsville, OH 44136. Phone: (440) 238-7890.

O N T A R I O
OTTAWA
July 10-21
Sisters’ Institutes in Pastoral Liturgy/Religious Education. Featured presenters: Barry Glendenning, Barbara Paleczny, Heather Reid, others. Contact: St. Paul University, 223 Main Street, Ottawa, Ontario, Canada K1S 104. Phone: (613) 236-1393, ext. 2247. Fax: (613) 751-4016. E-mail: fquesnel@ustpaul.uottawa.ca

T E X A S
TYLER
August 12
Fourth Annual Ministries Conference hosted by the Diocese of Tyler at Tyler Junior College. Focus: Open Wide the Doors to Christ...Evangelize, Reconcile, Celebrate. Wide variety of opportunities in doctrinal content and ministerial methods. Contact: Linda Porter, DRE, 1015 ESE Loop 323, Tyler, TX 75701-9663. Phone: (903) 534-1077. Fax: (903) 534-1370.

V I R G I N I A
NORFOLK
July 10-15

I T A L Y
ROME
August 15-20
World Youth Day 2000: International Catholic Gathering for Youth and Young Adults. Jubilee pilgrimage in Rome, catechetical sessions with bishops, prayer opportunities, closing Mass with Pope John Paul II. Contact: NCCBUSCC, 3211 Fourth Street, NE, Washington, DC 20017-1194. Phone: (202) 541-3042; fax: (202) 541-3176; e-mail: WYD@nccbuscc.org; web: www.nccbuscc.org/laity/youth.

G E R M A N Y
FRIEDRICHSHAFEN
August 22-September 3
International Organ Academy Lake of Constance, sponsored by the Catholic Church of Friedrichshafen. Special focus this year on some of Bach’s organ pieces in the context of contemporary and later composers. Master classes in German, English, and French. Contact: Thiem Jannsen, Musikreferat, Marlenstrasse 18, D-88045 Friedrichshafen, Germany. Phone and fax: 00 49 74 41/2 45 47.

Send information for Calendar to Rev. Larry Heiman, c.p.s., Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272; fax: (219) 866-6100; e-mail: lheiman@saintjoe.edu.

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Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook). The cost is $15 to members, $25 to non-members for the first fifty words. The cost is doubled for 51-100 words (limit: 100 words). We encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs. Ads will be published in the next available issue, and they will be posted on the NPM webpage—www.npm.org—monthly.

The Membership Department provides this service at the National Office. The Hotline phone number is (202) 723-5800; fax is (202) 723-2262. Ask for the Membership Director; if the director is unavailable, leave your name and phone number, and we will return your call. Email your ad to npmmem@npm.org or mail it (include payment, please) to: Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20011-1452.

Position Available

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Director of Music/Organist. Cathedral of St. Paul, PO Box 10040, Birmingham, AL 35202-0044. Fax: (205) 251-1284. Downtown cathedral parish of 500 households seeks individual with a master's degree in organ or equivalent desiring a full-time position as organist/pianist (55-rank Möller pipe organ) and director of our thirty-member adult choir. Must be knowledgeable in all types of church music with a balanced repertoire (classical to contemporary). Prefer practicing Catholic well-grounded in the development of Catholic Church music and liturgical rubrics. Responsible for playing organ/piano at all weekend liturgies, holy days, and cathedral and diocesan celebrations; plan and develop orders of worship, etc., for cathedral liturgies; direct the choir (rehearsals once a week, Sept.-June); consult in music as well as play for funerals and weddings, if available. Competitive salary with benefits commensurate with training and experience; additional income potential from weddings, funerals. Job description available on request. Forward résumé to Ms Rosanne Tombrello at above address. HLP-5426.

CALIFORNIA

Director of Music Ministry. Catholic Community at UCSD, 8720 Cliffridge Avenue, La Jolla, CA 92037. Phone: (858) 455-6862; fax: (858) 452-1957; e-mail: cassinop@usa.net. Enthusiastic, accomplished music minister needed for part-time employment for a Catholic campus ministry. Vocal and piano skills required. Background in Catholic liturgy and liturgical music required. Salary negotiable. Please send résumé and three letters of reference to Mr. Cassian Lewinski at the address above ASAP. Position available 7/1/00 or earlier. HLP-5399.

Director of Office of Worship. The Archdiocese of Los Angeles, 3424 Wilshire Boulevard, Los Angeles, CA 90010. Email: SLDooley@la-archdiocese.org. Advise the archbishop, formulate goals and action plans, serve as liturgical consultant in archdiocese, create and oversee liturgical formation and renewal programs, coordinate archdiocesan liturgical celebrations. Requirements: love of liturgy, pastoral leadership style, practicing Catholic, graduate degree in liturgy (or equivalent), significant parish and diocesan experience in liturgy, organizational and collaborative leadership ability, excellent communication skills, experience with multicultural celebrations, preferred bilingual (English/Spanish). For information and instructions please contact the Search Committee c/o Sandra Dooley at the address above. HLP-5586.

Director of Music Ministry. St. Bartholomew Catholic Church, 600 Co-
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Director of Music Ministries. San Antonio Church, Santa Ana Canyon Road, Anaheim, CA 92807. Phone: (714) 974-1416; fax: (714) 974-9630. Part-time position beginning September 1, 2000. Candidate should have a degree in music with demonstrable ability in liturgical leadership. Responsibilities include coordination of music for all liturgical celebrations (five liturgies per weekend), directing adult choir, training cantors, and coordination of all other parish liturgical musicians. Send résumé and references to Rev. Seamus A. Glynn at above address. HLP-5422.

Director of Music Ministries. St. Peter Catholic Church, 55 N. Jefferson Street, PO Box 827, Monument, CO 80132. Phone: (303) 481-3511; fax: (303) 481-9606. Growing parish of 1,000+ families. Requires BA in music, strong keyboard skills, and lived knowledge of Catholic worship. Responsible for choral conducting (ages 8-adult), cantor training, and keyboard accompaniment. Must be versed in varied musical styles, willing to motivate musicians at all levels of proficiency. Good communication, administrative, and team building skills required. Benefits/salary commensurate with experience. Send /fax résumé, cover letter, references, salary requirements to address above. HLP-5411.

Part-time Assistant Music Director. St. Peter Catholic Church, 55 N. Jefferson Street, PO Box 827, Monument, CO 80132. Phone: (303) 481-3511; fax: (303) 481-9606. Growing parish of 1,000+ families. Requires BA in music, strong keyboard skills to work collaboratively with music director. Responsible for Saturday Mass, weekly rehearsals, and children’s choir. Good communication, administrative, and team-building skills required. Salary commensurate with experience. Send /fax résumé, cover letter, references to address above. HLP-5412.

Mountain Music Ministry. Holy Name Parish, PO Box 774198, Steamboat Springs, CO 80477-4198. Phone: (970) 879-0671; fax: (970) 879-7406; e-mail: holyname@CMN.net. Parish in SkiTown USA seeks energetic, talented, faithful Catholic for music ministry with strong skills in music (keyboard and guitar), voice, choral direction, and liturgy planning. Responsibilities include collaboration with pastoral staff, fostering congregational participation, liturgy planning, teaching at parish preschool, music for faith formation programs, training cantors, developing choirs. Salary and benefits commensurate with abilities and experience. Position available 7/1/2000. Send résumé and three references to Search Committee c/o Father George Schroeder at above address. HLP-5427.

Music Director and Organist. St. Isaac Jogues Church, 1 Community Street, East Hartford, CT 06108. Phone: (860) 528-6749. Part-time position in 1,000-family parish. Position requires skills to train and direct cantors and adult choir and proficiency with new three-manual Allen Organ with MIDI. Three weekend liturgies. Salary follows AGO guidelines. Send résumé/references to Music Director Search Committee at the address above. HLP-5396.

Director of Music/Organist. St. Mary Catholic Church, 110 N. Mary Avenue, SW, Ft. Walton Beach, FL 32548. Phone: (850) 243-2547. Beginning July 1, 2000. Responsibilities include liturgical planning/accompanying, cantor training, directing “traditional” choir, supporting other choirs. Preferred music degree. Contact Rev. Michael A. Cherup, Pastor, at the above address. HLP-5410.

Director of Music. Nativity Catholic Church, 705 E. Brandon Boulevard, Brandon, FL 33511. Fax: (813) 655-7948. Bedroom community of Tampa, Florida. A large multicultural parish with approximately 4,500 families and parochial school with 800 children. Includes cho- rale choir (100 voices), children’s choir (50 voices), vibrant Life Teen program and ensemble, and Spanish choir. A master’s degree in organ preferred, knowledgeable in all types of church music, classical to contemporary, well-grounded in the development of Catholic church music and liturgical rubrics. Bilingual in English and Spanish a plus. Excellent benefits package and salary commensurate with experience and education. Send résumé to Music Search Committee at above address. HLP-5391.

Director of Music Ministry. Co-Cathedral of St. Thomas More, 832 W. Tennessee Street, Tallahassee, FL 32316-2395. Phone: (850) 222-9630; fax: (850) 222-6430; e-mail: co-cathedral1@uno.com. Full-time position in a unique parish that serves the parish, college students at FSU, and the bishop. Strong vocal, accompaniment (to include organ), and directing skills required. Thorouh knowledge of Catholic liturgy required. Must encourage diverse styles of worship. Responsibilities include coordinating the music ministry at all Masses, funerals, and weddings; developing cantors and choirs; fostering community among choir members; and working with liturgy team. Send résumé to Search Committee at above address. HLP-5425.

Director of Music/Liturgy. Maternity B.V.M. Parish, 308 E. Marsile, Bourn-
bonnais, IL 60914. Phone (815) 933-8285; fax: (815) 933-8289. Post-Vatican II parish of 1,300 families sixty miles south of Chicago looking for full-time person with strong interest and skills in liturgical and musical development and direction. This person will be an active member of the pastoral team of the parish; be responsible for the development of parish participation in liturgical music, the adult and children's choirs; and provide liturgical leadership as a member of the pastoral staff. Organ and keyboard skills essential as well as a strong choral leadership background. Send résumé, including references, to the Search Committee for the Director of Music/Liturgy at the address above. HLP-5404.

Music Director. St. Michael Church, 315 West Illinois Street, Wheaton, IL 60187. Fax: (630) 665-6820. A full-time position in a large parish in Chicago's western suburbs. Responsibilities include direction of traditional and contemporary adult, teen, children's and bell choirs. Additional duties include training cantors and serving as organist for weddings and funerals. Must have excellent musical credentials, a working knowledge of the liturgy of the Catholic Church, as well as collaborative skills with staff and committees. Salary, commensurate with experience and education, includes full benefits. Send résumé to Pat Komar, Parish Administrator, at address above. HLP-5392.

IOWA

Music/Liturgy Coordinator. Queen of Apostles Church, 33044th Avenue, Council Bluffs, IA 51501. A parish of 900+ families, just across the river from Omaha, NE, is seeking an enthusiastic coordinator for the liturgical life of our growing parish with definite competence in keyboard and vocal skills. Salary commensurate with education and experience, including benefits. Send résumé to Father Tom Crowley at above address or via e-mail: FrCrowley@aol.com. HLP-5419.

MARYLAND

Director of Liturgy/Music. St. Mary of the Mills Church, 114 St. Mary's Place, Laurel, MD 20707-4026. Large parish of 3,000 families centrally located between Washington, DC, and Baltimore, MD, seeks a full-time professional with a strong background in liturgy planning, choral direction, voice, piano, organ, and other instruments. Must be a person comfortable with traditional and contemporary music. Responsibilities include working with pastoral staff and existing liturgy and music personnel. A practicing Catholic with a love of liturgy is preferred. Salary and benefits are negotiable. Send résumé and three references to the Music Search Committee at the address above. HLP-5397.

MASSACHUSETTS

Director of Music Ministry. Church of St. Theresa, 63 Winter Street, North Reading, MA 01864. Phone: (978) 664-3412. Contact Rev. Thomas M. Gillespie. HLP-5407.

MICHIGAN

Director of Music Ministry. Holy Family Parish, 9669 Kraft Avenue SE, Caledonia, MI 49316. Phone: (616) 891-9259. Full-time position for a growing

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suburban parish of 1,100 families. Variety of liturgical/musical experiences. Responsible for total parish music program including five choirs and occasional orchestra; planning music for all liturgies. Qualifications: desire and ability to foster the spiritual growth of the community, proficient vocal and directing skills, a thorough knowledge of liturgical music and Catholic liturgy. Schimmel grand and two-manual organ. Position available ASAP. Applications will be accepted until 15 May 2000 at the address above. HLP-5409.

**Organist/Director of Music and Liturgical Ministries.** St. Joseph Catholic Church, 211 Church Street, St. Joseph, Michigan 49085-1128. Phone: (616) 983-1575; fax (616) 983-1576; e-mail: sjcathch @remc11.k12.mi.us. Full-time position for 2,100-family parish with two locations in southwest Michigan, Diocese of Kalamazoo. Requirements include excellent music, keyboard (organ, piano), vocal, cantor skills; knowledge of Catholic liturgy and liturgical documents; wellversed in traditional/contemporary music. Responsible for total parish music program, including adult, children, teen choirs; planning all music; training and directing cantors; accompanying three to four weekend liturgies. Holy days, funerals, weddings, communal penance services. Prepare liturgical rites; assist with recruiting, training, scheduling of all liturgical ministers. Must work collaboratively with staff, worship committee, other musicians. Salary/benefits commensurate with experience. Training. Send résumé, references to Search Committee at above address. HLP-5406.

**Liturgical Musician.** Grand Rapids Dominicans, 2025 E. Fulton, Grand Rapids, MI 49503. Phone: (616) 459-2910; 1 (800) 253-7343; fax: (616) 454-6105. Vibrant Sunday assembly and Dominican community of women religious with a long history of outstanding liturgy and music seeks a full-time professional with collaborative skills to foster assembly participation and develop existing liturgical ministries. Requirements include a background in traditional/contemporary liturgical music, strong keyboard skills, vocal and handbell directing skills, and a background in Catholic liturgy and ritual. Competitive salary and benefits. Position starts in August. Send résumé by June 15th to Linda Reilly at the address above. HLP-5401.

**Organist/Director of Music.** St. Paul Church, 111 N. Howell Street, Owosso, MI 48867. Phone: (517) 722-4277. Fulltime position for urban, active parish of 1,200 families with school. Responsible for total parish music ministry including four weekend Masses, choirs, funerals, and weddings; and some work with the school. Excellent keyboard, choral, and people skills important. Salary in the $35,000 range plus full benefits. Begins July 1, 2000. Send résumé to Fr. Robert Kolenki at the above address. HLP-5384.

**MINNESOTA**

**Director of Music and Liturgy.** Sts. Peter and Paul Catholic Church, 105 N. 5th Street, Mankato, MN 56001. Full-time position for 1,400-household Jesuit parish. Requires knowledge of Catholic liturgy and excellent organ, piano, and conducting skills. Responsibilities include directing choirs, organist/pianist for three-four weekend liturgies, and organization of liturgy. 59-rank Hendrickson tracker organ, 5 octaves of Schulmerich handbells, and RitualSong in the pews. Full benefits; salary negotiable. Position is open. Send résumé to Music Selection Committee at the above address or e-mail: sspp@mnic.net. HLP-5413.

**Director of Liturgy and Music.** Immaculate Conception, 4 SW 2nd Avenue, Faribault, MN 55021. Progressive parish of 1,300 families located forty-five miles south of Minneapolis seeks a faith-filled, highly talented, organized, creative individual and skilled musician to direct music full-time. Responsibilities include training and directing adult, Spirit Wind, resurrection, and children’s choirs, brass ensemble, and cantors; ensuring appropriate music for all parish liturgies/sacraments. Qualifications: desire and ability to foster community’s spiritual growth; effective communication and people skills; proficient pipe organ, piano, synthesizer, and vocal skills; thorough knowledge of liturgical music and Catholic liturgy; music degree preferred. Competitive salary commensurate with qualifications and experience; full benefits. Send résumé to Mary Golden, Search Committee, at address above. HLP-5403.

**Minister of Music.** Christ the King Lutheran Church, 1900 Seventh Street, NW, New Brighton, MN 55112. Phone: (651) 633-4574; e-mail: dawn@ctknb.org. Full-time position in 2,500+ parish. Duties include administrative/directorial leadership in carrying out varied music program. Experience leading traditional Lutheran worship and contemporary worship bands desired; keyboard skills also desirable. Other qualifications include bachelor’s degree in music, strong choral conducting, communication and organizational skills. Responsible for conducting and/or overseeing adult and children’s choirs, adult and youth bell
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choirs, leading contemporary worship services, supervising music staff. Competitive salary, benefits. Send résumé to above address. HLP-5385.

Director of Faith Formation. The Diocese of Winona, Minnesota, is seeking a full-time director of faith formation. The position requires a master’s degree in religious studies, pastoral ministry, or other related fields, with experience in parish and/or diocesan ministry. Travel required. Job description available on request. Send letter of application, résumé, and references ASAP to Rev. Michael J. Hoeppner, PO Box 588, Winona, MN 55967. HLP-5424.

MISSISSIPPI

Minister of Music. Immaculate Heart of Mary, PO Box 313, Greenwood, MS 38930. Phone: (662) 453-3980. Full-time position. Applicants should hold a music degree and/or have related experience with Catholic liturgical music planning. Plan and provide music for weekend masses, holy days, Thanksgiving Day, Christmas schedule, Ash Wednesday, Easter and all Holy Week services; interdenominational Lenten luncheons; Community Thanksgiving Service; and a monthly children’s Mass. Funerals with extra compensation. Develop children’s choir for 6:00 PM and 10:00 AM Masses; train song leaders/cantors; implement use of taped music and synthesizers; develop children’s choir. Salary competitive, commensurate with position. Send résumé, references to Rev. Thomas Delaney at address above. HLP-5407.

MISSOURI

Pastoral Musician. St. Francis Xavier Parish, 2618 Seneca Street, St. Joseph, MO 64507. Phone: (816) 232-8449; fax: (816) 232-8440. We are seeking a musician to continue developing an already existing, well-developed music program. Play organ, direct thirty-five-voice choir that is familiar with all contemporary styles and classical repertoire. Work with small groups of young people. Work with teachers to prepare sixth through eighth grades for school liturgy. Continue to work with developing cantors, instrumentalists, and volunteer organists. Plans to expand existing Möller pipe organ. Send résumé to Fr. Tom Ozanne, CPPS, at above address. HLP-5394.

MONTANA

Liturgist/Musician. St. Jude Thaddeus Catholic Parish, PO Box 407, Havre, MT 59501. Catholic parish of 900 families in North Central Montana seeks a full-time liturgist/musician. Duties include planning and celebration of weekend liturgies; recruiting, training, and renewing lectors, special ministers of the eucharist, and servers; helping plan and celebrate school liturgies and other special celebrations; helping plan funeral and wedding liturgies; working with cantors, scholars, adult and children’s choirs, and guitar choir; and other duties pertaining to the worship life of the community. Keyboard skills a necessity. Send applications to Search Committee at the above address. Starting date: July 10, 2000. HLP-5418.

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Milltown, NJ 08850. Phone: (732) 828-0020; fax: (732) 828-0027. Part-time position. Responsible for music at worship services, directing choirs, developing children and youth choirs, and utilizing musical talents of congregation. Expected to devote an average of twenty hours per week. Contact Pastor Richard H. Weyer at address above. HLP-5388.

Director of Music Ministries. Our Lady of Good Counsel Church, 668 Ridgewood Road, Township of Washington, NJ 07675. Phone: (201) 664-6624; fax: (201) 664-0095; e-mail: OLGCWT@ntac.com. 1,500 families, five weekend Masses. Responsibilities include directing adult choir and youth choir; playing organ; passable voice; teaching congregations; performing on Sundays, holy days, First Fridays, Holy Week, first communions, confirmations, and special events (as requested). Salary: $30,000 - benefits. Stipend for funerals and weddings. HLP-5398.


Organist. Central Baptist Church, 115 E. Fifth Street, Palmyra, NJ 08065. E-mail: waltw@worldlynx.net. Familiar with Mueller pipe organ. Two Sunday services, one evening rehearsal. Send résumé to Attention: Mrs. B. Henry at address above. HLP-5387.

Organist. St. Charles Borromeo Roman Catholic Church, PO Box 2220, Cinnaminson, NJ 08077. Applicant will play at least two Masses per Sunday and should be available for funerals and weddings. Must be able to follow director and cantors and lead when needed. Must have excellent sight reading skills and some knowledge of Catholic liturgy. Experienced organist major students welcome. Salary commensurate with experience. Send résumé to Search Committee at the address above. HLP-5383.

Cantor. St. Valentine Church, 125 N. Spring Street, Bloomfield, NJ 07003. Phone: (973) 890-4910; fax: (973) 743-2041. Four weekend liturgies: Saturday 5:30; Sunday 8:00, 10:30, 12:00. Pay $160 per week. No rehearsal. “Sunday only” option also possible. Extra per-service work available. Qualifications: professional, liturgically minded singer. Contact Dr. Peter Gillis at above address. HLP-5420.

New York

Music Director. St. Clare Parish, 110 Nelson Avenue, Staten Island, NY 10308. Phone: (718) 984-7873; fax: (718) 966-6420. Parish of 7,000+ families seeks qualified person to provide appropriate music that complements and enhances the liturgical vision of the parish according to the vision of the Second Vatican Council in coordination with the director of liturgy for the parish. Must be a competent organist/choir director. Salary commensurate with experience/education. Benefits package included. Right of first refusal for 300 weddings and funerals. Interested candidate should send résumé to Msgr. Joseph P. Murphy at above address. HLP-5423.

Ohio

Music Director. St. Matthews the Apostle Parish, 807 Havens Corners Road, Gahanna, OH 43230. Full-time, July 1 start. Master’s degree in organ or equivalent experience. New Allen Renaissance organ; children’s, funeral, and forty-voice adult choirs; four liturgies per weekend. Knowledge of Catholic Liturgy, organizational and vocal/choral skills required. Résumé to Mary Ann Steinbugl at address above. HLP-5380.

Director of Liturgical Music. St. Noel Church, 35200 Chardon Road, Willoughby Hills, OH 44094. Phone: (440) 946-0887; fax: (440) 946-4331. Full-time staff position for 1,565 families in active Cleveland suburban parish committed to Vatican II vision of full, active assembly participation. Commitment to strong congregational singing. Responsible for parish liturgies, four weekend eucharists, cantors, funerals, sacramental celebra-

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OKLAHOMA

Minister of Music/Liturgy. Parish of Christ the King, 1520 S. Rockford, Tulsa, OK 74120. Candidates should be proficient in organ/piano skills and have demonstrated ability to inspire and lead spiritually. A bachelor's degree, good vocal skills, and a thorough knowledge of Catholic liturgy are required. Responsibilities include planning and coordinating music for four weekend liturgies and holy days and directing the choirs. This 1,500-family parish enjoys a Reuter three-manual, thirty-three-rank organ and a Clavinova Digital. Comprehensive benefit package and a competitive salary range in the $30s. Please send your résumé and cover letter detailing accomplishments to Search Committee at the address above. HLP-5393.

TENNESSEE

Director of Liturgical Music. St. Ann Catholic Church and School, 6529 Stage Road, Memphis, TN 38134. Phone: (901) 373-6011; fax: (901) 373-9030; e-mail: stannbart@att.net. Full-time position for 2,000+ family parish and school of 700 students. Immediate opening to start August 1 or sooner. Experience working with adults, youth, and children. Salary and benefits substantial and commensurate with education and experience. Send résumé and references to Rev. R. Bruce Cinequegrani, Pastor, at above address. HLP-5414.

TEXAS

Director of Music Ministry. St. Anthony de Padua Catholic Church, 102 Lorenz Road, San Antonio, TX 78209. Fax: (210) 824-3283. Be part of a collaborative pastoral team. Full-time position with a 1,600+ family multicultural parish. Requirements: advanced degree and experience in the area of liturgical music, commitment to further develop the expanding music ministry of the parish. Deadline preferred. Performance video/audio tape helpful. Mail or fax résumé to Search Committee at address above. HLP-5400.

Music and Youth Ministry. St. Philip the Apostle, 1773 Canterbury Lane, Lewisville, TX 75067. E-mail: SPIPhilChr@aol.com; fax: (972) 219-5429. Large, progressive, suburban parish in Fort Worth Diocese seeks energetic and enthusiastic musician to direct a contemporary music ensemble of adults and teens at one Mass per weekend and to substitute for pastoral musician at other liturgies during her absence. Will also assist youth minister with outreach to teens through our youth programs and activities. Keyboard proficiency; experience in arranging music and in directing musicians/vocalists. Bachelor in music preferred; will consider other degree plus experience. Competitive salary and benefits. YMM Search Committee at address above. HLP-5382.

VIRGINIA

Director of Praise Ministries. St. John Lutheran Church, ELCA, 4608 Brambleton Avenue SW, Roanoke, VA 24018. Phone: (540) 774-0712; e-mail: sjelc@cs.com. Growing congregation (average Sunday worship 425) seeks part-time minister of praise music. Keyboard and vocal abilities required. Information available upon request. Submit résumé to Dave Delaney at the address above. HLP-5408.

Director of Music Liturgy. Holy Family Catholic Church, 14160 Ferndale Road, Dale City, VA 22193. Phone: (703) 670-8161, ext. 237. Full-time position. 2,400-household multicultural parish seeks degreed professional with understanding of Catholic liturgy and strong organ, piano, vocal, and interpersonal skills. Responsibilities include: manage total music and liturgy program; direct adult, youth, and children's choirs as well as combined choir events; oversee contemporary, Hispanic, and Gospel choirs; work collaboratively with pastor, staff, and organist. $35,000-42,000 plus benefits. Ten-hour position available in school as second source of income. Direct questions or send résumé to Atltn: Anne Miller at above address. HLP-5402.

Miscellaneous

Wanted to Buy: Handbells. Set of Petit and Fritzen handbells. Contact Brian Poos at Sacred Heart Parish of Dearborn at (313) 278-5555, ext. 106; or at shmusic@hotmail.com. HLP-5390.

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Reviews

Instrumental Recitative

Hymnal Companion for Woodwinds, Brass, and Percussion: Pentecost. Prepared by Richard Rose. Concordia, #97-6715, $25.00. This spiral-bound collection is part of a series that takes instrumental musicians through the church year. This addition to the series includes twenty well-known hymn tunes, e.g., Slane, St. Columba, Nicaea, and Ash Grove. The arranger has written a detailed and informative explanation that includes a list of wind and brass instruments along with their transpositions and ranges and a list of percussion instruments used in the book. Each piece is arranged in score form for keyboard and any combination of woodwind, brass, and percussion instruments. They are all well written in a basic SATB style with transpositions for every conceivable wind instrument, and all arrangements are in keys conducive to assembly singing. Though it is not mentioned in the book’s introductory remarks, the parts would also work well for violin, cello, and bass. Further enhancing these arrangements is a descant part written for C and/or Bb instruments. Percussion parts, written by Peter Finnegan, are also included. This book—as well as the entire series—provides an invaluable resource for anyone who works with instrumental musicians with backgrounds and training ranging from junior high school through professional.

All Praise to Christ, Our God and King Divine. K. Lee Scott. SATB, organ, opt. congregation, opt. brass (two trumpets, two trombones), opt. timpani. Concordia, #97-6734, $14.00. Commissioned for the fiftieth anniversary of Fox Point Evangelical Lutheran Church in Milwaukee, this festive processional is appropriate for Pentecost, confirmation, or a parish feast day. A part for French horn in F is also included as a substitute for the optional trombone. Although the instrumental parts are best suited for professional players, the vocal parts, including the a cappella verse, can be sung by a parish choir.

Three Carols for Soprano, Flute, and Harp or Piano. Kevin Oldham. Kjos, #116, $10.95. The familiar texts of “Away in a Manger,” “Joy to the World,” and “Silent Night” are freshened by brand-new melodic settings. These arrangements make use of a beautiful combination of instruments, but proficient musicians are definitely needed. Perform these as preludes on Christmas Eve or during a Christmas Season concert.

AnnaBelle O’Shea

Choral

Six Marian Motets

Frank Ferko. SATB. E. C. Schirmer, $1.35 each. Compact disc recording of all six motets plus others on The Hildegard Motets, Six Marian Motets, CD 102, $15.95, ARSIS Audio.

The Six Marian Motets were composed at the request of J. Michael Thompson, when he was the director of music at St. Peter-in-the-Loop, Chicago, for the choral group now known as the Schola Cantorum of St. Peter the Apostle. Five of the motets use texts for specific Marian festivals from the liturgies of the Eastern Churches in English translation; one text is in Latin.

To approach these motets is to experience something unusual and wonderful. They are unusual in style because of their musical alphabet and the way Mr. Ferko chose to use it. This is music that is thoughtfully and carefully conceived; it will be challenging for most choirs. Ferko’s work here is wonderful because none of the older Marian characteristics abound, unlike the work of Louis Lambillotte, si, who nearly single-handedly gave us the three or four major Marian “May hymns” which are still in use today.

These works are eclectic in design, melody, and imitative structures as well as in Ferko’s favorably conceived use of linear harmonies, his polyrhythms set to enhance the texts, and his overall sense of musical generosity that allows us to consider these works as new, not novel.

A good choir will be able to handle the musical maps he has composed under the guidance of an experienced and musically alert conductor. Ferko’s (and Thompson’s) overall conception highlights the mystical aspects of Our Lady, her feasts, and the way she is esteemed by the Eastern Churches in contrast to our Western concepts and attitudes.

Do not be put off by the indication that these motets are to be “unaccompanied.” If you need organ (or piano), use it, but discreetly. In this case, “discrete” means providing enough sound to be heard by the singing group and following the musical growth as harmonic tensions mount.

If you work with limited resources, spread the use of these works over a three-year cycle, using two each year. Once you have performed all six, I feel sure that you will want to call them back for an “encore.”

1. Motet for the Immaculate Conception of the Blessed Virgin Mary, #4997. Opening with a plaintive intoning by the altos and tenors of “Today the beginning of our salvation is conceived in a barren womb,” the motet moves to a light-hearted dance set to “Adam and Eve to be freed,” which segues to a sparkling closing dance rhythm on “Rejoice, O full of grace . . .” Elegant and very special.

2. Motet for the Nativity of the Mother of God, #4998. Here is a veritable musical salutation celebrating Mary’s birth. The setting of “Behold, the chamber of the light and the scroll of the living Word has come forth from the womb” is in serendipitous back-and-forth rhythms and choral structures that favor the texts. A generous musical contest occurs between SA and TB during “The gate that opens to the Rising Sun ready for the entrance of the High Priest arrives this day.” It is followed by calmer moments on “She is the only one who introduces Christ, and Christ alone, to the world.” A truly different birthday
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3. Motet for the Annunciation, #4999. This motet begins quietly in chords for SATB laid forth plain and simple on “Today is the fountainhead of our salvation.” A quasi-fugato second section, muscular in its strength and rhythmic enterprise, segues to the closing shout: “Therefore, let us exclaim with him to the Mother of God, ‘Rejoice, O Woman full of grace, the Lord is with you!’”

4. Motet for Mary, Mother of God, #5000. Truly a motet in honor of Mary, the Birth-Giver, cast in the richly symbolic imagery of the Eastern Churches (the text is from the Kontakion of Synaxis of the Mother of God), this composition is superbly cast for Christmas. The musical forces resound with the scalar repetitions on “while the angels and shepherds sing the glory of your birthgiving” like a repeated bell peal that cannot contain itself. Do not be put off by the linearity of this work: It is a gem that deserves to be sung with reverence and vitality.

5. Motet for the Falling Asleep of the Mother of God, #5001. Not until this opus arrived in the mail had I thought in any depth of the passing of the Mother of God. This composition has changed that for me. The graceful and mournful opening, “Come, all you ends of the earth, let us praise the blessed passing of the Mother of God,” is both touching and tersely conceived. The rich open chord structure surrounding the perforation “She delivers her sinless soul into the hands of her Son” is a musical moment of prophetic luxury, thanks to the low E flats and prolonged D flats. The widely spaced chords add grandeur and momentum to this encomium.

6. O frondens virga, #5002. With a Latin text from Hildegard of Bingen (no translation), this motet offers a duet-like opening for SA and TB. The alternating irregular rhythms are easily handled if you pay attention to the word rhythm. “Even though this text is not associated with any specific festival,” the composer explains, “it could be used appropriately at any Marian feast.”

James M. Burns

Jesus Through the Centuries


When the group is finished with Meeting Jesus in the New Testament, they may want to go on to the richer fare contained in this “classic.” Pelikan, a Yale historian and theologian, has written a masterpiece of explanation about just who Jesus was and how that picture has changed through the ages. His format uses eighteen titles applied to Jesus in different periods, with a chapter on each. They include “The Rabbi,” “The Turning Point of History,” “The Cosmic Christ,” “The True Image,” “The Man Who Ruled the World,” “The Bridegroom of the Soul,” and “The Poet of the Spirit.” Each of the chapters is filled with historical and theological explanations and information which makes that title so right for Jesus, but then the

Meeting Jesus in the New Testament


I bought this book a few years ago at The Potter’s House in Washington, DC. The Potter’s House on Columbia Road is many things—an “old” holy institution (it began in the 1960s), a coffee house, a throwback to a simpler time, an art gallery, and one of the ministries of The Church of the Savior, itself a most interesting spiritual body.

The book that I found and purchased in this unique setting has two main values. The first is that its eleven opening pages give the best simple instructions I have ever seen for establishing a working discussion group. These initial instructions are enhanced by the format of each section which uses a simple but effective structure to get people thinking and discussing. The rest of the book offers something to discuss.

The theology is not deep, but at times it is profound. The language is understandable for most people, but the thought process and the images of Jesus are intended to challenge, and they do. There is something about the writing and the thoughts which say that it is written by women, always an additional benefit for those of us so used to reading theology written by men. McMakin and Nary are both spiritual directors and members of the Partners Community, obviously good authors and trained educators.

If someone—or especially a group of people—wants a book to use to start out a good six-session discussion project, one that does not require a strong established leader to direct the discussion, this book would be an excellent choice. It is a strong five on my scale of seven.

Books

In this issue, at the request of some readers, I am recommending some books for meditation by individuals and for discussion by small groups. The first two book are about Jesus; neither is totally new, yet both have something insightful to offer to us as the new century begins. The third and fourth books are about the spirituality of everyday life. I chose them because even though they are not brand new (both were published in 1995), like the first two books, each has something to tell us. My final book takes the issue of everyday life and everyday suffering one step further: It is an examination of death.

Tom Faucher

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next chapter goes in a totally different direction, and it seems so right too.

This is a deep book: It takes some work to understand all the references, and the language requires some theological background. But most people who made it through at least one college level theology course could do it. Pelikan is a very male author, and the book has that tone.

The older paperback copy I have has small print and is a little difficult to read—one of the things I most dislike in books—but the content makes up for it. I have not seen the newer edition or the illustrated version; perhaps they make up for the defects of the earlier paperback. Even that older version, however, rates a six on my scale of seven.

Shaking a Fist at God, Insights from the Book of Job


Katharine Dell did her theological studies and scripture studies at St. Hugh's College and Oriel College, Oxford, and now teaches at St. Catherine's College, Cambridge. Her book is, in part, an explanation of the Book of Job and, in part, a commentary on the nature of human suffering. There is a feeling throughout the book that Dr. Dell herself has gone through suffering. She writes in a very British style, with slight turns of phrase which are not normal to the American ear. In many ways this style is an advantage, for it keeps the reader alert.

I recommend this book as well as the next one for people who might want to have something to discuss during Advent or especially Lent. It does not make the mistake of trying to solve the problems of either Job himself or the Book of Job, but it does make the reader aware of what some of those problems are. It is a five on my scale of seven.

A Tree Full of Angels, Seeing the Holy in the Ordinary


Everyday life has a very special meaning for Macrina Wiederkehr, the Benedictine author of A Tree Full of Angels. In the introduction, she writes: "I am concerned about the many people today who are lured to extraordinary spiritual phenomena that are manifested, it seems to me, in sensational ways. Stories abound about visions and trances, weeping statues, rosaries turning gold. Celestial beings are emerging everywhere, and angels are in danger of becoming trendy." Her aim is to counter this concern: "This book is not about the sensational. It is about bringing the longing of your heart to the present moment and finding the grace that waits for you there."

I like this book. Although it is decidedly not my style of writing—sort of a long rambling essay about the normality of daily life and the ability to find God there—I share with its author the concern about the trivialization of the holy and sacred which takes place through such events as the reports of multiple visions of Mary and the consequent trips to this site and that site which mark the longing of so many modern Christians.

On the Meyers-Briggs Profile, Sister Macrina must be a high "S" or sensate person. She has an eye for the sensual details of life and a fine, competent ability to share those details with the reader. She relates many of her own experiences and shows how to draw from one's own life a path of the presence of God.

I would recommend this book as the other part of a discussion group experience based on Shaking a Fist at God. Either of them alone would not be nearly as rich an experience as both of them together. This book is also a five on my scale of seven.

They Shall Be Comforted: For Those Who Grieve and Hope


The author of this self-described "collection of reflections, readings, prayers, and rituals" is a priest-professor at Boston College and edits the homily service Good News. He speaks of his extensive pastoral experience, and part of the book comes from homilies and reflections on deaths in which he has been involved.

One of the most interesting aspects of this book is its unique structure: It opens with a long section of reflections, prob-
ably revised homilies and class notes, on subjects related to death. Then there is a section of Scripture and other readings, a long section of prayers, and finally ritual elements for use in times of death and grieving. Clearly, this collection is not intended to be a book that one picks up and reads straight through so much as a resource to be picked up and experimented with, thumbed through, with the eye catching and pausing at something worth reading and reflecting on.

The theology is good, and the style is straightforward. This work is written for a person of faith undergoing the grieving experience; it is not for the unbeliever. I am not sure exactly how I will use the book, but my guess is that I will find a way to do so. It is a five on my scale of seven.

W. Thomas Faucher

An Introduction to Gregorian Chant


Most people today who hear any of the repertoire called “Gregorian chant” will be listening to a CD. If they hear it live, they may be in a concert hall rather than in a church; if they are in a church, it may not be one designed to enhance this kind of music. Most people who hear Gregorian chant and develop an interest in it will probably not be particularly interested in it as a liturgical repertoire; they will not be learning about how to incorporate it into the rites of the Roman Catholic Church; they may, in fact, have little understanding of the structure and meaning of the liturgical rites for which Gregorian music was originally developed.

Richard Crocker takes all of these facts into account in this wonderful introduction to Gregorian chant. Though a professor of music emeritus at the University of California at Berkeley and an expert on the early medieval sequence, relying on excellent sources for the history, musical structure, and performance of chant and for the history and meaning of the Roman Rite, Dr. Crocker still manages to keep the technical apparatus in this work to a minimum. This book is for the general reader with an interest in this repertoire and its context. Most of the technical material is assigned to chapter notes and to the detailed information on the twenty-six selections that, for the most part, Dr. Crocker himself performs on the CD included with the book.

One of the striking aspects of this work is the strong and accurate emphasis that the author places on the role of the bishop in the liturgy through the seventh or eighth century and, therefore, the bishop’s role in promoting the use of this repertoire developed between about the eighth and the tenth centuries in northern Europe. Those unfamiliar with the history of Roman Catholic liturgy and its sung forms might tend to think of the structure and music of the rite as emanating from a central source and imposed with equal force throughout the church. In fact, such imposition has not been a particularly strong aspect of Roman Catholic life except for the past century or two. While most dioceses did try to imitate the way things were done at the papal court, the local bishop in past ages had god greater latitude and control over how things went in his diocese than is the case today. So throughout its period of most widespread use, from about the eighth through the fourteenth centuries, Crocker notes, “the Gregorian repertoire was sung at the direction of the bishop: but if singers or the congregation did not want to use the chant, and if the bishop took no action to have it sung, then it was not sung. This actually happened: slowly but inexorably, over the centuries between roughly 1400 and 1900, Gregorian chant stopped being heard at Mass throughout Western Europe ...” [The Gregorian melodies] were still “liturgical,” because assigned in the book, but they were no longer music that people wanted to hear.”

In very engaging prose, Crocker develops a description of the unique repertoire called “Gregorian,” distinguishing it not only from other similar repertoires that developed before and after it in Europe but also from the reciting tones and psalm tones that many people think of as part of this repertoire. He describes how tone, melody, and rhythm function in this repertoire; how the repertoire was affected by political developments in Europe (particularly the spread of the Carolingian Empire) and how it relates to polyphony; how the monastic repertoire relates to and differs from the body of Gregorian chant; how it came to be notated and how the understanding of early notation has changed over the past century and a half.

For anyone desiring a solid introduction to this major body of ritual music, especially if they do not have the background for a more technical analysis of the music, this work is highly recommended.

Gordon E. Truitt

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Twenty-Third Publications, PO Box 180, Mystic, CT 06355. (860) 536-2511.

Yale University Press, PO Box 209040, New Haven, CT 06520-9040. (203) 432-0960.
Pondering Deep Questions during Mass

What I really want to know, as a member of the choir, particularly during lengthy services like those of the Triuduum, is what to do when you've been standing there for the longest time, holding one of those newspaper-print-type missalettes, and you notice that this ink is starting to come off in your hands, and you additionally wonder, "Is this the kind of ink made from organic or inorganic compounds?" and you are really afraid to scratch that itch on your head, because these compounds can be absorbed through the skin, you know, and then you notice, on the back of the organ—because you are at the back of the choir loft looking forward and so you see the back of the organ console—over there on the left side (not the right side where there is a white board with a note reading "We will do ALL verses of the psalm" but there on the left, where the

piece of wood on the side of the console meets the piece of wood on the back of the console) that there is still a piece of scotch tape on the back of the organ: You've seen it there for uncounted weeks and have a theory (based on the color of the tape, and the amount of curl apparent in the exposed unattached piece of the tape, and the color of the small piece of once-upon-a-time white paper that is still attached to the tape [and you wonder, gee, I can't remember what that tape used to hold up, and who thought it would be okay to tape something to the organ?]) that it has been there for years, that after that much time, even if you do take the tape off, there will be some residue of the adhesive (unlike Post-it Notes which don't leave a visible residue, but there's a rumor that the people at 3M actually know that it takes years for the residue trace to appear, and they plan to cash in all their stock options before 2012, when fifteen trillion little rectangular stains will suddenly appear on just about every flat stickable surface on the planet—but that's another story) and that residue will still be on the organ, and you could try rubbing it into a little ball of gooey adhesive, but we all know that even if you can get that off there is still some other sticky stuff remaining, but since you are in a choir loft and not at home in your own kitchen or tool room, nowhere near a bottle of goo remover—which is nicely orange scented—you might as well leave the tape on the organ, which is better than leaving the adhesive exposed to collect every bit of dust that blows by in the loft, which would mix with the adhesive and probably form an acidic compound which would then dissolve the finish on the organ and only make matters worse, although it is debatable as to whether a damaged spot of finish on the back of an organ that only you and other members of the choir ever see looks worse than a piece of tape—and why hasn't anyone else noticed the piece of tape (are they all blind or are you the only thinking, present, cognitive, sentient being in the choir loft?)—but since you had already noticed this piece of tape before today, and you kept forgetting to mention it to the organist outside of the Mass, and you want to find some way to remember it so that the organist can be saddled with this burden, you ponder whether you might just take your own-filthy finger with the black ink of the missalette dripping on it with your sweat and write something on the back of your other hand as a reminder—but then what are you going to do during the Lord's Prayer, when everyone holds hands, or during the sign of peace...?
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