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In This Issue...

We explore the “voices” of sung worship, or, in other words, congregational participation through song. The two have become intertwined in the process of liturgical renewal so that “participation” to most people means “singing.” In “Full, Active Participation—Not for Liturgy Alone,” an article written more than fifteen years ago (Pastoral Music 9:3, February-March 1985), Abbot Patrick Regan, OSB, showed how the roots of the call for participation in the liturgy were really part of a larger call for participation of Catholics in society in general. The original premise at the dawn of the twentieth-century liturgical renewal was that by participating more fully in the liturgy, the lay person would in turn participate more fully in society, that is, participate more fully in the democratic and social reforms that were alive at the end of the nineteenth century.

“Participation,” therefore, was not originally tied to “singing” but rather to engaging in the process of socialization. Full, conscious, and active participation was a remedy for inactivity or for mindless attendance at the Latin liturgy, which was primarily ceremonial. Assembly singing was (and is still) a means to an end.

As you read this wonderful issue, keep in mind that our efforts to encourage our parish assemblies to a more lively singing are in fact a means to an end: a greater and fuller participation in the life of the church, both in and out of the church building.

As I read the articles in this issue, I was struck by the clarity we have reached in articulating our field of pastoral music. After twenty-five years of reflection, we are becoming more able to separate the wheat from the chaff; we are better able to say what we mean. I was also struck by the profundity of some of the statements, statements which deserve more reflection. There is a wonderful combination of practical skills and values reflected in each of these statements.

Here are my candidates for reflections for a pastoral musician’s prayer:

From Tom Porter, on a cappella singing:

“People go through four progressive stages of familiarity with music: listening, learning, singing, and praying.”

From Rev. Ron Krisman, on the clergy:

Quoting the document that became Music in Catholic Worship: “Mere observance of a pattern or rule of sung liturgy will not create a living and authentic celebration of worship in Christian congregations.”

“Needless to say, all of these efforts will produce measurable results unless the clergy become convinced of the normative nature of the sung liturgy, impart that understanding to their people, and then find the gumption to start singing!”

From Clara Dina Hinojosa, on cantors:

“The cantor is called not only to clarity of vocal tone but also to transparency in ministry . . . The cantor’s fundamental purpose is to lead prayer using the vehicle of music.”

From Oliver Douberly, on choirs:

“Our first priority is to lead the song of the assembly, so that . . . the experience of the Gospel becomes a reality for this community . . .

“One of the great strengths of a pastoral choir is that they will most always have just the right thing to sing from Sunday to Sunday, music that the whole assembly can truly make their own over the years . . .

“It is the ‘model of Jesus’ that becomes so increasingly clear as we sing our theology in the text and notes of the music for worship.”

From Marty Haugen, on instrumentalists:

“It can be difficult for those of us who make music primarily as instrumentalists to remember that it is the voice—specifically, the assembly’s voice—which is the primary force of music making within the liturgy . . . “The sound of the amplified voice often dampens rather than empowers the whole assembly’s response . . .

“The community’s song lives and in those who raise it. (Negatively, “those who are not vested in song have no part of it . . .”)”

“The church’s song that is raised is an ever-growing one”: We add to the story and we own the story by singing it.

“God’s song truly lives only when it is being raised.” People must sing their “Amen.”

From Nathan Mitchell, on silence:

“Silence is an essential symbol of our willingness to come face-to-face with the real God, showing ourselves stripped of artifice and shield, making ourselves known for who we truly are’ . . .

“Words give us power of choice. We can ‘edit’ ourselves the way we edit God’s world. Words thus edit our image; they let us choose whether we will simply accept what appears or become something different, something more.”

As you read these articles, make your own list. There is a lot to reflect on in this issue.

VCF

August-September 2000 • Pastoral Music
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Cover: Serra Retreat Center, Malibu, CA. Page 16: Christ Pantocrator, dome of St. John the Baptist Cathedral, Byzantine Archeparchy of Pittsburgh, Munhall, PA. Other photos in this issue: NPM file photos.
TO: The NPM Circle of Friends  
FROM: Rev. Virgil C. Funk  
RE: The Future of the Association

As the Association looks for a new president and CEO, I am provided with a unique opportunity to reflect on the key items which have surfaced in the past twenty-five years of NPM’s history. I am especially attracted to those ideas that I hope will always be part of the “vision” of NPM. Here are four elements vital to that vision.

Discover the richness of “pastoral” in the title Pastoral Musician. “Pastoral Musician” is a term which I coined. I drew the adjective “pastoral” from two sources: the parish and the Second Vatican Council. “Pastoral” ministers are those working at the parish (pastoral) level and influenced by the teachings of the pastoral Council. Vatican II is considered pastoral because it was called to deal with current issues, not to settle a dogmatic dispute. Pastoral means non-doctrinal, inclusive, dealing with practitioners. Pastoral music—a wider term than “worship music”—involves all phases of parish life: education, liturgy, evangelization, and social ministry. “Pastoral” has now come to mean “ministerial.” NPM needs to hold on to all of these elements in its name.

Claim your art. Elaine Rendler came up with that marvelous call to pastoral musicians. “Claim your art,” because pastoral music is a unique art form. It is different from classical music making, folk music, radio music, or sacred music performance. It is older than any of these other forms of music making. Worship music is a unique art form. Any musician who takes on pastoral musicianship will succeed best with a self-identity based on this uniqueness. The call to “claim your art” is a call to naming yourself according to the multi-level skills required by this art. To claim your art in pastoral music means to commit to the aspects of the ministry which separate it from all others, especially to congregational song. NPM’s future depends on those willing to claim their art form.

Stir up your vocation. NPM centers on five areas of expertise: music, liturgy, planning, communication, and spirituality. Each influences the others. Central to spirituality is vocation: The musician’s vocation is based on both the gift of music and the call to give that gift to the church. Pastoral musicians must stir up the awareness that both gift and call are from God. The future of NPM will center on the discovery, development, and fostering of the vocational aspect of music ministry.

Great musicians make great music. In the hands of a wonderful musician, all congregations will sing. Being a great pastoral musician includes a commitment to achieving excellence in everything we do. Central to NPM is the belief that quality musicians—people who know they are pastoral, who claim their art form, and who are filled with a sense of vocation—are the key to the future of the church’s musical life.

In celebration of the NPM Circle of Friends,

[Signature]

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 credibly 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.
Informative, Enlightening, and Educational

Thank you for the June-July issue. As usual, it is filled with informative, enlightening, and educational material which we, as pastoral musicians, can use to become more fruitful in our various ministries.

I particularly enjoyed the article entitled “Three Reflections on Music Ministry.” Having been actively involved in the music ministry at my parish since 1974, I am well aware of the lack of recognition we get for our participation in the liturgy. The time, dedication, and effort we offer are an intricate role in the liturgy as a tool for worship. In addition, there are those of us who have limited formal music education but volunteer our time and God-given talents in service to the church. As one of these volunteers, I find myself actually having two full-time jobs... one in the “world” and one in the church. However, given a choice, I would undoubtedly choose liturgical music over any other [work]. Nothing could be more fulfilling than this sometimes hectic, sometimes stressful, but always fulfilling vocation.

Thank you, again, for your excellent publication.

Medric Smith, Jr.
Plaquemine, LA

Overlooked One Aspect

The issue on Liturgy with Youth to some extent overlooked one aspect of worship with youth that exists here at St. Monica Parish and, I am sure, elsewhere. That is, the development which can occur within the context of parochial school Masses and other liturgical events.

Our pastoral musician—Dr. Marie Kremer—is a superb exponent of this approach. For the past fifteen years here she has initiated and nurtured our children’s choirs, handbell ringers, instrumentalists, and cantors from among the boys and girls in our grade school community, using basically the same repertoire we utilize at our Sunday eucharists.

As these youngsters have graduated, many have joined our Youth Choir, which alternates with our Children’s Choir in leading and supporting the singing of those who participate in our 8:30 Sunday morning Masses.

At the present time, eighteen high school students belong to the Youth Choir—singers, instrumentalists, handbell ringers, cantors. They are truly an inspiration to the people, many of them seniors, who make up the community at that rather early morning hour.

Through the years, a large number of these students have moved on to colleges and universities where they have continued to share their musical and worship talents. Several have become professional church musicians in their own right.

What is happening here is happening in many other places. While not spectacular, it offers our youth a solid opportunity to evolve as ministers and worshiping members of their parish community so that they can move out from there into whatever worship situations they find in the larger Catholic community. This approach does not garner any headlines but, in the long run, is conducive to producing adult worshipers solidly grounded in the church’s liturgy.

Msgr. Nicholas Schneider
St. Louis, MO

Music for Stewardship

I was intrigued by Todd Flowerday’s response to Msgr. Mannon’s article on Environment and Art in Catholic Worship (Readers’ Response, June-July Pastoral Music). Flowerday says that “the parish church can be cheap” and “moneynishness” is the true challenge we face.

I am the pastor of a medium-size parish in the Diocese of Greensburg. Two months of our weekly offertory are for Catholic school tuition. This leaves us ten months of weekly offertory to pay property tax, assessments to the diocese, salaries, insurance, and to make repairs.

I would like to have a pipe organ and visual art, but, because Catholics need to “grow, develop, advance, and build” their sense of stewardship, the art must wait.

Pastors need a revised lectionary which pays closer attention to readings about stewardship and we need poetry set to music about stewardship. These two areas could help to make Catholics become true disciples.

One starting point, for those among us who write lyrics, is St. Paul’s Second Letter to the Corinthians 9:6-7: “The one who sows bountifully will also reap bountifully... for God loves a cheerful giver.”

Rev. William C. McGuirk
Delmont, PA

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: npmedi@npm.org.
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Members Update

Doctor Archbishop

Archbishop Rembert G. Weakland, OSB, began work on a doctorate at New York’s Columbia University in 1953, after earning his master’s degree from the Juilliard School of Music while he was still a monk of St. Vincent Archabbey in Latrobe, PA. Several projects got in the way of completing that program: He became the archabbot of St. Vincent; the abbot primate of the Benedictine Confederation, headquartered in Rome; and the archbishop of Milwaukee, WI. After a leave from his archiepiscopal duties to complete his studies, he finally joined other doctoral honorees at Columbia’s St. Paul Chapel on May 16; the degree was conferred during commencement exercises on the following day. The focus of Archbishop Weakland’s doctoral work is Ambrosian chant. NPM congratulates Archbishop Weakland for his accomplishment and his dedication to the study of the church’s music.

Tish Is “Retiring”

Laetitia Muriel ("Tish") Blain, musician-in-residence at Boston College, is retiring from her full-time work as Director of Liturgical Music for the college chaplaincy after twenty-five years at the college. The celebration of her years of ministry unfolded in four steps.

On April 3, she was surprised by many of her students at a gala songfest under the direction of Katherine Leavey, her successor. The performance included a rendition of Bernstein’s “Sing God a Simple Song” danced by Father Bob Verbecke, sj, the college’s artist-in-residence, Tish’s original setting of the “Prayer of St. Francis” sung by several musical groups, and several other selections. Among the spoken presentations was an outstanding tribute by Father J. Donald Monan, sj, chancellor of Boston College and its former president, with whom Tish has worked for twenty-three years.

Laetitia Blain

At the college’s Honors Awards Ceremony for the School of Arts and Sciences on May 22, Tish was honored by the establishment in her name of the Music Department’s new Award for Excellence in Musical Performance. She presented the Laetitia M. Blain Award for Musical Performance to Genevieve Thiers, a student singer chosen for her distinguished career during four years at Boston College, and she has been invited to return each year to present this award.

Ms Blain was also an honored guest at the President’s Dinner for retirees on May 25.

The culmination of these retirement activities was the St. Ignatius University Choir twenty-fifth reunion which gathered singers and instrumentalists (mostly Boston College alumni) who came from all parts of the U.S. and from such countries as Canada, Ireland, and Japan to sing together on the Feast of Corpus Christi, June 25. The celebration continued with a week of meetings and reunions among singers and friends. Tish will continue to serve as a consultant to the University Choir.

Tish has been a clinician at the NPM Choir Schools and Cantor Schools for eleven years and has been an active member of NPM from its beginning; She sang and led workshops at the first NPM National Convention in Scranton, PA. She tells us: “I have loved my work in music ministry. My life has been so enriched by my students and all those who have shared in my journey as liturgical musician. I’m grateful to NPM, especially to Virgil Funk, Jim Hansen, Oliver Douberly, and Nancy Chvala. NPM has been a big part of my life and my ministry on the national level. There have been so many grace-filled moments which I remember in deep gratitude. I especially thank those who prayed over me at the National Conference in ‘91: I had just been diagnosed with breast cancer and that Healing Service was one of the most strengthening spiritual experiences of my life. Here I am—still with you…”

“I hope to continue my work with NPM, to pursue my own singing in greater depth (as long as I can still sing), and to publish my many compositions. Retiring from my full-time position enables me to choose and focus better. At the Baccalaureate Mass this year, 7,500 people in Conte Forum raised their voices in singing Haas’ setting of Psalm 116 ("The Name of God")—my solo in that composition was ‘How can I make a return for the goodness of God?’ That is my life’s litany from now on… THANK YOU! THANK YOU, GOD!”

“My e-mail will continue to be blain@bc.edu. Let me hear from you. I have more time on my hands now.”

New Liturgy of the Hours Resource

Maggie Hettinger, director of music at St. Benedict Parish in Lebanon Junction, KY, who shared with us her search for celebrations of the liturgy of the hours in parishes (see Pastoral Music 24:4 [April-May 2000] 11-15) recently announced the publication of an updated version of the “gold book” which she describes in that article. Compiled by Father Pat Creed and Maggie, it is a permanent worship aid that contains settings of morning prayer, evening prayer, and night prayer. The fifty-two-page book captures the August-September 2000 • Pastoral Music
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**Blewett Award**

Dr. Marie J. Kremer, director of music ministries at St. Monica Church in St. Louis, MO, and an NPM Board member, was recently honored by the St. Louis AGO Chapter with its Blewett Award, given each year to honor those who support sacred music and the organ. The award commemorates St. Louisian Avis Blewett (d. 1946), who made significant contributions throughout her life in support of church music and the organ.

**Marie Kremer, center, recipient of the St. Louis AGO Blewett Award.**

**Meetings & Reports**

**ICEL Bishops Meet**

At the invitation of Bishop Joseph A. Fiorenza, president of the NCCB, a meeting of the presidents of English-speaking episcopal conferences took place in Washington, DC, on April 25 to discuss the mission and purpose of the International Commission on English in the Liturgy. This meeting, in response to concerns raised by the Congregation for Divine Worship, was held in executive session, but the participants issued a joint statement acknowledging that the purpose of the meeting was, in part, to discuss the Congregation’s demand, in a letter to Bishop Taylor, chair of the ICEL Episcopal Board, from Cardinal Jorge Medina Estévez (October 26, 1999), that ICEL’s constitution be rewritten.

The bishops meeting in Washington expressed “widespread agreement” on the following points:

1. It is the competence of the Episcopal Conference, in accord with Canon Law, to prepare and approve translations of texts which become liturgical texts after recognition by the Holy See.

2. Such translations must always be faithful to the Latin text, theologically sound, pastorally and culturally sensitive, and liturgically effective.

3. The service of the ICEL staff, translators, and other expert advisers in preparing an English vernacular liturgy has been invaluable and essential. The participants expressed gratitude for this work and praised the expertise with which it has been done, while also considering matters which have caused some concern.

4. After more than thirty years experience, the need for revisions in the ICEL constitution is apparent, especially with regard to increasing episcopal oversight for ICEL’s work, to guarantee its fidelity in translation and theological, pastoral, and liturgical soundness.

5. The revised constitution, which a working group of the Episcopal Board has drafted, addresses the need for revision in practical and effective ways and provides a good foundation for further discussion and refinement.

6. The participants affirmed the need for regular consultation and dialogue with the Congregation for Divine Worship and the Discipline of the Sacraments. Translation is an important but not the sole element in making the vernacular liturgy truly the “summit and source” of Christian life. Across a whole range of issues affecting the liturgy, the fraternal collaboration of the Conferences with the Congregation guarantees that the liturgy will have its central place in the faith life of Catholic people.

Cardinals, archbishops, and bishops at the meeting represented the bishops’ conferences in Australia, Canada, England and Wales, Ireland, New Zealand, Scotland, Southern Africa, and the United States. Representatives of the ICEL episcopal board and the bishops’ liturgical commissions of the United States and Canada also participated in this meeting.

**Mathis Award 2000**

The Notre Dame Center for Pastoral Liturgy conferred its Michael Mathis Award this year on The Liturgical Conference. The award, named for the founder of the liturgical studies program at the University of Notre Dame, was presented on June 22 to honor sixty years of dedicated service to liturgical renewal. Founded in 1940 as the Benedictine Liturgical Conference, the association became the National Liturgical Conference in 1943. It is best known for its sponsorship of the National (later, North American) Liturgical Weeks, at which participants explored the role of liturgy in Christian life and its connection to social concerns and education. One of the first staff members, Virginia Sloyan, still serves the Conference as editor of *Homily Service*.

August-September 2000 • Pastoral Music
William Ferris
1937-2000

He preferred to be known as a composer who conducts rather than as a conductor who composes. He directed a professional chorus, but he was also delighted to be known as the director of music for Mt. Carmel Church in Chicago. He loved choral music, but he also served as organist at Holy Name Cathedral in Chicago and at Sacred Heart Cathedral in Rochester, NY. He was a performing musician who taught composition and choral music at the American Conservatory of Music from 1973 until his death. He was the first American composer to teach at the Vatican and to receive a papal knighthood, granted by Pope John Paul II in 1989. He collapsed with a massive heart attack and died during a rehearsal of the Verdi Requiem with the William Ferris Chorale on May 16. His funeral was celebrated at Mt. Carmel on Saturday, May 20.

Educated in Chicago schools, William Ferris sang in a boy's choir and began to write his own motets while he was still in grade school. He studied piano and organ at DePaul University and the American Conservatory, taking private voice lessons with Leo Sowerby, who became his mentor. He was inspired by the Robert Shaw Chorale to found his own chorus, which he did in 1971. He used the Chorale to champion the works of living composers, including Ned Rorem, Dominick Argento, Stephen Paulus, William Matthias, the Chicago priest-composer Edward McKenna, Vincent Persichetti, and William Schuman.

William Ferris's published compositions include two operas, a dozen orchestral works, fifteen chamber compositions, and more than sixty choral pieces.

Mr. Ferris's connection to NPM goes back to the 1993 National Convention in St. Louis, MO, for which he conducted the première performance of Carl Johengen's Veni Creator Spiritus. After that performance he became a sought-after workshop leader, sharing his skills in choral conducting with members of the Asso-

Come, Lord, and tarry not!
Bring the long-looked-for day!
O why these years of waiting here,
These ages of delay?

Come, for your saints still wait;
Daily ascends their sigh;
The Spirit and the Bride say "Come!"
Do you not hear the cry?

Come, for creation groans,
Impatient of your stay,
Worn out with these long years of ill,
These ages of delay.

Come, and make all things new,
Build up this ruined earth;
Restore our faded paradise,
Creation's second birth.

Come, and begin your reign
Of everlasting peace;
Come, take the kingdom to yourself,
Great King of righteousness.
For Clergy and Musicians: Multicultural Celebrations

Encuentro 2000: Engaging in the Process

BY RICKY MANALO, CSP

An increasingly familiar scenario:
A parish liturgy committee at a
college Newman Center (although it could be any parish in several
parts of the country) is beginning to notice an increasing number of Asian parishioners during its Saturday vigil Mass, roughly twenty-two people. Furthermore, they learn that these new parishioners are of Indonesian descent, mostly exchange students who will be here for the next few years. Some are still learning English. Members of the committee begin to wonder whether or not they should introduce an Indonesian communion song during this liturgy.

They soon realize that the very questions they raise about this group are leading to many other questions, creating a liturgical “Pandora’s box.” Should they begin to consider principles of liturgical inculturation during this liturgy simply because there is a small, yet noticeable and growing, percentage of parishioners who are of Asian descent? What about addressing the further needs of their Hispanic members who have been celebrating with the rest of the community at the Sunday 10:00 AM Mass? Does the singing of “Pan de Vida” every now and then during the communion procession suffice to meet their needs for the time being? What of the need to incorporate or at least respond to the presence of other “cultures” in the community which are not necessarily ethnic in origin: youth, divorced and separated, gay, traditional, progressive?

Welcome to the world of liturgies being celebrated in a multicultural context. In an effort to help clarify the process involved in the preparation of such celebrations, I offer the following reflections.

Acculturation:
Liturgy “Side-by-Side”

In his book Liturgical Inculturation: Sacraments, Religiosity, and Catechesis (Collegeville, MN: The Liturgical Press, 1992), Anscar Chupungco explains some basic terminology involved in the process of preparing liturgies in a multicultural context. It may be helpful to offer a brief review of some of these terms: acculturation, inculturation, and a particular form of inculturation called transculturation.

Acculturation, in general, is the meeting of two or more cultures. This dynamic could be demonstrated through the mathematical formula A + B = AB. Of course, the number of letter designations is variable, depending on a particular community’s demographics. My point is to illustrate how various cultural groups could exist “side-by-side” (AB) during a particular celebration.

A variety of liturgical celebrations may represent some form of liturgical acculturation. At the least integrated end is the simple awareness of the various cultural groups represented in a particular assembly, but with no formal expression in the celebration of the cultural symbols from these groups. At this level there is a tolerance and an initial respect between the various cultural groups who are worshiping side-by-side. By not meeting the cultural needs of a particular culture or by failing to invite the various cultural gifts to be expressed, however, we risk alienating the members of one or another such group. Liturgical hospitality goes beyond tolerating each other’s presence.

Another example of liturgical acculturation may be found in this experience: At a recent eucharistic celebration involving hundreds of participants (a large percentage being of Asian descent), a “showcase” of various ethnic songs and dances preceded the Mass for about thirty minutes. However, during the actual rite (from the opening song to the closing recessional) no Asian symbols were formally expressed; the cultural symbols were kept “outside” the actual rite. This may serve as an example of liturgical acculturation (A + B = AB) that moves at least a step beyond mere tolerance.

Inculturation and Transculturation: Reciprocal Assimilation

Acculturation is the proper starting point for inculturation. After all, the various cultures involved have first to “meet” and respect each other’s presence in order to begin the process toward integration. However, many worshiping communities remain at this first level either because those in charge of preparing the liturgies choose not to integrate symbols from cultures other than their own in the community’s liturgies or are not comfortable or familiar with an appropriate methodology for preparing liturgies in a multicultural context.

The challenge facing many parishes is whether or not to move toward liturgical inculturation, in which there is a reciprocal assimilation of language, music, gestures, and artistic symbols among the various cultural groups represented. The mathematical formula for this would be A + B = C. Liturgical inculturation is
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experienced when the various cultures represented go beyond a simple respect of each other's presence and actually begin to embrace the symbols, values, and world views of each culture engaged in the celebration of the rite as well as the ways faith is lived once the celebration has ended. This, of course, is easier said than done.

According to Chupungco, transculturation is a dynamic that goes on at the same time as inculturation; in fact, it fits under the larger umbrella of inculturation. Through transculturation no cultural group loses its own particular distinction while mutual assimilation is occurring. “The process of interaction and mutual assimilation brings progress to both; it does not cause mutual extinction.”

Here is the heart of the challenge involved in the process of liturgical inculturation: How do we balance unity with diversity? Or, in other words, how do we balance the traditional structure of the Roman Rite (the unitive elements as expressed through the rite’s structural integrity and theological meaning) with distinct cultural expressions (the various cultural symbols which are drawn from each cultural group)?

**Ritual Tokenism or Liturgical Integration?**

I would like to offer another liturgical example—a situation which, in my experience, is increasingly common, particularly on the diocesan level. This celebration is at the heart of an annual, large diocesan gathering: the Chrism Mass. In an effort to be sensitive to the many cultural groups represented in the diocese, the liturgy committee decides to incorporate the following elements: a setting of the responsorial psalm with a Spanish text; the second reading proclaimed in Vietnamese; the rest of the songs and prayers with English texts.

This proposal represents a step beyond liturgical acculturation: The cultural symbols are at least experienced within the eucharist. However, this approach may be an attempt to use the liturgy to achieve something which may be impossible, namely, the inclusion of appropriate cultural symbols for the various groups represented during one liturgical celebration. When is visible and audible unity important, and when should it yield to expressive diversity? A further question is whether or not the experience of such a liturgical practice leans more toward ritual tokenism than it does toward authentic liturgical inculturation.

Tokenism, according to *Webster's Dictionary*, is “a show of accommodation to a demand, principle, etc. by small, often merely formal concessions to it.” In the context of this Chrism Mass celebration, then, one might ask if the first two sets of cultural symbols (Hispanic and Vietnamese) are experienced as being “slotted into” the larger cultural structures of the Roman Rite and the use of the English language. Because they only occur one time, are these cultural symbols experienced as integrated into the rite or as merely accommodating the cultural groups they represent?

These questions become even more significant when we are dealing with the preparation of larger liturgical gatherings, such as those celebrated during conventions or conferences which usually involve thousands of participants. In my experience, liturgy committees are even more pressured (and, at times, feel dumbfounded by diversity) in the attempt to include as many cultural-sym- bolic representatives as possible in the scope of one liturgical event. The usual solution is to attempt to present a “mosaic” of various cultural expressions within one rite, which may instead be experienced by the gathered community as a “showcase” of cultural symbols.

**Where Are We in the Process?**

In evaluating liturgies celebrated in a multicultural context, the first question I ask is never “Did we include every culture?” but rather “How and where does this celebration fit into the overall process of inculturation that is already go-
ing on in this particular community?" In other words, a community wishing to express praise and thanksgiving to God through a variety of cultural symbols needs to start somewhere, e.g., with the introduction of a communion song in the Spanish language. But the introduction of a Hispanic song is just a beginning. The continuing challenge is how the community comes to embrace the deeper issues that such a cultural symbol evokes for the community.

Facing such a challenge and finding appropriate responses usually take time. Part of the process is asking the right questions: Is proper catechesis going on? Have other cultural symbols been explored beside those which are linguistic or musical? What is the community’s experience outside those times when the community gathers to pray? Without a continuous evaluation process, any worshiping community could run the risk of having various cultural symbols appear to be tokenism or mere entertainment. While such an experience may (but need not) be the result of the beginning stages of acculturation, the ongoing challenge is continuing transformation and, ideally, an embrace of the various cultural symbols present during our liturgies.

Preparing Encuentro 2000: Establishing “Golden Threads”

Smaller communities and their liturgical gatherings certainly have an advantage over larger and occasional gatherings because they can monitor the progress toward inculturation over time. In larger liturgical gatherings, however, the task of “taking the pulse” of a diocese, region, or a whole country is usually more challenging and riskier. Through my involvement in the preparation of the liturgies for Encuentro 2000, celebrated July 6–9 in Los Angeles, I found that taking the pulse of this country’s experience of liturgies celebrated in a multicultural context was not an easy task. With more than 5,000 participants expected to celebrate (including bishops and cardinals representing many dioceses), we set out to prepare liturgical celebrations which, we hoped, would become models of inculturation.

Certainly, the invitation of key representatives from the various cultural groups was a proper starting point. While the task of preparing our liturgies began with an appropriate understanding of the Roman Rite, we did not assume that we had a complete grasp of the symbols drawn from the various cultural groups that might be an appropriate part of the celebrations. Regular consultation with key members of these groups was a chief pastoral consideration. I even suggested that these members be involved at the beginning stages of the preparation: Their contributions and efforts, I argued, should not be seen as simply “filling in the blanks” of a liturgy that was otherwise prepared or as mere accommodation to their group’s presence.

I had a particular concern that the liturgical gatherings be experienced as integrated and connected. With so many cultural symbols being expressed in just four days, the danger of neglecting the unitive components of these celebrations increased. Starting with the wisdom and structural integrity of the Roman Rite, therefore, I suggested establishing cultural “golden threads” throughout the three days which would be woven through each celebration, rather than including one set of symbols from a particular culture that would be experienced during only one liturgical moment. In my evaluation, such “one-moment experiences” lean toward ritual tokenism. Also, they are usually limited to linguistic or musical symbols, rather than providing an integrated expression appealing to all our senses.

An example of the “golden thread” approach is illustrated by the way we incorporated symbols found in the Filipino culture. I composed a “Veni, Sancte Spiritus” with texts in English, Spanish, Latin, and Tagalog, which was sung as a prelude to the Thursday opening rite and repeated before the Saturday eucharist. Filipino percussion instruments were used during Thursday’s opening song and were also found throughout other parts of the three-day celebration. Because we realized that the use of artistic media other than language and music should be explored during the Encuentro, during the Saturday eucharist a group of Filipinos was in charge of preparing the eucharistic table using gestures, fabric, and color found in their culture. In all of these examples, we aimed for an integrated experience of inculturation that extended beyond cognitive and verbal symbols to the other senses.

Following this principle of integrating cultural symbols in the rite, other “cultural golden threads” were taken from Hispanic-American, African-American, Native-American, and Asian-American cultures besides the Philippines and were woven through the four-day celebration. At the same time, we knew, there had to be a balance between the incorporation of aspects of these larger cultural groupings and attention to people from specific cultures who may not have felt their particular gifts expressed. For this reason, opportunities were given for each cultural group represented to express their particular gifts: e.g., in the reciting or singing of the “Our Father” in their native tongue.

Raising More Questions

While the preparation of the Encuentro 2000 liturgies proved to be a valuable learning experience for those involved, more questions were continually raised by the experience. I came to realize that liturgical inculturation is a process to be engaged in rather than a formula which gives clear-cut solutions. Starting with the wisdom and structural integrity of the Roman Rite—through which we can weave a variety of cultural golden threads—may be an appropriate methodology at present, but who is to say how the experiences of other cultures may eventually, if they do not already, challenge this approach? The measure by which we evaluate the success of a liturgy celebrated in a multicultural context is not limited to the actual event; it may also include continuing theological and ritual reflection required from all those involved in the process.

Liturgical inculturation takes time, and we should not be discouraged when we arrive at more questions. Throughout the process of preparing, celebrating, and evaluating, we should realize the dynamic of inculturation is already going on. We must not underestimate the power of the Holy Spirit. The same Spirit who was present to the early Christian communities as they came in contact with Gentile cultures is the same Spirit present with us today, the one who continues to be present throughout this new millennium.
Voices in Sung Worship
Let the People Sing; Help the People Sing

BY CAROLE AND GORDON TRUITT

of all the ministerial individuals and groups who come together to form a worshipping assembly, the largest group by far is the congregation. According to the General Instruction of the Roman Missal (no. 62) those among the faithful who are not assigned a special ministry (as described in nos. 59-61 and 65-73) are to “give thanks to the Father and offer the victim not only through the hands of the priest but also together with him and learn to offer themselves.” They are to “shun any appearance of individualism or division... They should become one body, whether by hearing the word of God, or joining in prayers and song, or above all by offering the sacrifice together and sharing in the Lord’s table...”

Music is one of the key tools that our rituals use to help congregations do what they are supposed to do and be who they have been baptized to be. Particularly as the sung form of ritual texts, music is “a necessary or integral part of the solemn liturgy.”1 This simple statement is the basic ritual theory behind our efforts over the past thirty years to restore singing to the congregation as an essential part of its ritual practice.

It is time, we believe, to consider three questions that every worshiping community should ask in reviewing its practice of sung worship, especially in terms of the way it treats the congregation’s involvement in that practice. They are: What are we asking people to do? Why are we asking them to do that? What tools have we provided to help them do what we expect them to do? Appropriate answers to these questions will contain a mix of the practical and theoretical elements which shape our ritual behavior. In this article, we will suggest answers to those questions based on the rites and on current U.S. practice. These are not final answers, but they do reflect current understanding and extensive experience.2

What Are We Asking People to Do?

In terms of sung worship as currently envisioned by the Roman Catholic Church in the United States, we are asking people to sing those parts of the liturgy that belong to them. These parts are spelled out fairly clearly in the liturgical documents. In the case of Mass, for example, the members of the congregation with no other responsibility for particular parts of the ritual are expected to sing certain parts of the Order of Mass, while they may join in singing other parts. The difference between what is expected and what is possible is the difference between the minimum that is expected and what may be accomplished with the right leadership, resources, and experience.

The General Instruction of the Roman Missal suggests that the congregation probably ought to sing at least three of the four songs used at Mass, though these songs—the entrance song, the Gloria, the song at presentation of gifts, and the communion song—may, in fact, be sung by the choir alone.3 Other sung parts of the rite belong to the congregation as its minimal participation in musical liturgy, though these parts may be alternated between the congregation and the cantor or choir: the Kyrie of the penitential rite, the response to the psalm, the Alleluia or other gospel acclamation, the acclamations of the eucharistic prayer (Sanctus—sung “with the priest,” memorial acclamation, Amen), the Lord’s Prayer with its associated embolism (sung by the priest) and doxology, the Agnus Dei, and a post-communion “hymn, psalm, or other song of praise [which] may be sung by the entire congregation.”

So while the General Instruction encourages congregational singing at many points in the Order of Mass, it expects congregational singing for a limited set of texts, many of them invariable or variable within a narrow range (such as the memorial acclamation), with only one of them (the text and tune of the psalm response) changing from week to week. In practice, though, many parishes treat all the sung parts of the Mass in which the congregation might be involved, from the opening hymn to the closing hymn, as being pretty much of equal weight. Many parishes actually give more weight to the opening song than to any other part of congregational sung worship, since it is the one piece of music with an extended commentary: “Today is the Twenty-Fifth Sunday in Ordinary Time, Year C. We welcome visitors and we invite you

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to pick up the parish hymnal provided in the pews and join the rest of the community in singing our opening hymn...number..." (The hymn tune may also have been previewed in an instrumental prelude.) Frequently, the other two processional songs (gifts and communion) are given special attention by having their numbers posted on a hymn board or listed in an order of worship and/or by having attention called to them by a song leader. Of the "ordinary" parts of Mass that the congregation is expected to sing, only the psalm response usually receives anything approaching a similar focus.

What do we expect congregations to sing in our community? What do most members of our congregation expect to sing? In many places, depending on whether or not the repertoire is fairly familiar and the leadership is relatively competent, people will join more-or-less readily in the opening hymn, the gospel acclamation, the hymn at preparation, the eucharistic acclamations, a song after communion, and the first two verses of the closing hymn. They are less likely to join in the Kyrie (unless it is sung regularly), Gloria, psalm response, Agnus Dei, and communion processional hymn.

Why Are We Asking Them to Do That?

Parish leaders of a generation ago, many with a limited background in liturgy, often introduced and defended now-familiar changes in ritual practice by an appeal to higher authority: This was the way things would be, not because it made sense or opened the door to better ways of worshipping but because this is what was mandated—by the bishops of the Second Vatican Council, by the Church's official documents, by the local ordinary, by the pastor. Someone said, "This is what you are supposed to do," and so, it was presumed, we did it. Such arguments from authority have, for many centuries, been a major impetus for Roman Catholics to do things, and those with a particular (if excessive) current interest in the power of the Roman See to mandate practice are still fond of quoting as their bottom-line argument a saying from one of Augustine of Hippo's sermons: "Roma locuta est; causa finita est" ("Rome has spoken; case closed.")

In recent years, however, despite the legislation wavered in their faces or declaimed from the pulpit or organ bench, people simply haven't been doing everything that we expected them to do (and perhaps they never did fully comply with official expectations, even in former ages when the power of the "secular arm" was added to that of the spiritual authority in order to force compliance). Certainly the vast majority of people have complied with some changes in ritual behavior: They readily worship in the vernacular, listen to lay readers proclaim God's word, receive communion (in the hand) from lay communion ministers, and even join occasionally in sung worship. However, after brief reflection, people have responded to other ritual demands or suggestions by thinking, "This is stupid; I won't do it." They may not have said that out loud (at least, not in the pastor's hearing), but they said it through their inaction—by not picking up the hymnal, not joining in processions, not going outside for the lighting of the new fire at the Easter Vigil, not offering monetary support for proposed church renovations, not drinking from the cup.

Faced with such resolute non-cooperation, some worship leaders have simply kept repeating their documentary or ecclesial authority, while admitting privately that "I do my best, bishop, but they just won't listen." Other leaders have changed the form of their argument, pointing out how the changes in ritual practice have made for better liturgy. Some have even admitted that the initial changes were imposed as little more than experiments in liturgical overkill, and they have backed off for a while on trying to force people to change their ritual behavior, taking time to re-examine the documents, lessening their expectations of immediate and total cooperation, recognizing that "conscious, active, and full participation" might be the work of a generation or two and might, in the long run, be more the act of the heart than of the mind or will. They have even accepted in some measure Cardinal John Henry Newman's assertion that truth (expressed particularly in ritual behavior) might indeed lie in some instances with the faithful.4

In recent years, therefore, many liturgists and musicians working in parishes have taken a more "mystagogical" approach to promoting improved forms of congregational participation. They have recognized that good experiences plant the roots of ritual behavior more firmly than does any legislative or authoritarian battering. In terms of musical worship, people who have good experiences of singing are probably more willing to sing than people who are ordered to sing because it's what they're supposed to do. Additionally, people who experience the ways music works in themselves and in their community (that is, people who can hear themselves singing and who can feel the music as part of their own bodies and breathing and movement) are more willing to sing than people who feel isolated, unsupported, or musically challenged (that is, people in environments where sound absorbing materials muffle congregational song, or the instrumental support is weak, or they have been given little help in transcribing the notes from the page to their own singing).

Other liturgists and musicians have recognized the key link between sung worship and music education. Children learning to sing and to enjoy singing are more likely to participate in sung worship than are children who have never been taught or encouraged to sing. (There is even a chance that they will sing as adolescents!) Adults offered opportunities to join their children in singing or to learn how to sing themselves are more likely to join in sung

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Many parishes actually give more weight to the opening song than to any other part of congregational sung worship.
worship than are adults who have never experienced singing as a joyful aspect of their lives.

There are many reasons why we ask congregations to sing. Some make more sense than others. Those who are convinced that singing is a key ritual act of Catholic worship will seek out the most effective ways of helping other people not only understand but also experience the key role of congregational singing in worship.

What Tools Have We Provided?

If you only tell people how to behave liturgically, but don’t give them the tools of mind and heart and body and spirit to engage in such behavior, you have created a moral dilemma, because they are unable to do what you have told them they are supposed to do. If you give them the experiences and skills that effectively engage them in ritual action, however, you have provided what they need to join in “conscious, full, and active” ritual behavior.

Many parishes offer people the ritual tools of a decent participation aid with good music, solid leadership in vocal and instrumental music, and the witness of singing presiders—other places haven’t been able to provide even these basic tools. Are these tools enough, or should we be doing more? Do we keep flailing away with what we have on the theory that, when the only tool you have is a hammer, every problem looks like a nail?

We believe that any parish’s ritual tool kit should include the following five items, if it doesn’t already, and that musicians should use these tools on a regular basis:

People need to learn the skill of making music together; they need to connect with the words and the music as moving them, leading them somewhere; they need a solid and familiar repertoire for sung worship; they need leaders who are unafraid to show their own faith and love through music; and they need the witness of skilled, believing music ministers committed to congregational song.

Strangers in a Strange Land. For many people, the process of making music is a mystery; in extreme cases they might picture themselves as strangers wandering in a land where they do not speak the language or understand the meaning of the signs. Certainly some people in our congregations have had a little training in music, though perhaps not as much (or of as high a quality) as we would like to think. People with very little background in the language of music who pick up a hymnal or other worship aid are picking up a book in a foreign language. Invited to use that language to join in a sung dialogue with

People with very little background in the language of music who pick up a hymnal or other worship aid are picking up a book in a foreign language.

a cantor, choir, deacon, or presider, they become tongue-tied. While they do not need to become masters of the craft of music, they do at least need to know enough about its basic skills to recognize the language’s foundational pat-
terns.
Parishes need to provide, for those who are interested, basic music sessions, introductory music education. People need to learn how the body produces sound—how their body produces sound—and the relationship between that sound and the strange marks above the words in hymnals. Some parishes have been relatively successful in providing such a service for those who haven’t been in a music education class recently by offering for a limited time (Lent or for a few weeks during the summer) classes in reading music and in making sound. Other parishes make it a regular practice to commend congregations when they learn new music quickly, or they drop out the instruments when the congregation is singing well and let the people hear themselves singing.

Eppur si muove (Still, it does move). One of the basic concepts of music educator Emile Jaques-Dalcroze is that music is movement—to make music, you have to use your body. Too often, pastoral musicians concentrate on accuracy of musical reproduction, neglecting to give life to the music. This is not entirely our fault: Some composers (or their publishers) fail to inform us of the expected tempo of their compositions or the dynamic variations in the composition. Even without such guides, we ought to take time to examine the dynamics of a piece: How do the text and the music move us? How do we find our bodies responding to a particular piece of music or a section of that composition? In our rehearsals, have we tried to express physically what is going on musically? Once we’ve felt the music’s movement, we need to shape our presentation or accompaniment accordingly. (We’re not talking about would-be Enrico Carusos and Jesse Normans here; we are talking about the fact that music making is an act of the whole person: body, mind, spirit, soul.)

There is an analogy in nature: Our days are a mix of sunlight and shade, evening twilight, deep night, and early dawn; no tree is entirely one color—there are shadings of green and brown. Life is not monotone; it is symphonic. So, despite their assigned tempos, which we tend to interpret rigidly, and even in the absence of dynamic markings, most musical compositions need gradations of color; they have to breathe; they must move. The Holy from Haugen’s Mass of Creation, for example, is written dynamically, so that “Blessed is he who comes” is to be sung softer than “Hosanna.” It is remarkable when an ensemble, sensitive to the plight of the congregation and the physical nature of music, use the dynamics provided by the composer for the Mass of Creation: The congregation sings with life and spirit. Yet there are musicians who lead or accompany this setting with no change in dynamics, as if it were monochrome, as if the goal of pastoral music were mediocrity (at best) or monotony (at worst). The result for the congregation is, frequently, no more than mediocre participation. If this piece were sung and played with its proper dynamics, each time it is used, the people would respond (over time) with their own dynamic response. Led properly, “Hosanna”—like “Alleluia”—should raise the roof. But if a piece of liturgical music is performed leadenly, without life, then it becomes a distraction from rather than an enhancement of prayer.

Sometimes, for the sake of congregational participation, we need to create movement in a piece. For whatever reason, a particular composition might have a lackluster accompaniment that encourages stagnation. In that case, we need to use our musical skills to create an accompaniment that propels the piece forward, leading the congregation to sing better as they are drawn more completely into the act.

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Knowing what to expect is an important part of a congregation’s ability to join in sung prayer. That is, when a congregation hears a certain introduction to a Holy or a memorial acclamation, they will know, though below the conscious level, what is coming, and they will be ready to sing. When the dynamics of a piece are familiar, people will also respond appropriately.  

I Love to Tell the Story. The Catholic Community Hymnal (GIA) contains 475 numbered pieces of music, in addition to settings of all the Sunday psalm responses. It contains four complete Mass settings plus other selections of service music. This smallest of GIA’s hymnals is designed, according to its preface, for those parishes making “the transition from a disposable worship aid to a permanent hymnal for the first time.” Including psalmody, the second edition of Glory & Praise (OCP) contains 729 numbered selections. One of the possible uses for this collection, according to its preface, is as a “supplement to other worship aids.” We have in our contemporary hymnals wonderful resources for sung worship, but we also need to remember that, for large numbers of people in our congregations, merely to pick up a standard hymnal is to be intimidated. Not only is it in a foreign language (see above), it is a big, solid book full of stories in that unknown tongue.

People visiting a foreign country may have memorized a few words or phrases in the local language, but they are hesitant to engage in a conversation in which unfamiliar
Singing While You Walk

One of the most difficult times to engage members of a congregation in musical liturgy is during the communion procession. Pastoral musicians have struggled for years to encourage people to sing at this time, often repeating as a kind of mantra the exhortation from *Music in Catholic Worship* that the communion song is “very important for creating and sustaining an awareness of community. . . . It gives expression to the joy of unity in the body of Christ and the fulfillment of the mystery being celebrated” (nos. 60-61; see also the American Appendix to the General Instruction). We have looked for “simple” repertoire that does “not demand great effort” but expresses this goal adequately, often choosing songs with a congregational refrain for which a cantor or choir sings the verses. Despite our best efforts, though, many people still refuse to sing at this time, and many musicians have admitted defeat, programming instrumental or choral music instead of congregational song.

Two approaches, however, seem to have had measured success in evoking congregational song during the communion procession. The first ignores the rubric that “this song begins when the priest receives communion” (GIRM, no. 561). Instead, as the communion procession begins, the musical leadership provides instrumental or choral music until a large number of people have received communion and returned to their places. At that point, the communion hymn is announced and begun. People seem to be more willing to join in at this point, when they are less physically “exposed” and when they can focus more on the song than on attending to their place in the procession or on the dialogue with the communion minister.

A second successful approach is the one proposed in Cardinal Roger Mahony’s 1997 pastoral letter, *Gather Faithfully Together: A Guide for Sunday Mass*. Twice in that letter, Cardinal Mahony encourages the use of a severely limited repertoire of communion hymns: “The songs used at Communion should be ones that all can sing without books in their hands, each parish having perhaps six or seven Communion songs that are able to bear repetition, in word and melody, through the years. This singing of a single Communion song lasts until the procession and all the sharing of Holy Communion end.” Commenting on his suggestions about congregational music a year later, in an address at Gannon University in Erie, Pennsylvania, Cardinal Mahony elaborated: “My very practical suggestion is that the assembly be given the opportunity to learn a limited repertoire of songs, responses, acclamations, and to learn them well—indeed by heart—so that they become a bit like anthems of the assembly. As I have already acknowledged, I am not a musician. Perhaps because of that fact, I do know that there is value in being able to recognize a tune and join in.”

To implement this suggestion, the Los Angeles Office for Worship proposed in a memo to priests and deacons (December 18, 1997) a list of psalms and canticles as appropriate communion repertoire, among them Psalm 34, “Taste and See”; Psalm 23, “The Lord Is My Shepherd,” Psalms 42-43, “Like the Deer”; Psalm 91, “You Who Dwell”, the Hallel psalms (Ps. 146-150); and the Magnificat (Canticle of Mary). Among the modern songs that fit the cardinal’s proposal, the memo listed “Amen. El Cuerpo de Cristo” (Schiavone), “Bread of Life” (Farrell), “Eat This Bread” (Taité/Berthier), “I Am the Bread of Life” (Toolan), “Pan de Vida” (Hurd), “Unless a Grain” (Farrell), “We Long for You, O Lord” (Reilly), and “You Satisfy the Hungry Heart,” also titled “Gift of Finest Wheat” (Westendorf-Kreutz).

Some psalms, canticles, or songs may work better than others for a particular community or be received (and sung) better by one congregation than another. The point is that the music chosen for the communion procession, to quote Cardinal Mahony’s pastoral letter once more, should “fit the movement and the moment. Each is sung often enough to be familiar, and each has a melody and words that flourish with repetition.”

(Both Cardinal Mahony’s pastoral letter and the text of his address at Gannon University are available at the Archdiocese of Los Angeles website: http://cardinal.la-archdiocese.org)

words are used rapidly and in great profusion. So it is with sung worship: Unless people have some familiarity with a good part of what is being sung, especially with the acclamations and responses, they are likely not to sing, not to join in the conversation, or to do so only hesitantly, for fear of being embarrassed. The tendency in any group is toward conservatism—holding on to what is familiar instead of embracing the new. So, if we want our congregations to sing, most communities need a basic repertoire for the congregation that includes no more than—and often fewer than—three settings of the ritual texts (*Kyrie, Gloria, eucharistic acclamations, Lamb of God*), fifty standard hymns/songs, and some additional seasonal repertoire. (Repertoire for the music leadership, of course, can be much larger.) Frequent change in repertoire does not delight congregations, no matter what it may do for the music ministers. Since most congregants are not trained singers, and few of them drop in on the choir’s Wednesday evening rehearsals or Sunday morning warm-ups, new repertoire is frightening. It pulls away the comfortable rug of familiarity and trips them up.

If a congregation has been singing a setting of the Lord’s Prayer for years, therefore, and if they are singing it fairly well, there is no need to change it. We served in one parish where the *Mass of Creation* setting of the eucharistic acclamations was used consistently for a year and a half; a new setting was finally introduced at the demand of the music ministers, who had grown tired of the familiar setting. The congregation immediately shut up. It took months of solid effort to involve just about half of the
Introducing New Repertoire: Baby Steps

A congregation may have to “overhear” a new piece before it can “hear” the music as something worth singing. The usual steps to introduce new music in many communities begin with using the composition, first, as an instrumental piece (prelude, interlude at the beginning of the service, or at the preparation of the gifts), then as a piece sung only by the choir or song leader. When it is introduced to the congregation, the leader takes a moment to point out similar phrases in the music. If the piece has a refrain, only the refrain is used with the congregation for a few weeks, leaving the verses to the choir or song leader. When the congregation seems familiar with the music and comfortable with it, then they are invited to join in the verses, if the composition seems apt for such participation.

All too often, however, a new piece of repertoire—particularly a hymn or song—is yanked from the lineup just as the congregation is getting familiar with it. So, for example, a new hymn, introduced on the First Sunday of Lent, disappears from the repertoire by the Fifth Sunday, not to be heard again for at least a year, when it may have to be introduced all over again, repeating this frustrating cycle. When considering new music for the congregation, therefore, consider how—and how often—it will be used. Is this something that we can use outside a particular season as an entrance or communion hymn? Is this composition something that could be done occasionally as a choral prelude to keep it fresh in people’s minds? Will it work as an instrumental across several seasons?

Virgin and Child, ivory, sixth-seventh century. Walters Art Gallery, Baltimore, MD.

congregation in singing the acclamations again. At the earliest opportunity, the old setting was re-introduced, and it felt as if the walls shook when everyone joined in the Holy. Congregations respond much better to new repertoire when it is added slowly than when they are forced into singing new music and texts on a regular basis. Certainly the boredom of a pastor or a director of music ministry is never a sufficient reason to change music that the congregation sings and, often, sings with gusto.

Inform Your Face. The late Gene Walsh used to chide his students in presider class: “If you’re happy doing what you’re doing, inform your face.” How does a choir (or cantor or song leader or instrumentalist or presider) inspire a congregation to sing if the members of the choir don’t let the music express itself in their faces, their demeanor, and their movement?

Recently we participated in a diocesan workshop on choral singing, and part of that workshop involved forming the participants into a choir for the concluding service.

Two things about that choral practice were remarkable. During the rehearsal, the choir members had no expressions on their faces that might indicate to an observer that they either liked or disliked what they were singing. The music and the text they were learning were beautiful: They deserved some response from the singers. Additionally, despite the encouragement of the excellent workshop leader, no member of the choir moved, except to shift position slightly for comfort. No facial expression, no movement to indicate the prayerfulness or spirit of the piece—no wonder that congregations aren’t encouraged to participate by such a lack of visual cues. Why would they even bother to respond with sung prayer to such boring behavior? Perhaps our greatest sin is not that we haven’t encouraged sung prayer, but that, through such unmoved and unmoving behavior, we’ve made sung prayer boring!

The second thing we noticed at this session was that the piece of music they were learning, as we noted above about much of the contemporary repertoire, gave them no visual cues to how to respond, so their lack of response may have had some excuse—they probably had to work with the piece for a while before they understood how to express it. There was no indication of tempo or dynamic variations, no insight into how they were to approach their piece. So much of contemporary music gives no clue to how it should be sung. We must give our congregations a better chance to engage in the music we bring to them.
expression on the music. No wonder, with such an absence of clues, that the choir members found themselves in a quandary about how the piece was to be sung.

Similar absence of expression on the face or movement in the body of a cantor or song leader (or priest) can go a long way toward dis-inspiring congregational participation. We need to perform the music well with expression.

Pastoral musicians must be, visibly and audibly, believers willing to witness to their faith in song. But we need to know our musical craft as well.

sincerity, even passion, in order to inspire a congregation to sing. Such expression, of course, must be believable: It must come from our heart. Pastoral musicians must be, visibly and audibly, believers willing to witness to their faith in song. But we need to know our musical craft as well: A song leader in search of expressive performance who over-emotes, goes flat, loses the tempo, or calls attention to his or her presentation at the expense of the congregation’s participation is also distracting to the congregation, serving them as poorly as those who try to lead with little expression or movement.

It Ain’t Pastoral Until the Congregation Sings. There are many capable musicians in our parishes and dioceses, but we need to be more than musicians if we are to be “pastoral.” Since the focus of pastoral musicianship is congregational singing, pastoral musicians must be leaders, animators, people whose ministry can move a congregation to prayer by all the means available. We need to be passionate about what we do, believing deeply in what we sing, witnessing to the faith expressed in the song that we share. We need to love our ministry, and we need to love those we serve. We have to let the music move us, so that we can help it to move others. The greatest sin that musicians can commit is to present and lead music in such a way that it makes the Gospel seem stagnant or mediocre. There is a danger, however, if you make the Gospel live through your music and you move congregations to give themselves—body, mind, spirit, and soul—to sung prayer: They might believe what they sing, and they might act on what they believe. They may even, from time to time, applaud your leadership. When that happens, give thanks that God gave you the means to bring life to sung worship.

ences with parishes and dioceses but also on surveys conducted by NAB and reports from pastoral musicians sent to the National Office through various media. Of course, our own perceptions have been seasoning for a while: One of us has thirty-five years experience with preparing liturgy and providing liturgical education, while the other has thirty-seven years of music ministry and twenty-five years of music education under her belt.

3. If one takes the list of possibilities given in GIRM no. 26 as a prioritized list (a common interpretation of such lists in Roman documents), then the preferred form of the entrance song is choir and congregation or cantor and congregation; other possibilities include the congregation alone or the choir alone. The same rule (GIRM no. 50) applies to the presentation song, though the American Appendix to the General Instruction (no. 50) modifies the general rule somewhat. The Gloria may be sung by the congregation, congregation alternating with choir, or the choir alone (no. 31). Note, however, if we follow this rule of prioritized lists, that the list is inverted for the communion song: “It is sung by the choir alone or by the choir or cantor with the congregation” (no. 56), though the American Appendix indicates that this song should follow “the same rule as the entrance song, with the several options described . . .” Music in Catholic Worship calls the “processional chants—the entrance song and the communion song—. . . very important for creating and sustaining an awareness of community” (no. 60).

If the documents suggest priorities for singers of these songs, then, in a similar way, we should consider those points at which the General Instruction makes a point of noting that the particular text may be “sung or recited” as indicating a preference for singing, since other texts, such as the profession of faith, are presumed to be recited unless sung (see, e.g., GIRM no. 44).

4. Cardinal Newman’s 1859 essay, On Consulting the Faithful in Matters of Doctrine, makes the point that fidelity to Gospel truth is to be found in the belief and practice of the faithful who are not members of the hierarchy as well as in conciliar and papal statements of doctrine. In fact, he notes that there were times in the church’s history when “the body of the episcopate was unfaithful to its commission, while the body of the laity was faithful to its baptism.”

5. The statement is attributed to Galileo Galilei (1564-1642) as a comment he made after he recanted (1632) his teaching that the earth revolved around the sun.

6. Emile Jaques-Dalcroze (1865-1950) wrote in “The Initiation into Rhythm” (1907) that the consciousness of music’s rhythm “is acquired by means of muscular contractions and relaxations in every degree of strength and rapidity” and that “the practice of music demands the simultaneous co-operation of ear, voice, and muscular system.” The essay is included in Rhythm Music and Education (London: The Dalcroze Society, 1921, new ed. 1967, paperback ed. 1973), 36-46.

7. We encourage pastoral musicians to familiarize themselves with the music education theories of Zoltán Kodály, Emile Jaques-Dalcroze, and Carl Orff, especially as those approaches have been combined in a program called D-O-K. As a place to begin, look at Christopher W. Peterson, “Moving Musical Experiences in Chorus,” Music Educators Journal 86:6 (May 2000), 28-30.

8. What they will not do, however, is respond to leadership with which they are unfamiliar. One of the great mistakes that some parishes make is rotating the musical leadership among the weekend Masses. A congregation needs stability in leadership if it is going to flourish and even improve its participation.

Notes
1. See SC #112. It is our belief that the “musical tradition of the universal church” referred to in this paragraph has more to do with the fact that the liturgy has been sung longer than it has been recited than it has to do with the preservation of any particular body of repertoire.
2. We base our comments not only on our personal experiences with parishes and dioceses but also on surveys conducted by NAB and reports from pastoral musicians sent to the National Office through various media. Of course, our own perceptions have been seasoning for a while: One of us has thirty-five years experience with preparing liturgy and providing liturgical education, while the other has thirty-seven years of music ministry and twenty-five years of music education under her belt.

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Seven Steps to an A Cappella Assembly

BY TOM PORTER

Whether unaccompanied singing is an option or a necessity for a parish, there are two liturgical principles that actually support (or "demand," a favorite word in liturgical documents) singing without accompaniment at Sunday and daily liturgies: (1) Music is an integral part of worship, and (2) the voice of the assembly is the only indispensible musical force in the liturgy.

The following steps are meant as suggestions, food for thought, and tools to enable the song of the whole assembly—and especially of the congregation—in circumstances that either suggest or require a cappella singing.

Focus

Acclamations are the core of a musically healthy assembly, whether there are accompanying instruments or not. Make a list of the acclamation settings that the parish knows. Hold each setting up to the light of good musical judgment and examine it in light of the questions below to determine whether these settings will be good a cappella settings. Assign acclamations to the liturgical seasons based on their character, creating three groups of acclamations (and re-use parts as needed). Consistent use across a three-year cycle of these groups for Ordinary Time, Advent-Christmas, and Lent-Easter will establish these acclamations in the collective memory of the congregation and its ministers. The a cappella assembly will need reminders, of course, when the acclamations change, as they will not have an instrumental introduction to cue them.

Pastoral musicians who focus on developing a parish repertoire of acclamations (accompanied or a cappella) and energizing the singing of acclamations as "shouts of joy which arise from the whole assembly as forceful and meaningful assents to God's Word and Action" (Music in Catholic Worship, no. 53) will build the participation of the congregation in a way that hymn singing will not. A simple but strong Alleluia or Amen sung unaccompanied on occasion may be the first step toward such strong participation.

Range

The most common adult vocal categories are mezzo
soprano or baritone. People with these voice types have a lift (break) in their voice around mid-range B⁰-C, and, especially in untrained voices, it is generally true for them that low B⁰ is about the end of projected, confident singing. This leaves a comfortable octave in which most adults are capable of confident singing. Although individual singers often feel more secure in the lower to middle range, a cappella music pitched in the middle to upper part of this range will be more successful for congregational singing, because singers can project this part of the voice more easily. With this in mind, a pitch pipe would be a worthy investment.

Tessitura

That fancy word means the range in which most of the song falls. With the comments on range in mind, an ideal tessitura for adult singers in a congregation would be from mid-range G up to C. Singing up to a D or E⁰ is possible, even in a cappella singing, if it happens in familiar music, is prepared well (by steps rather than by a leap), and resolves quickly back to the more comfortable range. On the whole, avoid sustained singing above a middle B or below a low B⁰.

Complexity

Good a cappella music is mostly written in stepwise motion (and thirds are easier skips than fourths or larger); there are few if any extra accidentals. Exploring other tonalities is a rich part of harmonic language, especially in contemporary music. Unfortunately, this richness generally makes such music difficult or inaccessible to assemblies that don’t have or use accompanying instruments.

Familiarity

Congregations go through four progressive phases of familiarity with music: listening phase (even with a good hymnal, most people learn music by rote), learning, singing, and praying. Certainly one can experience a moment of prayer by listening to another person sing, but for one to sing and experience prayer, the singer must be familiar enough with the music not to worry about notes, rhythms, form, or text.

Examine lists of hymns and psalms for this fall or Advent and rank them according to the phase in which most people in the congregation currently experience them: listening, learning, singing, or praying. The music that falls into the praying phase will include the selections appropriate for a cappella use by the congregation. Especially important in this regard are processional songs for gathering and communion. Music that falls into the other phases of congregational consciousness is better left to occasions when it may be supported by accompaniment (instruments or a small choir), rehearsed prior to the liturgy, or sung as a solo.

Preparation

Be ready and watchful, for you do not know the day or the hour when the accompanist will not show up. If unplanned a cappella singing is likely to be required sometimes, prepare the whole assembly—the congregation as well as its musical leaders—by singing without accompaniment from time to time, even when an instrumentalist is present in the assembly. For example, sing an a cappella Kyrie, Gospel Acclamation, or hymn during Advent or Lent to allow people to hear their own voices and discover the process and sound of singing without accompaniment.

Style of Singing

It is probably true that most of our congregations will not sound like the Mormon Tabernacle Choir singing a cappella—nor should they. While it may be unrealistic to expect people with untrained voices to sing in bel canto style, it is not unrealistic, when appropriate music is selected, to expect a congregation to sing. The congregational part of the assembly will tend to imitate the song leader, so a natural, free, well-trained voice will tend to propagate itself. The ultimate goal of a cappella congregational singing is enthusiasm, sincerity, and prayer. Encourage and support the efforts of your congregation: Positive feedback at the end of the liturgy is a good and necessary thing.
Getting Ready for the Singing Presider . . . and Deacon

BY RONALD F. KRISMAN

We have often heard and read that “sung Liturgy is normative.” But many Catholics still think of “the liturgy” as the printed prayers and readings found in the approved liturgical books (or perhaps, in many cases, those texts in the participation aid being used). The liturgical arts are viewed as mere embellishments to that (printed) “liturgy.” Music, vesture, spatial design, the visual arts, movements, and gestures are “things” we add to the liturgy, just as we dress up our Christmas tree with lights, ornaments, and tinsel. But that clearly is not the Catholic Church’s understanding of liturgy.

Nearly forty years ago the Constitution on the Liturgy stated that music is the preeminent liturgical art because “as sacred song closely bound to the text, it forms a necessary or integral part of the solemn liturgy” (art. 112). The Constitution emphasized the close relationship between music and the ritual text, and it pointed out that sacred music “will be the more holy the more closely it is joined to the liturgical rite” (ibid.). Thus, in all its postconciliar documents dealing with music, the church has consistently emphasized singing the parts of the liturgy rather than adding things to sing to the liturgy.

Are we coming any closer to realizing the Council’s vision of singing the liturgy, or is the concern of many still focused primarily on improving the congregation’s singing songs at the liturgy? Perhaps that question is difficult to answer not so much because of problems in agreeing on the role of the congregation within the worshipping assembly but because there is little consensus about the clergy’s role in a sung liturgy. The documents which are meant to guide our efforts even seem to manifest an ambivalence of sorts!

Surprisingly Few Documents

The Apostolic See has issued surprisingly few documents dealing with music since the Constitution on the Liturgy. In addition to the introductions to several collections of liturgical chants (which are not particularly well known) and the especially important statements on music contained in the General Instruction of the Roman Missal, there has been only one comprehensive treatment of music, the March 5, 1967, instruction Musicam sacram from the Congregation of Rites. Even that statement makes the disclaimer that “it is not a collection of all legislation on sacred music but a statement simply of the principal norms that seem most needed at the present time” (no. 3). “The present time” being referred to, of course, was before any of the postconciliar liturgical books were even published!

Musicam sacram states that “a liturgical service takes on a nobler aspect when the rites are celebrated with singing, the ministers of each rank take their parts in them, and the congregation actively participates” (no. 5). It encourages the movement from celebrations without singing to this nobler form of celebration, especially on Sundays. It also introduces the principle of progressive solemnity, stating that “the distinction between the solemn, the high, and the low Mass, sanctioned by the 1958 Instruction [Sacred Music and the Liturgy, also from the Congregation of Rites] remains in force, according to tradition and current law. But for pastoral reasons degrees of solemnity for the sung Mass are proposed here in order that it will become easier, in accord with each congregation’s capability, to make the celebration of Mass more solemn through the use of singing” (no. 28).

The instruction then provides three degrees of solemnity which “must be so employed that the first may always be used without the others, but the second and third never without the first.” To the first degree belong the opening prayer, prayer over the gifts, prayer after communion, preface with opening dialogue and Sanctus, the verses introducing and concluding the gospel, and all of the dialogues between the presiding priest and the rest of the assembly—opening greeting: Lord’s prayer with invitation, embolism, and doxology; the greeting before the sign of peace; and the entire dismissal rite (no. 29).
Something More Is Required

Pastors must . . . realize that when the liturgy is celebrated something more is required than the mere observance of the laws governing valid and lawful celebration; it is also their duty to ensure that the faithful take part fully aware of what they are doing, actively engaged in the rite, and enriched by its effects.

In the reform and promotion of the sacred liturgy, . . . full and active participation by all the people is the aim to be considered before all else . . .

Yet it would be futile to entertain any hopes of realizing this unless, in the first place, the pastors themselves become thoroughly imbued with the spirit and power of the liturgy and make themselves its teachers.


Is music for sung Masses obligatory in new vernacular editions of the Roman Missal for the celebrant’s use?

The reply to the question is an unqualified yes . . .

Is the music to be put in an appendix to the Missal or in the text itself?

In the text, and with the passage to which the music belongs . . .

When the music is printed with the passages to which it belongs, it has the added advantage of reminding the priest celebrant that these parts of the Mass are as a rule to be sung; this is all to the good for the solemnity and effectiveness of the celebration.

Sacred Congregation of Rites, Note Passim quartiier on music for the vernacular liturgy, May 1975.

the second degree belong the Kyrie, Gloria, Agnus Dei, profession of faith, and general intercessions (no. 30). And to the third degree belong the songs for the entrance and communion processions; the responsorial psalm and Gospel acclamation; “songs” for the preparation of the gifts; and the Scripture readings, “except when it seems better not to have them sung” (no. 31).

Progressive Solemnity, American Style

One does not need to have participated in the eucharist in a variety of parishes to know that the principle of progressive solemnity is generally observed throughout the United States but not according to the degrees specified in Musica sacram. Even as the Apostolic See was developing that 1967 statement, the music advisory board of the Bishops’ Committee on the Liturgy was developing its own statement under the chairmanship of then-ArchabbotRembert G. Weakland, Osb, from Latrobe, Pennsylvania. “The Place of Music in Eucharistic Celebrations” was approved by the NCCB Liturgy Committee and was published in the January-February 1968 issue of the Bishops’ Committee on the Liturgy Newsletter (4:1-2; see collected volume of the Newsletter 1965-1975 [Washington, DC: USCC Publications], 113-119). This statement makes several references to and practical applications of the Vatican instruction published nine months earlier, but several of its principles underlying the use of music in the eucharist may have led the church in the United States generally to adopt practices somewhat different from those proposed by Musica sacram.

Compare these statements by the Bishops’ Committee on the Liturgy with comparable ones from Musica sacram: “While it is possible to make technical distinctions in the forms of Mass—all the way from the Mass in which nothing is sung to the Mass in which everything is sung—such distinctions are of little significance as such, and any combination of sung and recited parts may be chosen. The important decision is whether, in the particular circumstances of the individual celebration, this or that part may or should be sung” (Newsletter, 1965-1975, 113). An important principle enunciated by the U.S. bishops calls for efforts to avoid disproportion in the liturgy (for instance, singing everything in the introductory rites but then little or nothing during the liturgy of the word). Finally, “mere observance of a pattern or rule of sung liturgy will not create a living and authentic celebration of worship in Christian congregations” (ibid.).

The BCL statement offers these four criteria for pastoral celebrations: humanly attractive experience, degree of solemnity, nature of congregation, available resources. Concerning the presiding priest or the deacon chanting their proper parts of the liturgy, the statement consistently provides the advice that these elements are “sung or spoken, whatever is more effective.”

Even those previously unfamiliar with the BCL’s 1968 statement will recognize that it became the basis for the 1972 document (revised in 1983) Music in Catholic Worship. And while it makes perfectly good sense that priests or deacons should not chant their parts at the Mass if they cannot do so “effectively,” how many of the clergy with suitably pleasing voices and proper training don’t even try to chant these days? This includes a number of priests who formerly chanted everything (the dialogues with the people, the orations and the prefaces) during the former missa cantata in Latin. (Hearing priests and deacons sing at the Chrism Mass, at other stational liturgies, and at funerals of one of their number leads this author to believe that the clergy, by and large, can really sing!)

Several priests have stated that they no longer chant the preface because there are just too many preface texts these days. The 1962 Missale Romanum contained just fifteen

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prefaces, and a priest could celebrate a high Mass on most
days of the year by knowing just three of those prefaces!
Compare that number to the one hundred prefaces in the
proposed U.S. edition of the revised Sacramentary!

Time to Take Stock

The eventual approval and publication of that revised
Sacramentary will provide the occasion for taking stock of
our present liturgical practices and, perhaps, making
appropriate changes. The revised book will indicate more
clearly that the normative Sunday liturgy should ordi-
narily include more chanting by priests and deacons. The
eucharistic prayers, along with all the variable prefaces,
will be presented with musical settings in place (not
simply in appendices). Singing this central prayer of the
Pastoral musicians should assist the clergy in
finding their ideal reciting tone and practice
the chants with them using the right pitch.

Mass—with additional acclamations by all—will, many
people hope, become common practice. Only then, when
chanting the eucharistic prayer becomes a common prac-
tice, should priests devote more effort to chanting the
three orations and the greetings and other dialogues with
the rest of the assembly. The deacon should be encour-
aged to chant the introductory and concluding chants of
the gospel as well as the four invitations to the memorial
acclamations (if this latter variation is ultimately ap-
proved by the Apostolic See). Finally, greater effort should
be made to chant the special elements assigned to priests
and deacons during the Triduum and on other occasions,
when such texts can be given greater effectiveness and
beauty through song: blessing prayers, the invitation to
the showing of the cross (Good Friday), the Exsultet (Eas-
ter Vigil), and so on.

There certainly will be available resources (CDs and
audio tapes) containing these chants—as well as other
settings of these texts by contemporary composers—so
that priests and deacons may learn them more easily
(using, it is hoped, low, middle, and high reciting tones).
All of us need to remember that the notation in the
Sacramentary, where everything is in the key of C major or
A minor, is merely a convenience to avoid sharps and
flats. Pastoral musicians should assist the clergy in find-
ing their ideal reciting tone and practice the chants with
them using the right pitch (the “transposition button” on
many organs and electric keyboards is a help to musicians
who cannot transpose easily). And seminaries and diaconal
formation programs must give added emphasis to teach-
ing the next generation of clergy the chants of the liturgy.

Needless to say, all these efforts will produce meager
results unless the clergy become convinced of the norma-
tive nature of the sung liturgy, impart that understanding
to their people, and then find the gumption to start sing-
ing!
Cantors: Children of Miriam

BY CLARA DINA HINOJOSA

In her book Sing a New Song: The Psalms in the Sunday Lectionary (Collegeville, MN: The Liturgical Press), Irene Nowell, CSB, calls attention to the ancient voices of sung worship: “After Israel has crossed the sea through the mighty power of God, Miriam leads them in song. After great victories over powerful foes, Deborah and Judith sing God’s praises. Hezekiah sings his thanksgiving after he is delivered from illness.”

These particular demonstrations of praise give witness to a ministry similar to the liturgical role of the cantor. Though I doubt that Miriam rehearsed with her tambourine ensemble before singing her song of triumph, I suspect that she must have possessed an intense presence, one that was riveting and electrifying. I am fairly sure that Judith did not attend an NPM Cantor Express workshop prior to offering her canticle, but it seems clear from the story that she embodied the corporate thrill that overcame the people after the conquest of the despised ruler Holofernes.

These scriptural passages do not identify the singers’ timbre or vocal range. Instead, they point to stellar examples of charisma and spirit-filled energy, vital characteristics of the cantor and song leader. Although vocal technique, appropriate gesturing, and music preparation are essential to these ministries, this article seeks to highlight some of the non-musical attributes of the cantor. In the hope of raising awareness and stimulating conversation, I want to discuss sensitive questions relating to the ministry of the cantor (and secondarily, of the song leader, when the cantor also functions in that role).

“Then the prophet Miriam, Aaron’s sister, took a tambourine in her hand; and all the women went out after her with tambourines and with dancing. And Miriam sang to them: ‘Sing to the Lord, for he has triumphed gloriously; horse and rider he has thrown into the sea’” (Exodus 15:20-21). As the text of Exodus 15 reveals, God found favor with the Israelites and with Miriam. Graced and fortified, she led her people in their song of victory. Filled with the same spiritual strength that enlivened Miriam, the cantor confidently facilitates the assembly’s sung worship. The gifted cantor is a vessel of the Spirit, a person and leader of prayer, a proclaimer of the Word, and an animator of the assembly.

Vessel of the Spirit’s Breath

The appearance of an exquisite vase of beveled crystal has always lured me. The quality of its material and the precision with which the glass is cut contribute to the light’s brilliance as it passes through the vessel. Such musings have often led me to consider a crystal vase as a symbol of the cantor. As the beveled vase is the vessel for the light’s illumination, so is the cantor the vessel for the Spirit’s breath. Although every voice can be refined and polished, the instrument of a fine cantor is evidence of musical beauty, a gift that balances flesh and spirit. Healthy, air-based singing carefully employs muscle and breath; it reveals a delicate coexistence of tension and relaxation.

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The cantor is called not only to clarity of vocal tone but also to transparency in ministry. A vase of clear and finely cut glass is most luminous when it is clean and empty, that is, not filled with objects which obstruct the light. The cantor is called to be a pure and open vessel, free of mental distractions and an over-indulged ego. This posture allows the Spirit to be genuinely manifested through the cantor’s visible and audible characteristics. This challenge compels the cantor continually to discern the balance and integration between fleshly talents and spiritual gifts.

**Person of Prayer**

Authenticity and transparency of ministry are attributes that all liturgical ministers ought to strive to possess. These essential qualities are developed when ministers commit to personal prayer and spiritual growth. Those who model superb presiding skills, musical or otherwise, are often those who have developed a deepened awareness of God’s presence, intentionally cultivated through private and communal prayer.

Cantors must actively pray and be fully engaged during all parts of the liturgy. It is very easy, for example, for the cantor to miss the proclamation of the first reading because he or she is preoccupied with the upcoming psalm. If each cantor strives for full, conscious, and active participation, then she or he must be present to the actions, words, and objects of the entire liturgy. Not only will this presence facilitate a natural flow within the rites, it will also contribute to the quality of the prayer of the cantor and the rest of the assembly. Therefore, being responsive to each aspect of the prayer is an important aspect of executing the ministerial role.

**Leader of Prayer**

Many people seem to believe that the cantor’s primary role is to lead music. My presumption about the cantor’s primary role is based on the experience of the numerous cantors with whom I have spoken. Through our conversations and my observance of their ministry, it appears that their concern about music, preparation, and execution often outweigh the cultivation of personal prayer. I maintain that the cantor’s fundamental purpose is to lead prayer using the vehicle of music. If a cantor were to minister from this perspective, he or she would likely bring a depth and a richness of expression, a fullness and maturity of spirit to the cantor’s role. Cantors, in other words, should dedicate equal time to the development of their ministry as a musician, their ministry as a leader of prayer, and the integration of these two essential facets of their ministry.

**Proclaimer of the Word**

As a leader of prayer, the cantor is called especially to proclaim the psalms. In the case of the eucharistic liturgy, the most common way in which psalmody is prayed is responsoriorily. The Lectionary shows a preference for this practice by providing in its text congregational refrains to be interspersed through the selected verses of the psalms. With psalmody at its core, however, the sung poetry of the liturgy of the hours reveals a wider variance of practice: Psalms may be sung directly (that is, singing the psalm in its entirety), antiphonally (that is, two groups singing in alternation), or responsorially. Of all these methods, responsorial psalmody is the form that most clearly presumes and necessitates a dialogue, one between the psalmist and the rest of the assembly.

In large part, the cantor’s effectiveness in proclaiming psalmody relies on personal reflection on and study of Scripture. Careful reflection on all the assigned texts for a particular Mass or other service permits the cantor to place the psalm in context with the entire liturgy. (This is especially true of the connection between the psalm and the first reading of the liturgy of the word.) Deeper study of the psalm, its origin, and its historical usage allows the cantor to impart its message with greater understanding and conviction.

The psalm in the liturgy of the word is “an integral part of the liturgy of the word.” Like the other assigned scriptural texts, the psalm is a proclamation of the word of God out of which “even now God speaks to his people.”

Also, as an “accompanying chant” or a “chant between the readings,” it serves effectively as the assembly’s response to the first reading. On its own, it is a vital text to be prayerfully proclaimed. Ideally, the refrain and the verses are of equal importance. However, my observations and personal experience tell me that the manner in which the cantor proclaims the verses can often overshadow the refrain. Worse yet, sometimes the cantor may misuse the microphone and out-sing the people during their response. Herein lies the challenge: How does the psalmist effectively elicit the assembly’s full participation while proclaiming the verses of the psalm? When done well, the balance of refrain and verses reflects dialogic worship at its best.

“Judith began this thanksgiving before all Israel, and all the people loudly sang this song of praise. And Judith said, ‘Begin a song to my God with tambourines, sing to my Lord with cymbals. Raise to him a new psalm; exalt him, and call upon his name’” (Judith 15:14-16:1).

**Animator of the Assembly**

There is great pleasure in hearing people offer praise to God in song. It is a privilege to participate in the midst of a singing assembly and an even more humbling experience to stand before a group during sung worship. Both the cantor and the song leader share this experience. Often these roles are executed by the same person—a combination created out of convenience or because there exists a lack of ministers to serve in separate roles. Although the whole assembly—the congregation and its ministers—is the chief “minister” of musical liturgy, and the cantor/psalmist is the principal “leader of song”
among the ministers of music in the liturgical setting, a song leader can be a viable and effective presence in animating the congregation. She or he elicits the congregation's sung participation during the parts of the liturgy that do not involve dialogical worship, that is, the litanies, psalmody, intercessions, and other call-and-response liturgical elements.

Song Leaders: Do We Need Them?

I am aware of two opposing opinions regarding the role of the song leader. Some posit that there is no need for this ministry; they claim that a skilled service player is sufficient in accompanying and drawing forth the congregation's sung prayer. Should one deny the merits of this argument, I would suggest that the reader attend a Protestant worship service in a church with a strong music tradition. Despite the absence of a song leader, one is likely to encounter healthy and confident hymn singing. Another argument by those in opposition to song leaders states that, more often than not, the song leader serves as a vocal crutch for the congregation's nebulous or nonexistent voice. Indeed, encouraging a song leader to sing louder into the microphone does not always foster greater sung participation by the rest of the assembly. (For that matter, playing the organ louder may not help either.)

In defense of song leaders, many affirm that this ministry positively enhances sung worship; that is, in part, because song leaders call forth the people's song. Supporters say that the song leader's visual summons not only raises the congregation's participation, that minister's sheer presence promotes a model of confident singing. This is particularly true when there is no choir undergirding the rest of the assembly's song. These same supporters claim that the forming of new cantors is most effective when they have first served as song leaders. The skills involved with coordinating gestures (some people, obviously, would argue the need for gestural cues by song leaders), using facial expressions, and developing self-assurance are all aspects of the cantor's ministry that can be nurtured while serving as a song leader.

Natural for God's People

In conclusion, I return to the scriptural episodes recounted in this article's opening paragraphs. Each passage reveals the memory of the people of God who, through the direction of a chosen few, were led to a thunderous vocal applause of God's grace and salvation. To continue the quotation from Irene Nowell cited at this article's beginning: "It seems natural for God's people, whenever they experience God's action in their lives, to burst into song. Where is that song in the life of today's Christian community, and what is its effect?" I believe the song to which she refers is alive in the midst of the post-Vatican II church. In large part, it is facilitated by the cantor and the song leader. The joy and dynamism expressed by these ministers truly enhances musical worship. Undoubtedly, their joy-filled presence engages the rest of the worshipping assembly in offering praise with equal enthusiasm. If the gifts of these ministers are cultivated and nurtured, their leadership, like that of Miriam and Judith, will continue to encourage the body of Christ to sing today and forever.

Notes

1. The 1981 translation of the Introduction to the Lectionary for Mass (incorporated in the 1998 edition of Lectionary for Mass: Volume One), acknowledges that the responsorial psalm at Mass may be sung responsorially or directly (no. 20), but it also affirms that responsorial singing, "as far as possible, is to be given preference." The presentation of the psalm in the text of the Lectionary certainly reflects this preference.

2. The General Instruction on the Liturgy of the Hours (1971) acknowledges that "different psalms may be sung in different ways for a fuller grasp of their spiritual meaning and beauty. The choice of ways is dictated by the liturgical genre or length of each psalm, by the language used ... , and especially by the kind of celebration ... " (no. 121). In its listing of the various ways of singing the psalms, the Instruction gives first place to direct singing ("all sing the entire psalm"), then it lists antiphonal singing ("two choirs or sections of the congregation sing alternate verses or strophes") and responsorial singing (no. 122).

3. Introduction to the Lectionary for Mass, no. 19.

4. Ibid., no. 12.

5. Editor's Note. While there is currently some debate about whether the term "responsorial" refers primarily to the preferred form in which the psalm is to be sung or to its placement after the first reading as a congregational response to the proclaimed text, the Introduction to the Lectionary suggests (no. 89) that there is a relationship between the first reading and the psalm. On the other hand, the General Instruction of the Roman Missal (no. 36) acknowledges a wider relationship between the psalm and the other scripture texts: "The individual psalm texts are directly connected with the individual readings: the choice of psalm therefore depends on the readings."
Shaping the Voice of the Pastoral Choir

BY OLIVER DOUBERLY

Is there really such a thing as a "pastoral" choir? Many of us have very definite ideas about what it means to be pastoral, especially when we are talking about ourselves as music ministers, but is it possible for an entire choir to be pastoral? My own experience and that of many other choir directors answers that question with a definite yes. Being pastoral is not where most choirs start, but it is something they can come to as the fruit of time, experience, and good leadership.

There are many reasons why people come to the choir, and most of those are plausible. In general, whatever other reasons bring people to the choir, they offer their talent because of a love of music and a desire to serve God through the parish. It is the role of the music director to unify the group by teaching, training, and leading by example. For instance, the choir will never pray together, if the choir director doesn't first pray with them. Choirs take their cues from their directors; that person sets the tone for the attitude of the whole choir from the outset. The hallmark of that tone, if the choir is to become pastoral, must be caring with a capital C.

Even though there are many areas to be addressed in today's music ministry, there are just a few in particular that seem to help choirs take on a pastoral dimension. From my own experience, and in the limited space of this article, I would like to offer five such points for consideration.

Five Points to Define Pastoral

The pastoral choir shares a unity of vision and purpose. Often this means that, in order to serve and to work in a musically effective way, the individual member must become somewhat invisible. There are no prima donas in the pastoral choir. If an individual's needs are more important than those of the entire group, no ministry can happen. That is not to say that we all have to be cut from the same cloth, but there must be a spirit of cooperation and shared unity if there is to be any pastoral practice at all. Our first reason to form a choir is ministry—that service rendered out of love to the rest of the assembly and to each other that all might be led closer to God.

The pastoral choir has a true understanding of its role in worship. The needs of the whole assembly (the congregation and those who minister in particular ways) come first. Our first priority is to lead the song of the assembly, so that the faithful experience the pastoral effects of worship in terms of building up human fellowship, creating unity and integrity, so that the experience of the Gospel becomes a reality for this community.

From time to time, the choir might embellish the congregation's song through the use of descants and certain other harmonies when appropriate, but only if the congregation is well grounded in its melody. As thrilling such choir pieces don't always have to be relegated to the preparation of gifts!

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familiarity.

Issues of inculturation and inclusion must also be embraced by every single member of the choir if we are to help promote the Gospel. We are not there for ourselves or to satisfy our own tastes but to minister in all the wonderful ways there are. There is no shortage of fine repertoire in many different languages and no reason that any particular culture should feel disenfranchised. Likewise, there is an abundance of repertoire today that should make it easy for both choir and congregation to feel somewhat integrated and cohesive, in which the demands of both parts of the worshiping assembly can be satisfied. A good example of this is the "Gloria" by Peter Jones (published by OCP) with a rousing congregational part and a lovely SATB setting for the choir.

The pastoral choir has a unique part in the life of the larger parish, and we have a unique opportunity to serve as a model of a small group community. Such modeling is especially important in today's mega-parishes where everyone is searching for some sort of identity, for belonging. Embracing this task means becoming involved in the fabric of the larger community and serving it in ways other than simply being at rehearsal one night a week and in the choir on Sunday morning. If we want our ministry to be effective, we must be where the people are. That might mean preparing and hosting a parish supper during Lent or working with the Social Action Committee to help a needy family. Opportunities for such involvement are limitless, and they have a way of tying us into the life of the parish that merely singing cannot do. Our greatest concern should be to reach out and proclaim God's love, whether it be through music, cooking for a soup pantry, raising money for the homeless, or visiting the sick. The needs are many, the laborers are few!

The pastoral choir is a caring, nurturing group of individuals who offer their gifts in the service of one another. First of all, this means a real commitment to being present to each other week after week, time after time. It means we go out of our way for one another,

We go out of our way for one another, making a clear sign to the whole assembly of what the music of faith does for us.

making an intentional effort to care for each other, thereby making a clear sign to the whole assembly of what the music of faith does for us. The presence of hospitality among us is revealed in practical ways throughout the week, not just on Sunday. Hospitality makes it imperative that we get to rehearsals—and we arrive on time and ready to work. We are part of a team that counts on our
Make Everyone See How Beautiful It Is to Pray in Song

There is no need for us to make a defense of sacred singing to you. No one is in a better position to grasp and appreciate the importance and singular value of your choirs’ service to the church. Without you the liturgy would be missing a strong support and the people’s prayer would be missing one wing in its ascent to God. There still is reason, however, to recall that Vatican Council II has opened new paths for the future of sacred music. For in establishing that the first place in liturgical singing belongs to the assembly, the Council has still not lessened the role of the choir. In fact, the choir’s responsibility has come into greater prominence and importance, since choirs must act as a support, a model, and an inspiration for music that is more noble and more ennobling. ... Because they are at the service of divine worship, your talents and your art are not meant only for yourselves and your listeners, but [they] are the means of glorifying God, an expression and profession of faith. This amounts to saying that your song is prayer. Thus our exhortation to you is:

Without you the liturgy would be missing a strong support and the people’s prayer would be missing one wing in its ascent to God.

Sing well not just with your voice but above all with your heart. For it is the heart that gives value to the praises that issue from your lips; only by welling up from the heart can your song rise to God as a worthy expression of the praise due to him.

Dearest children, we cannot end this meeting without calling your attention again to an ancient adage that stands as a motto for you and as a remembrance of today’s celebration: Bis orat qui bene cantat: “One who sings well prays doubly.” The intensity that prayer gains from song increases its ardor and its power.

Sing, then, sing with both voice and heart. Make everyone see how beautiful it is to pray in song, as you do, with the church and for the church. Spread joy, goodness, light. May you keep your souls always filled with fervor and sincerity, so that your lips may always be worthy to celebrate the praises of the Lord in whose honor you sing.


presence and our effort. Not to be at a rehearsal, or to come unprepared, is inhospitable.

When we come together to work, to pray, or to have fun—to be that team—we are saying, “Yes, this is important, and we want things to be right for the occasion, as well as for the Sunday liturgy.” Good will and good wishes are not enough; practice is necessary, and the experience of hospitality within the choir spills over and truly makes possible the choir’s example of hospitality, musically and in other human ways, with the rest of the parish.

The loving response of a hospitable choir, mixed with the discipline of one who knows the joy of making music, makes for a wonderful pastoral choir.

New Member Checklist

As we recruit new members, we might wish to consider a brief checklist of expectations for new members who wish to be part of a pastoral choir:

- Dedication to the task: Good music, in all forms, requires discipline and regular effort by all participants.
- Being a team player: Giving up self-will for the good of the whole group.
- Having an attitude of openness and prayer: A pastoral choir must pray together.

This checklist may seem simplistic, very nuts and bolts, but consider the three items in the context of Father William Bauman’s definition of ministry as “service rendered out of love, and with a deep respect for the person served, after the model of Jesus.” Here is the beginning of the conversion experience that almost inevitably happens to members who commit themselves to the ministry of the choir.

It is the “model of Jesus” that becomes so increasingly clear as we sing our theology in the text and notes of the music for worship. We are confronted with what we believe about him, and our faith lives change as we sing with our sisters and brothers who are also courageously allowing their faith lives to be changed.

The pastoral choir, then, is a special sign of unity, oneness of faith and spirit. To get to that point means that we have spent much of ourselves to create this moment of truth. This is service, ministry, and discipline, embraced by faith and by music. It is the yeast in the dough, the leavening agent of the larger community, and is “after the model of Jesus.”

So, why is it important that we develop pastoral choirs? Perhaps it is so that our brothers and sisters in our parish communities might write to us as Paul once wrote to the Philippians (1:3, 5): “I thank my God in all my remembrance of you, always in every prayer of mine, thankful for our partnership in the gospel, from the first day until now.”
The Third Way: A Ministerial Model for the Liturgical Ensemble

BY MARTY HAUGEN

It took me a decade to get my master’s degree. I only managed to finish after the dean informed me that I would have to begin re-taking classes after ten years had passed, because (I presume) I would have forgotten the material (just as I have forgotten all the Latin, Greek, math, and psychology that I ever learned in undergraduate school).

My final project for the degree was a manuscript that eventually became the book Instrumentation & the Liturgical Ensemble. It was intended to be a resource tool for parish music directors with ensembles made up of various instruments. I remember vividly sitting before my advisory committee, hearing my friend and adviser, Father Ian Michael Joncas, ask me, “Why did you expend so much energy on an area that is only marginally useful to community prayer?”

Good question. Why do those of us in parish music so often and so easily focus on our instruments rather than on the spoken and sung word and the ritual enfleshed in sound and gesture? It can be so difficult for those of us who make music primarily as instrumentalists to remember that it is the voice—specifically, the assembly’s voice—which is the primary focus of music-making within liturgy. In fact, for the first thousand years of Christian worship, all singing was a cappella. Joseph Gelineau observes: “The relatively late appearance of polyphony and the introduction of certain instruments are justified … not by the nature of Christian worship, which can always dispense with either, but by the interest which the celebrating community finds in them.”

We can assume that celebrating communities will continue to be interested in the presence of instruments within liturgy. So the instrumentalist’s task is to determine how they might best be employed to support and enhance our common prayer, never forgetting that they are not at the heart of what defines our prayer.

Worship Wars and the Instrumentalist

It is to be hoped that most of us are past the point where we differentiate between liturgies by the instrumentation accompanying the sung prayer—the “organ Mass,” for instance, or the “guitar Mass.” But the power of playing or listening to an instrument can still distort its importance in the ear and the mind of the player or listener. All of us involved in liturgical music have been aware of the passionate and sometimes contentious discussions surrounding quality, musical style, and instrumentation in liturgy. Even as the music and instrumentation in parish music programs in North America become more diverse and, in the best of situations, more integrated across weekend liturgies, many times we still experience “classical” repertoire, instrumentation, and presentation styles compared favorably or unfavorably with “contemporary” repertoire, instrumentation, and presentation styles.

In the midst of the intense debate, both factions can lose sight of the hard reality that both the “classical” and the “contemporary” music and presentation styles can present obstacles to authentic and meaningful liturgical prayer. In fact, there is much in the way that musicians are formed in our culture that can help us understand how such a distorted understanding of musical leadership develops.

The Classical Distortion

In The Musical Experience of Composer, Performer, Listener, Roger Sessions chronicles the fragmentation of the music-making experience that took place several hundred years ago in Western European culture. He writes:

Composer, performer, and listener can, without undue exaggeration, be regarded not only as three types or degrees of relationship to music, but also as three successive stages of specialization. In the beginning, no doubt, the three were one … Listening to music is the product of a very late stage in musical sophistication … the listener has existed as such only for about three hundred and fifty years.

This fragmentation in music-making in the Western European tradition has meant that classical music training is, for the most part, training in a performance art rather than a participatory art. Training for the organist below the college level almost always disregards the skill of accompanying. Even college level programs typically focus on performance repertoire, assuming that technical playing skill guarantees sensitive accompanying skill. In addition, organists in degree programs will often receive little...
study in how to teach music to a congregation or how to assist or lead them in a cappella singing.

The situation is similar for those who undertake formal vocal studies. Whether in a choir or as a soloist, the student’s focus is mainly or entirely on performance repertoire. The art of teaching music to untrained voices and leading them in a cappella singing is most often absent from training. For both organists and vocalists, formal training as a liturgical musician is too often lacking in the study of Scripture, theology, and even of liturgy itself.

These programs are still the exception rather than the rule.

Such a perspective in the formation of musicians can lead to organists who devote most of their time and energy to non-congregational elements, choir directors who focus their main attention on anthems and motets, and cantors who are more concerned with vocal production than with the divine word proclaimed and dialogical sung prayer with the rest of the assembly.

Of course, this is not universally the case. There are college and certification programs in the United States today that incorporate a strong pastoral component into musical training and include foundational studies in Scripture and liturgy. However, these programs are still the exception rather than the rule, and the musical formation of many of today’s classically-trained church musicians was directed more at performance for an audience than participation with an assembly.

The Contemporary Distortion

From the early beginnings of parish “folk groups” in the late 1960s—groups consisting of singers accompanied by one or more guitars, a tambourine, and perhaps a flute—the liturgical ensemble has evolved into myriad incarnations. Guitars continue to be a common element in the instrumentation, but they have been joined by pianos, electronic keyboards, woodwinds, strings, brass, and all forms of percussion. Instruments that reflect regional or ethnic identity are also included—the guitarron, the gospel organ, the banjo, African percussion.

Those first music groups often sought to imitate the “sing-along” experience of public gatherings and demonstrations in the 1960s. In the same way, liturgical ensembles today reflect secular music-making in North America. Many liturgical ensembles today more closely resemble pop music groups than genuine folk ensembles. The presence of monitor speakers and the use of multiple
microphones (each one used by one or two singers) is typical of performance groups in popular American culture. The presentation style of such groups typically involves the use of sound reinforcement to the degree that ensemble vocalists can easily be heard singing the congregation’s parts over the rest of the assembly. Although all the singers in the schola may believe that they are helping to “lead” the congregation in song, the sound of their amplified voice often dampens rather than empowers the whole assembly’s response.

Guitarists, who often learn their instrument through informal rather than formal study, may find themselves leading music at weekend liturgies (or at funerals or weddings) with little or no understanding of the liturgy and its history and little background in scripture study or theology. The instrumentalists in many ensembles never rehearse separately from the voices, meaning that they are never able to focus solely on how they work together to provide good leadership. Without solid leadership skills and a real understanding of liturgy and the word, ensembles can easily fall back on an unvarying pattern of accompanying, without clear awareness of how their presentation style is helping or hindering the assembly’s song.

The Third Way (a Ministerial Model)

Parish instrumentalists and vocalists can only lead with integrity when they place the prayer of the community and the demands of the liturgy ahead of any particular instrument or style. For many instrumentalists, this requires a fundamental re-ordering of priorities in liturgy. This new orientation could be described as a “ministerial model.”

The ministerial model does not reject either the organ or the guitar, the traditional choir or the “folk” choir. In this model, however, the assembly’s full participation in word and sacrament is the starting point for any consideration of how to lead musical worship so that every element of the music making experience (instrumentation, repertoire, presentation style) is judged by how well it supports the prayer of all, how well it engages everyone present in a dialogical and prayerful celebration, and how well it points beyond itself to the praise of God. This model begins with an openness to a broad spectrum of repertoire and instrumentation. Repertoire and instrumentation are judged by their ability to wed music to the word and music to the rite. The other major consideration is the ability of the music and its presentation to engage and inspire the assembly’s sung response.

This means that there will be occasions in a liturgy, or even for entire liturgies (e.g., during Lent) when all instruments are silenced so that the assembly’s voice is heard as primary. When instruments are used, they are rehearsed and played with an ear to how, individually or collectively, they invite and encourage response. Considerations such as the location of instrumentalists and vocalists in the space for worship are determined by the demands of the rite and not by personal taste or comfort or familiarity or the need to be seen or not seen. Decisions about vocal music or instrumental music or no music are determined by the liturgical demands; decisions about what instrument to use are made the same way.

Of course, the ministerial model demands more rather than less from parish musicians. We must be willing to explore honestly the strengths and limitations of a wide variety of repertoire and instrumentation, sometimes having to forego a personal preference for the good of all. While opening ourselves to a wider repertoire, we must be willing to consider using a smaller total repertoire that is both more diverse in style and unified across several weekend liturgies. When the organ or guitar is the best instrument for a particular piece of music but is not
available for a particular liturgy, we must learn to be creative in adapting music to another instrument. This perspective is consistent with the vision articulated in the Constitution on the Sacred Liturgy when it states that the appropriateness of musical instruments is dependent upon their ability to “truly contribute to the uplifting of the faithful.” We could add that the instrumentalist’s understanding of and sensitivity to the centrality of the whole assembly’s role is critical in how s/he is able to use the instrument in this way.

Two good examples of this ministerial model that may well be familiar to NPM members are the Rev. John Bell and Professor John Ferguson. Although they are very different in their style of leadership—the Rev. Bell most often uses a cappella singing, while Dr. Ferguson most often leads from the organ—neither of them is restricted or limited to one style or one instrument. Rather, their musical choices are made on the basis of the text proclaimed, the ritual action to which the music is wedded, and the most engaging option for the assembly.

It Takes a Village to Raise a Song

Today we are experiencing the beginning of a remarkable evolution in liturgical ensembles. In the United States, there are “contemporary ensembles” that might sing “Creator Alme Siderum” and feature an anthem by Richard Proulx or a wind quintet playing Mozart. There are also more traditional choirs and organists that use the music of Bernadette Farrell and David Haas and may incorporate guitar, electronic keyboard, and percussion as the music and liturgy demand. All the ensembles at a parish may share common acclamations and psalm settings. Musicians have begun to comprehend that it is not the style of music that is critical or the instrument upon which it is played, it is the music’s suitability for ritual prayer that is fundamental.

Their musical choices are made on the basis of the text proclaimed, the ritual action to which the music is wedded, and the most engaging option for the assembly.

This broadening of repertoire across parish ensembles (and therefore across weekend liturgies) is a great benefit to assemblies, helping them to learn more quickly a common body of ritual music. It also helps in the community’s understanding of itself as one body with diverse yet complementary gifts.

In the end, the instrument itself is only as good as the person who uses it within the liturgy. Here are three truths that we are learning:

1) The community’s song lives through and in those who raise it. Maybe the full impact of this statement becomes clearer when it is phrased from a negative perspective: Those who are not invested in a song have no part of it. To be invested in the song means to participate in it, “fully, actively, and consciously.” Within liturgy, the musical ensemble is often the voice that initiates the song in the community. However, they must never forget for a moment that their sole purpose is to serve and converse with all the voices in the community’s prayer.

2) The church’s song that is raised is an ever-growing one. It is at once the song of all those ancestors in faith who came before us, all the faithful alive today, and all the faithful to come. To understand this is to place oneself within a mighty flood of a story. We have a critical responsibility because each time we sing our faith in our community worship, we are sharing this story with those who might have never heard it or those of us (most of us, in fact) who have not made it our own. For this reason, we must be careful that what we sing is a faithful and true reflection of the Gospel story handed down to us. At the same time, we have a responsibility to nourish and raise this song in the soil of our own life. While it is a living gift from the past, it can only grow and flourish in the present. While it is the expression of faith from all times and all places, we must make it heard and owned and believed in the here and now.

3) God’s song truly lives only when it is being raised. We do not sing by and for ourselves. God is both the subject and the object of our song. All who claim the faith of Jesus must raise their “Amen.” The liturgical ensemble’s first calling is to inspire and evoke that “Amen.”

When Hillary Rodham Clinton used the African proverb “It takes a village to raise a child,” a number of social conservatives groused that the proper statement should be, “It takes a family to raise a child.” For the purposes of the argument made in this article, either noun is correct. When Christians passionately and faithfully raise the common song of their common story, the village becomes family. Then the family of humanity can begin to experience and understand that, in Christ, we are all equal voices in the same village.

Notes

1. See the Constitution on the Sacred Liturgy (CSL), no. 14.
3. The terms “classical” and “contemporary” are, of course, somewhat confusing and misleading; still, I could not come up with any other terms that were clearer, so I will use them, fully aware of their limitations.
5. CSL, no. 112, para. 3.
6. CSL, no. 120.
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Ministries Conference 2000 at Tyler Junior College. Focus: “Open Wide the Doors to Christ.” Contact: Linda Porter, Diocese of Tyler, 1015 ESE Loop 323, Tyler, TX 75701-9663. Phone: (903) 534-1077; fax: (903) 534-1370.

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Reviews

Chant

Simple Kyriale:
Chants for the Mass

Ed. J. Michael Thompson. World Library Publications. Vocal edition, #004025, $7.00; CD, #004027, $16.00; organ accompaniment, #004026 TBA.

Printed in modern notation and with Latin (transliterated Greek) and English texts, this volume is based on the chants given in the Graduale Simplex. Every possible musical moment in the Order of Mass is set to chant, and the “ordinary” parts are provided in five or six different settings. Every setting contains both Latin and English texts. This collection is valuable for small as well as large communities; there is much to select from. It would be a wonderful thing if every community would choose a few chant selections and use them in the liturgy along with settings using other styles of music. The CD by the Schola Cantorum of St. Peter the Apostle is well done and models the most up-to-date interpretations of chant performance. Offer your assembly a balanced musical diet: Start with these fine chants. Highly recommended!

Tim Dykinski

Children

Kol Banimidbar:
A Voice in the Desert


Sam Glaser describes himself as a “Jewish Outreach” musician, blending rock, pop, and jazz with traditional Jewish themes and ideas. Several songs from his 1992 album and songbook, Hinenu, have become standards at synagogues and camps. His second album, A Day in the Life, explores the daily Jewish prayer experience. This new album, his fourth, is primarily directed to children in a catechetical/liturigical format, leading them through the themes of the Torah, the five Books of Moses.

For the past four years, Sam has served as executive director of the Jewish Music Commission, which commissions and produces major Jewish works. He was recently appointed music coordinator for the Department of Continuing Education at the University of Judaism in Los Angeles and the director of the university’s cultural arts program. Sam also serves as a visiting cantorial soloist in synagogues of various denominations, singing a balance of nusach, chazzanut, and popular congregational melodies.

When Sam asked me to review his newest album on my radio show, Cross Reaction, I was a bit apprehensive. What would a Catholic with some familiarity with—but by no means an expert in—Hebrew and Jewish music have to say about it? But Sam asked me because my program features contemporary ritual music—music used predominantly in Catholic liturgies and devotions—and such programs are a little hard to find.

Listening to Kol Banimidbar, I wondered why music that expresses and reflects the spiritual traditions and heritage of millions of believers over several millennia doesn’t receive a broader listening. Sam’s contemporary setting of the first five books of the Bible, the Torah, deserves to be better known, as does much of contemporary liturgical composing for Jewish and Christian worship. Like much of our liturgical music, Sam’s music doesn’t fit easily into the music industry’s categories. And perhaps it shouldn’t: What is taking place in Jewish and Catholic liturgical music circles is wonderfully unique.

Kol Banimidbar is good listening music, but it is much more than that. It offers musical settings of sacred texts and explores and highlights key events in Judaism’s creation. Both Jewish and Catholic ritual rely on a retelling of the key stories, the sacred texts that have been passed from generation to generation. Each telling adds that time’s and that culture’s own idioms and forms of expression to make a fresh recounting of the stories that are told in the annual cycle.

The use of children’s voices throughout Kol Banimidbar makes it clear that the point of this collection is a serious and purposeful instruction of young people in the inheritance and practice of their faith. The collection begins with “My Letter in the Torah,” dealing with the basic questions “Why am I here?” and “Where am I going?” The journey from “here” to “where I am going” passes through “The Seven Days”—the story of creation, “Two by Two”—Noah’s story, and “Across the River” with Abraham. “Keep the Dream Alive” tells the story of Joseph; “Unbreakable Soul” is about slavery in Egypt; and the title song, “Kol Banimidbar,” tells about the gift of the Torah at Mt. Sinai. The joy in “Kol Banimidbar” segue immediately into “Kol Anot,” the poignant description of the tragedy that is the golden calf. Humanity must inevitably leave the mountain to face life as it is down below the heights.

This collection is not only about past history, and the kicky little song “I Count” makes that clear. Recalling the census in the desert, this ditty reminiscent of Johnny Otis’s “Hand Jive” reminds its hearers and singers that “there’s no one just like me, got my place in history . . . got my letter in the Torah.” Eventually, through hard work and prayer, one arrives in the “Land of Milk and Honey,” oneness with one another and with God. “Milk and Honey” flows into “V’kareyv P’zuraynu,” and a bonus track on the album, “The Bat Mitzvah Song,” reclaims one to the Torah. Besides being great music to listen to and sing along with, Sam’s collection is a great testament to the strength of current Catholic-Jewish interfaith dialogue. His music mirrors much of what is taking place in Catholic compositional circles, and much of it could easily be incorporated in Catholic liturgical practice. The
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notion that the best way to retell the story of a people of faith is to set its Scriptures to music is common to Jewish and Christian ritual and to contemporary compositions in both traditions. It is increasingly common, in Catholic liturgy, to find bilingual phrasing, usually Spanish and English or Latin and English, but it would not be so unusual to use Sam’s combination of Hebrew and English.

Kol Bamidbar reminds me of Marty Haugen’s Tales of Wonder (GIA), a musical describing the process by which stories are passed from one generation to another, and Agape. It also reminds me of Stephen Schwartz’s Children of Eden (BMG Music), which features musical settings of the stories of creation, the flood, and the wilderness sojourn. (Schwartz composed Pippin and Godspell and collaborated with Leonard Bernstein on the text of Mass.)

In Sam Glaser’s Kol Bamidbar, I hear the universal language of music singing the universal God. Soon, I hope, Catholics and Jews will be able to join in singing:

V’haviyenu l’tziyon ircha, l’tziyon ircha V’il Y’rushalayim beyt mikdashcha d’simchah olam.

Bring us to Zion, your city, to Zion, your city, and to Jerusalem, your sanctuary, in eternal joy.

Teri Seipel

**Children at Heart**


We are never too old to be children at heart, and this collection of eight sacred songs and eleven pieces of ritual music is geared to the child within each of us. The music contains keyboard parts as well as guitar chords, and many compositions have instrumental parts as well (flute, snare drum, and so on). All of the music has congregational reprint boxes at the back of the collection. Several of the sacred songs work well as pieces that a children’s choir could sing as an anthem. The ritual music includes music for the children’s liturgy of the word, Gospel acclamations, and two settings of Eucharistic Prayers for Masses with Children. Highly recommended.

**God Be in My Heart**


The music of Jack Miffloton in this collection has a different sound than his previous compositions. Perhaps this is an effect of the texts: prayers taken from Africa, Chile, Ecuador, Scotland, and Pakistan. There are also texts from Victor Hugo and Ralph Waldo Emerson. These short pieces are intended for use at home, in church, and in school. They include Christmas prayers, bedtime prayers, prayers of petition, prayers of thanksgiving and praise, and prayers for many other occasions. In addition to the songbook, there is a children’s prayer book with beautiful illustrations that help bring each text to life.

Michael Wustrow

**Children’s Choir Recitative**

Psalm 150. Walter Pelz. Two-part choir, oboe, organ. Also available in SATB voicing. Choristers Guild, CGA 790, $1.40. This “general praise” psalm is suitable for many different Sundays in the liturgical calendar as well as for festival occasions (thanksgiving, graduation). The accompaniment on organ and oboe (trumpet also works great if your choir is strong) really captures the sense of majesty and awe found in the text. Several times Pelz uses the interval of a major second between parts I and II, which could be challenging for beginning choirs. Each phrase of the psalm uses new melodic material. This is a piece that will take some time to learn but can be used over and over without the choir growing tired of it!

Alleluia, Sing Praises! Michael Jochen. Three-part choir (any combination), opt. descants, keyboard, opt. percussion. Choristers Guild, CGA 779, $1.30. This composition offers many performance options: teaching it by rote to parish choirs (with each choir taking a different “part”); using it as a combined anthem for a special occasion; or teaching two of the parts to a beginning children’s choir. Use your imagination to make any combination of the three melodies work. The “push beat” rhythm and chord progressions in the keyboard part, combined with the optional congas and tambourine, have a jazz/Latin feel.

Very adaptable to any situation, including use by choir and congregation, combined choirs, or concert use.

**Cantate!** Mary Lynn Lightfoot. Two-part choir, piano. Choristers Guild, CGA 794, $1.20. I almost always like what I see from this composer. Except for the title phrase, the text is all in English (Psalm 98). This is a good choice for choirs just starting to sing in parts because the voices never cross and most phrases are unison, with only the last few notes in parts. This is a joyous, fast-moving piece (quarter = 132) which maintains a high-energy feel throughout. Your choir will have fun singing this one!

**Keep Me as the Apple of Your Eye.** Kenneth Kosche. Unison/two-part, keyboard. Choristers Guild, CGA 800, $5.50. This simple setting of Psalm 17 is suitable for post-communion or for any evening service—or consider using it to end your rehearsals! The voicing is unison throughout except for the final refrain, which is in canon. A very simple, delightful evening benediction!

**Set the Sun Dancing!** Helen Kemp. Unison, keyboard, opt. handbells. Choristers Guild, CGA 780, $1.20. Helen Kemp, whose lifelong ministry has been to teach children to sing, wrote this piece in memory of her husband, John. The text is post-Epiphany; it speaks of the Christmas star that is fading, of the sense that “Christmas is gone,” and of the wise men who found riches. The three verses and refrain may easily be learned by a younger choir; the optional handbell part is for more advanced ringers (three octaves).

**Let All the People Praise God.** Dorothy Christopherson. SSA, keyboard. Concordia, 98-3453, $1.25. A choir of medium ability will really rise to the challenge of this wonderful setting of Psalm 67. There is just enough syncopation to sparkle, and the ranges of each part work well for elementary or middle school singers. The three-part sections are very simple chords that all move in parallel motion: nothing difficult here! But the tessitura is just right, so the sound will carry well. Highly recommended!

**As the Hart.** Robert Wetzel. Two-part choir, keyboard, opt. flute. AMSI, 762, $1.05. Don’t let the key signature of this piece (A) scare you or your accompanist. This three-verse “folk” anthem has a unison
refrain suitable for congregational use and verses that may be either unison or two-part. The melody is almost all stepwise, and the harmony part is mostly thirds. This is a very beautiful setting of Psalm 42.

I Am Jesus' Blessed Lamb. Betty Harland. Two-part, keyboard. AMSI, 771, $1.05. Perfect for the cherub choir! This partner song uses two different melodies and texts that are sung separately and then combined at the end. It can also be sung in unison throughout. The nine-note range is perfect for younger children (d-e), and the arpeggiated melody of the “B” section will really help young singers experience their head voice. A wonderful training piece!

O Sacrum Convivium. Dolores Hruby. Congregation, two-part choir, keyboard, handbells. OCP, 10874, $1.00. The refrain uses both the Latin phrase and its English translation (“holy, sacred banquet”); verses are all in English. Think of this piece as unison with a descant on the refrain. The handbell part is very simple (six bells). This is something new for use during the communion procession.

Hodie. James Callahan. Two-part a cappella. Beautiful Star, BSP 550, $1.25. This setting of the Latin Christmas introit has use in both liturgical and concert settings. The two equal voices sing mostly in alternation (echo). Mr. Callahan makes use of fifths and octave leaps to highlight the syllabic stresses in the text, and the piece builds to an ending with the two parts singing an F Major scale in alternation. There is so much music written for the Christmas season already, but this setting is something new and creative.

A Song to the Child. Winnagene Hatch. Two-part, piano. Gordon V. Thompson Music, VTS 2003, $1.50. Using what was originally a Korean folk song, the composer has written a Christmas text and arranged the melody to become a carol that reminds the listener of a rocking cradle. The low alto part suggests use by an older treble choir (middle school or high school). The original text is well crafted—high notes are on open vowels and there is good use of imagery—and the arrangement sustains the soft dynamics without becoming boring.

It is always a delight to see successful composers of music for children adding new compositions. This “recitative” has acknowledged familiar names like Helen Kemp, Dolores Hruby, and Michael Jothen (to name but a few) as well as recent additions to the list such as Mary Lynn Lightfoot and James Callahan. Who are your favorite composers of music for children? The next time you see them at a convention, or if you are able to reach them via e-mail, let them know how much you value their work and what you like about their compositions. It is important to let them know that they are making a difference!

Michael Wustrow

Choral Recitative

The following compositions are from GLA; all are selections for Christmas.

Christ is Come! Let Earth Adore Him. Austin Lovelace. Unison voices and keyboard. G-4697, $1.20. This charming piece with a three-verse text by Timothy Dudley-Smith will be a real pleasure to

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listen to as well as to perform. It is mostly in 5/8 meter, which provides a certain freshness, yet it feels very natural to sing.

**Ave Maria.** Jacques Arcadelt, ed. R. Batastini. SATB. G-4892, $1.00. This traditional setting, from about 1545, will probably be familiar to older members of the congregation. It is in a simple four-part writing style that may seem a bit old-fashioned but will be welcomed by many.

**Sing Out Earth and Skies.** Marty Haugen, arr. Bret Heim. SATB, flute, handbells, percussion. G-4495, $1.30. An ancient sounding piece results from the use of open harmonies and flute ornamentations. This composition also makes effective use of handbells and finger cymbals. This is a good piece for every choir's repertoire.

**The Coventry Carol.** Arr. Richard Robert Rossi. SATB, soprano solo. G-4726, $1.20. Each verse of this familiar tune is given a distinctive setting that responds beautifully to the text; this is almost like a set of variations. The striking dissonances that accompany the words about King Herod are most effective.

**Of the Father's Love Begotten.** Arr. Gene Crier and Lowell Eversen. Two-part mixed voices and piano. G-4566, $1.20. The beauty of this work resides in its simplicity. Here is a well-crafted accompaniment to the classic tune Divinum Mysterium which allows the tune to “speak for itself.” Every choir will be able to sing this work.

**Sing with Joy! 'Tis Christmas Morning.** Alan Smith. Two-part mixed voices and keyboard. G-5054, $1.30. This work is the joint 1996 winner of The Harod Smart Memorial Competition. The accompaniment is best performed on the piano, which can give an incisiveness to the dance-like rhythms. The meter is constantly shifting between 6/8 and 7/8 in a lively and clever way, but this seemingly complicated rhythmic element should not in any way hinder a choir's ability to learn or perform this work. This is a cheerful composition whose text is adapted from a traditional Kentucky carol.

**Hodie Christus Natus Est (Today, Christ Is Born for Us).** Richard Robert Rossi. SATB. G-4777, $1.30. This work is for a choir with considerable skills and one, perhaps, with a substantial number of members. The text is taken from the antiphon for second vespers on Christmas Day. A common compositional technique used in this piece is the practice of one section of the choir stating a thematic idea with the rest of the choir responding. There are few passages whose dynamic marking is less than forte.

**Silent Night.** Arr. Dolores Hruby. SATB, congregation, organ, brass quartet. G-4852, $1.30. So often the brass instruments brought together for the Christmas celebration are left out of what may be the most famous of Christmas carols. Here is a traditional arrangement that allows the brass quartet to participate. The uncomplicated technical demands make this arrangement accessible in a wide variety of situations.

James Callahan

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Congregational Recitative

All the selections reviewed here are from GIA Publications.

Jubilation Mass. James Chepponis. Choir, cantor, guitar, keyboard. G-5045, $5.00. CD-465, $15.95. Full score, assembly edition, cassette, and other editions also available. Father Chepponis offers us eighty pages of music that form a complete setting of ritual music for eucharistic celebrations. A common style and tonality unite the setting: The penitential rite litany and the breaking of bread litany, for example, have the same musical theme, and the eucharistic acclamations are united by the same musical ideas. This setting is not generally meant to be sung in its entirety; instead, from the opening song of the introductory rites to the dismissal “Thanks be to God,” there are many choices from which to craft a sung celebration.

We Give You Thanks. David Haas. Choir, guitar, opt. instruments, opt. handbells. Music collection, G-4989, $14.00. CD-436, $15.95. Various selections available in folio; music for “Jesus, the Compassion of God” Mass also available separately. Like Father Chepponis’s Jubilation Mass, in the setting “Jesus, the Compassion of God” David Haas has provided music for every moment in the Mass. Some of the better selections include his settings (and, where appropriate, texts) for the call to worship, sprinkling rite (based on his setting of Psalm 100, “We Are God’s People”), the Kyrie, “A Lamp for Your Feet” (for the dismissal of catechumens and candidates), general intercessions (using the Zimbabwean/Iona melody “If You Believe and I Believe”), and the final blessing. Included in the complete music collection are two very nice selections—an arrangement of R. Gilliard’s “Servant Song” and a setting of Brian Wren’s text, “We Give You Thanks.”

Psalms for the Church Year, Volume IX. David Haas. Music collection, G-5041, $11.50. CD-430, $15.95. Cassette and spiral-bound music collection also available. This popular series continues with a new volume by David Haas. Those who know the first eight volumes as well as Haas’s compositions will find no surprises here. Psalms 19, 25, 84, and 93 are the best of this collection.

Psalms for the Church Year, Volume X. Malcolm Kogut. Choir, cantor, congregation, guitar, keyboard. Music collection, G-4718, $7.50. CD-429, $15.95. Cassette, choral refrains, and spiral-bound music collection also available. Fresh, alive, and varied are appropriate descriptions for the psalm settings found in this volume. Each of the seventeen psalms is given a unique treatment, full of interesting harmonies, that captures its spirit. There is plenty for the experienced cantor and instrumentalist to sink their teeth into. Some of the best settings are those for Psalms 4, 17, 22, 42, 45, 47, 80, 90, 112, 137, and 145. The composer exhibits his great creativity in these settings; now we need to be just as creative in finding ways to use them. Their obvious use is as responsorial psalms at eucharist, but some of these pieces would also make good processional settings for gathering, preparation of the gifts, and communion. They would also find use in the rites of anointing the sick, penance, confirmation, marriage, and the liturgy of the hours. This collection, in other words, is well worth looking into.

Tim Dyksinski

Books

Louis Vierne, Organist of Notre Dame Cathedral


For thirty-seven years, Louis Vierne (1870-1937), a blind musician, was organist at Notre Dame Cathedral in Paris. A master organist, teacher, composer, and a person of great culture, his influence extended beyond France and included several very successful American tours. Vierne was the teacher for a who’s who of American organists in the first half of the twentieth century.

This is an exceptionally well-written book. Its 805 pages manifest, as completely as possible, the life, music, and influence of this very special Catholic musician. Despite the staggering number of pages, the book is very easy to read. It flows well, with nothing pedantic about it, and it is an excellent contribution to musical scholarship.

Rollin Smith divides the book into three main parts. The first part is a translation of Vierne’s own book, Mes souvenirs, long out of print. Here we are treated to Vierne’s view of life and music in Paris as he offers us a beautiful discussion of his studies with Frank, Widor, and Guillemont; his students; his work at Notre Dame; and his travels. The insight into the times is illuminating.

The second part—Smith’s own work—is titled “Vierne and the Organ.” Smith offers a well-documented description of Vierne’s deteriorating relationship with his star pupil, Marcel Dupré; he also analyzes Vierne’s recordings, his organ works, and his professorship at the Conservatoire. There is a history of the organ at Notre Dame, and there are other chapters of great interest.

The third section is a thematic catalogue of Vierne’s organ works, followed by a bio-chronology, four lucid and common-sense essays by Vierne, and helpful cross-references.

What is particularly refreshing about Smith’s work is that the book is really like a double set of reference works: On the right-hand page one finds the text of the book, while on the left-hand page the reader finds wonderful photographs (173 of them), organ stop lists, biographies, and commentaries. In other words, rather than having to consult cumbersome footnotes or endnotes, the reader only has to look at the left-hand page in order to enjoy and be informed quickly about nearly every fact in the text.

William Tortolano

Liturgy for the New Millennium


This is a very important new book, one which should be read by all of us deeply involved in liturgy. The work is actually “a collection of essays on aspects of the liturgical renewal written from a historical/theological pastoral perspective in light of the revised Sacramentary [which] provides a commentary on the new Sacramentary and serves as a Festschrift to Fr. Anscar Chupungco, OSU.” The contributors are: Wilton D. Gregory, John R. Page, Gilbert Ostdieck, CSV, Burkhard Neunheuser, CSS, Keith F. Pecklers, SJ, Mark R. Francis, CSV, Margaret Mary Kelleher, OSU, Dominic E. Serra, Michael G. Witzczak, Gordon W. Lathrop, Bernardo Ma. Perez, CSS, and Cassian Folsom, CSS.

Father Anscar Chupungco deserves the best. His contributions in the field of liturgy and especially in the area of Pastoral Music • August-September 2000

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inculturation are outstanding. These essays are eloquent testimony to the respect in which he is held by former students and by his peers. The decision to take the revised Sacramentary, even if not yet approved, as their topic is a most appropriate way to honor Father Chupungco on his sixtieth birthday.

In light of the present difficulties besetting ICEL, the opening essay by John R. Page and the second essay by Gilbert Ostdieck are worth the price of the book. Page writes a simple history of ICEL’s involvement in the revision of the Sacramentary and the difficulties and pitfalls encountered, while Ostdieck concentrates on the issue of principles of translation. Both are excellent background for understanding current developments.

The other essays are equally interesting and provocative. Most have a historical element to them, but all deal well with the present situation and give possibilities for the future. My only real criticism of the book is that the design and layout could have been a little more elegant. The cover is acceptable but a bit harsh, and the print is smaller than it should be.

This is a book for liturgists and theologians, written by professionals for professionals. These are substantive essays dealing with sensitive topics. It should be read by all of those involved in church decision making in the next few years. It is a very strong six on my scale of seven.

A Concise Guide to Canon Law


Father Kevin McKenna, a priest from Rochester, NY, is an experienced canon lawyer with a reputation for bringing a pastoral sense and practicality to his understanding of the law. He has done this well in his new book. McKenna begins with church history and the history of canon law, and he proceeds through the meaning and interpretation of the code and, finally, the text of the canons themselves. He has a good sense of history, yet he can reduce the law’s complexity to simple understandable parts.

His structure is easy to follow, with each section explaining some aspect of church law and life then answering what he calls “frequently asked questions.” After his quick history lesson, he starts with the sacraments in general; then he deals with each one specifically. He also looks at parish life, diocesan life, the diocesan tribunal, temporal goods, and finally the rights of people in the church. He ends with an excellent glossary and good bibliography.

There is a need for canon law to be more widely understood in the church. Books of this type help make that possible. There are a few other canonical authors, notably James Coriden and John Huels, who are doing this same thing—explaining the Code of Canon Law in a way people can understand. McKenna is a good author; his explanations make sense; and his middle-of-the-road approach to controversial topics is appropriate.

I wish the book dealt better with the whole code and the idea of the code, but it limits itself almost exclusively to specific canons. That is a weakness. There should have been an explanation of the differences between Roman-style law and American (English) style law. That difference is the most important component that Americans need to understand church law. Also missing are explanations of the code as the applied theology of Vatican II and the great differences between both the letter and spirit of the 1983 code compared to the 1917 code.

Those with some canon law education will find this a handy reference work. Those with no canon law training will find it at least very helpful. Fr. McKenna has done a very fine job and deserves praise for it, and the book can be strongly recommended. It is a strong five on my scale of seven.

Praying Twice


Brian Wren is the John and Miriam Conant Professor of Worship at Columbia Theological Seminary and author of a variety of books. The jacket tells us that the "renowned theologian and hymn writer Brian Wren explores here the theological significance of congregational singing, analyzes the importance of contemporary worship music, and explains the power of tune and text in the life and nurture of a congregation. Wren studies the lyrics of choruses, hymns, chants, and ritual songs, and identifies their importance as both poetry and communal utterances of theology.”

I liked this book. It is decidedly non-Catholic in its tone, examples, attitude, and perspective, and that is refreshing. But it is also very practical for those of us in the Catholic tradition. However much Roman Catholic liturgists praise music and recognize its value, we never can give to music the importance it has to some of our Protestant brothers and sisters. This type of book really helps us understand how important music can be and should be.

It is not an easy book to read; it is not an easy book to understand. It is long; the print is smaller than I like and comes to the edge of the page. But it is worth the effort. Especially helpful to me was Chapter Two, "Why Congregational Song is Indispensable."

I think that this book should be read and discussed by people involved in music in Catholic worship. Choir directors and others would do well to understand many of the concepts and principles Wren lays down. There should also be some way to examine the differences between his understanding of worship and the Catholic understanding.

This is a strong five on my scale of NPM certifies tour agencies that agree to abide by the NPM Code of Ethics, guidelines established for agencies hosting Catholic choirs traveling to Catholic sacred shrines.

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W. Thomas Faucher

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Ms Teri Seipel hosts Cross Reaction on KUCR 88.3 FM, the radio station of the University of California, Riverside. The program features music used in Catholic liturgical and devotional practice.

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Publishers

Art Masters Studio, Inc. (AMSI), 3706 East 34th Street, Minneapolis, MN 55406-2702. (612) 729-4487.

Ave Maria Press, Notre Dame, IN 46556. (219) 267-2831.

Beautiful Star Publishing (BSP), 4040 West 70th Street, Minneapolis, MN 55435. (800) 372-7664.

Choristers Guild—see Lorenz.

Concordia Publishing House, 3558 Jefferson Avenue, St. Louis, MO 63118-3968. (800) 325-3040.

GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638-9927. (800) 442-1358.

Glaser Musicworks, 1941 Livonia Avenue, Los Angeles, CA 90034. (310) 204-6222.

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Oregon Catholic Press (OCP Publications), 5536 NE Hassalo, Portland, OR 97213. (800) 548-8749.

Oxford University Press, Music Department, 198 Madison Avenue, New York, NY 10016. (800) 451-7556.

Pendragon Press, PO Box 190, Hillsdale, NY 12529. (518) 325-6100.

Pueblo Books—see Liturgical Press.

Gordon V. Thompson Music—see Oxford.

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Professional Concerns

BY J. MICHAEL McMAHON

Millennium Challenge: Think Big!

Has the celebration of the millennium changed your ministry, your life, or your outlook? Many commentators have confessed that their reaction to the arrival of January 1, 2000, has been more relief than awe—hardly a testimony to the millennium’s life-changing power.

As a music minister I have wondered what might create a lasting impact of the millennium celebration for the singing assembly and for those who serve it. Could this jubilee year be an opportunity to challenge all of us to “think big”? What limitations have we placed on ourselves musically, liturgically, culturally, or professionally that keep us from having a broad vision or that hinder the full force of the millennial celebration from having its effect?

What musical diet nourishes our liturgical assemblies in their prayer? Are we slaves of local customs that keep us from embracing the breadth of liturgical musical expression? Are we free to use Gregorian chant (even with some Latin texts) in our sung prayer? Do we include the music of the world church (even with some texts in modern languages other than English) in our liturgical celebrations? Have we excluded drums, or clapping, or even the organ because they encroach on our way of doing things? Have we erected stylistic barriers that shield our assemblies from experiencing the church as bigger and broader than our own local community? Think big!

Do we challenge our choirs and musical ensembles to new levels of excellence in their musical performance and liturgical ministry? In this jubilee year, might we consider preparing a new major work to broaden the horizons of our musicians and raise their level of musicianship? Can we introduce new and challenging choral repertoire for the liturgy, so that the sung prayer of the liturgy will always have priority over concerts and other kinds of performance? Can we begin or expand a program of formation for our musicians to deepen their sense of prayer and to give priority always to their service of the gathered assembly at time to start lessons, begin a course of studies, or establish the practice of an annual retreat. Think big!

Mary, if not most, full-time directors of music ministry work in parishes where there are other choir directors, organists, and musical leaders. Have we developed positive working relationships with these other musicians? Are we open to learning from their wisdom and experience while exercising leadership and offering our own expertise in a gentle and loving spirit? Would these other musicians characterize our working style as collaborative and our demeanor as strengthening for their ministry? In this jubilee year, how can we build up our relationships with our coworkers in the ministry of musical leadership? Think big!

Musical and liturgical ministry are cornerstones of parish life, but they are not the only “living stones” needed to build up the body of Christ in the community of the church. How does the music ministry of your parish support evangelization, Christian formation, community growth, social service, and family life? Do the members of your parish see the music ministry as a prophetic voice calling the members of the parish into a deeper relationship with the God of mystery, into stronger solidarity with the poor and the disenfranchised, and into more committed service in the world? Think big!

In this year of jubilee, gather with your colleagues, your staff, your liturgy committee, your pastoral council, and your musicians to reflect on these questions—and think big!

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Dr. J. Michael McMahon, the director of music and liturgy at St. Mark’s Parish, Vienna, VA, and music editor of Celebration, is a former president of DMM and a former chair of NPM’s Board of Directors. This article is presented by the Director of Music Ministries Division (DMMD).

Pastoral Music • August-September 2000
Hotline

Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook). The cost is $15 to members, $25 to nonmembers 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 web page—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. St. Paul Catholic Church, 9 El Pomar Road, Colorado Springs, CO 80906. Phone: (719) 471-9700; fax: (719) 471-3009. Full-time position in church with attendance of 900+. Duties include being principal musician, choir director, accompanist, and liturgy director who plans and directs, with pastor's approval, the overall celebration of Catholic liturgy for parish. Celebrations include weekend Masses, weddings, and funerals. Actively recruits and trains musicians, choir members, cantors, readers, eucharistic ministers, and servers. Keyboard skills and choral conducting skills essential. Must be computer literate. Send résumé to Father John Auer at above address, fax. Please state salary requirements. HLP-4562.

FLORIDA

Assistant Director of Music Ministries, Assistant Organist. Cathedral of St. Jude the Apostle, 5815 5th Avenue N., St. Petersburg, FL 33710. Phone: (727) 347-9702; fax: (727) 343-8370. Full-time position at cathedral parish and school (K-8), fall 2000. Responsibilities: teaching general music in the school; coordinating school liturgies; accompanying parish weekend and some daily Masses, novenas, benediction; cantoring weddings and funerals; assisting director of music with accompaniment of choirs; other duties depending on qualifications. Requires excellent piano and organ skills, knowledge of Catholic liturgy. Four-manual Rodgers/Ruffatti organ, nine-foot Steinway grand piano. Competitive salary and benefit package. Send résumé to Music Search Committee at above address. HLP-5434.

Director of Music and Liturgy. Our Lady of Grace Catholic Church, 300 Malabar Road, S.E., Palm Bay, FL 32907. Phone: (321) 725-3066; fax: (321) 725-9534. Full-time position in a vibrant, young, and growing multicultural/ethnic parish in West Palm Bay. Must have parish experience and be able to teach and direct various styles of music: Spanish, traditional, and contemporary. Able to coordinate liturgy with liturgy committee. Must have expertise with piano/keyboard or voice. Choral director experience is a plus. Good interpersonal skills and collaborative working style. Great salary. Send résumé to Fr. Leo Hodges at above address. HLP-5452.

Director of Liturgy and Music. Diocese of Orlando, PO Box 1800, Orlando, FL 32802-1800. Dynamic, growing parish in Orlando seeks enthusiastic, creative person to develop and direct our liturgical and musical ministries. 2,000+ family multi-ethnic parish with young families. Good people skills necessary. Looking for candidates with liturgy experience, keyboard skills, plus Spanish language capabilities. Salary is negotiable depend-
director of music and liturgy. teach music classes in parish school PK-8 approximately 10 hours/week. contact Rev. Thomas Bernas at above address, fax: HLP-5457.

music director (part-time) or music and liturgy pastoral associate (full-time). St. Mary of Vernon Parish, 236 US Highway 45, Indian Creek, IL 60061. Phone: (847) 362-1005; fax: (847) 362-6375. Both positions require background and experience in music and liturgy. Full-time position requires master's degree or equivalent in religious studies, liturgy, or similar. Salary negotiable. SMV is a welcoming community of approximately 2,200 families. Leadership style is one of collaboration and discernment. Located in Lake County, IL (northern suburb of Chicago). Contact Fr. Joe Curtis at above address, fax: HLP-5461.

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MARYLAND

Director of Music. St. John the Evangelist Church, 689 Ritchie Highway, Severna Park, MD 21146. Baltimore-area parish seeks part-time director of music to assume responsibility for administration of well-established program of service music; provide accompaniment for Sundays and special occasions; direct and accompany adult choir; train and schedule cantors; supervise assistant organists; cooperate with directors of contemporary and children’s choirs to further enrich music program and plan combined choir music for special occasions. Available September 1. Send résumé to Music Director Search Committee at above address; include recording or video if available. For more information, leave message at (410) 987-0574. HLP-5436.

MASSACHUSETTS

Director of Music/Coordinator of Liturgy. St. Bonaventure Parish, PO Box 996, Manomet, MA 02345. Phone: (508) 224-3636; fax: (508) 224-5889. Full-time position in a growing suburban parish at the entrance to Cape Cod. Responsible for all aspects of the music program as well as parish liturgical commission. Requires proficiency in organ and ability to motivate people; must work well in a collaborative environment. Salary competitive, negotiable. Send résumé to Father Ed Doughty at above address, fax: HLP-5432.

Music Director. Church of Blessed Kateri Tekakwitha, 126 South Meadow Road, Plymouth, MA 02360. Fax: (508) 747-0616. Part-time position available immediately for parish of 1,000+ families; good liturgical tradition. Salary negotiable, excellent benefits. Four liturgies, contemporary adult ensemble, monthly children’s choir, cantors. Kawai grand piano. Requires music degree, keyboard and choral skills, knowledge of Catholic liturgy and music. Send résumé to Search Committee at above address, fax: HLP-5433.

Part-Time Music Minister. St. Cecilia Parish, 54 Esty Street, Ashland, MA 01721. Successful candidate will demonstrate the ability to play piano and organ and direct both traditional and children’s choirs. Responsibilities include weekly rehearsals as well as rehearsals before weekend liturgies. Must attend liturgical and music meetings monthly, be available for funerals and weddings, and be available to work with other ministries and committees. Position offers an annual salary up to $18,000. Send résumé to Search Committee at above address. HLP-5442.

Assistant Organist/Director, Music Administrative Assistant Position, and Catholic Elementary School Music Teacher. St. Theresa of Avila Parish, 10 St. Theresa Avenue, West Roxbury, MA 02132. Phone: (617) 325-1300, fax: (617) 325-0380, e-mail: rbunbury@aol.com. Full-time position ideal for skilled, organized, and enthusiastic organist/pianist/singer and music educator. Assist organist/director in extensive parish multi-choir traditional liturgical program. Teach music three full days a week in parish school. Music library, office, and computer skills necessary. Competitive salary with benefits. Three-manual Aeolian-Skinner organ. Send résumé and
requests for job description to Richard Bunbury, Music Director, at above address. HLP-5448.

**Director of Music Ministry.** Sacred Heart Church, 21 Follen Road, Lexington, MA 02421. Phone: (781) 862-4646; e-mail: shepherd@sacredheartlex.org; fax: (781) 863-5614. A vibrant parish of 980 families located in the Boston suburbs with a tradition of strong congregational singing and lay ministry seeks a music minister with strong vocal, organizational, directing, and people skills. Responsibilities include directing established adult and children’s choirs, training cantors, funerals, weddings, three weekend liturgies, special liturgical services, and liturgical planning. Must have pastoral sensitivity, be knowledgeable in good liturgy, and work collaboratively. Send résumé to Rev. Arnold F. Colletti at above address, fax. HLP-5449.

**MICHIGAN**

**Director of Worship and Music Ministries.** St. Brigid Catholic Church, 207 Ashman Street, Midland, MI 48640. Phone: (517) 835-7121; fax: (517) 835-9141; e-mail: stbrigid@midmich.net. A vibrant Vatican II parish in the Diocese of Saginaw seeks a full-time pastoral musician. Degree in Catholic liturgy and/or music (or equivalent) required. Candidate needs skills and gifts necessary to promote the parish’s commitment to the spirit and vision of Vatican II, especially with regard to liturgy. Director serves as liaison to the parish worship and spiritual life commission, a member of a collaborative pastoral team, and director of the parish worship and music office, with the assistance of the associate musician and liturgical assistant. Salary, including benefits, commensurate with experience and education. Position available July 1, 2000. Send letter of application and résumé to Search Committee at above address. HLP-5443.

**Director of Music Ministry and Pianist.** St. Columban Catholic Community, 2200 Dunstable, Birmingham, MI 48009. Fax: (248) 642-4636. Energetic, people-oriented musician. Duties include leading adult choir, developing cantor program, planning and providing music at weekend Masses and liturgical celebrations, promoting community worship, 6’ grand piano. 20/24 hours per week. Send résumé and references to above address. HLP-5460.

**MINNESOTA**

**Organist, Pianist, Associate Choir Director.** Church of the Epiphany, 11001 Hanson Boulevard, Coon Rapids, MN 55433. Phone: (612) 862-4312; fax: (612) 862-4303. Position (full-time for nine months; part-time for summer) in 5,000-family parish in Archdiocese of St. Paul-Minneapolis. Accompany adult, children’s, and contemporary choirs; rehearse and direct men’s ensemble and funeral schola; play for four weekend Masses, special services, funerals. Strong keyboard, choral, pastoral, liturgical, and social skills required. Salary commensurate with education, experience; includes benefit package. Skinner organ, Steinway grand piano. Send résumé and references to Donald Shier at above address. HLP-5431.

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MONTANA

Director, Office of Worship and RCIA. Diocese of Great Falls-Billings, PO Box 1399, Great Falls, MT 59409-1399. Phone: (406) 727-6683; fax: (406) 454-3480; e-mail: dioceseofgf@mci.net. Responsibilities include directing already established office and programs. Qualifications: Master's degree in liturgy preferred, five years experience in liturgical and pastoral ministry, proven skills in program administration and adult education, willingness to drive long distances. Musical skills a plus. Salary is based on diocesan policy and commensurate with experience. 10/01/00 starting date; 8/01/00 application deadline. Send résumé and three letters of reference to: Search Committee, Rev. Jay Peterson. HLP-5446.

NEVADA

Director of Music. Christ the King Catholic Community, 4925 S. Torrey Pines, Las Vegas, NV 89118. Full-time opening. Must be proficient in keyboard, choral directing, an advocate of Vatican II liturgical principles, and have professional credentials in music. The director is part of the parish ministry team, provides leadership in the formation of the parish assembly, directs the planning and celebration of parish liturgical music, and develops and coordinates liturgical music ministers and ministries. Vocal skills preferred. Send résumé to Search Committee at above address. HLP-5463.

NEW JERSEY

Cantor: Baritone or Tenor. St. Ann Church, 45 Anderson Street, PO Box 86, Raritan, NJ 08869. Phone: (908) 541-1525; e-mail: DavidNBower@aol.com. Seventeen miles north of Princeton and forty-five miles west of New York City, accessible via the New Jersey Transit Raritan Valley Line. Sing for three Sunday liturgies (9:00 AM, 10:30 AM, 12:00 NOON) and one weekday rehearsal. Serve as baritone or tenor section leader in choir which sings for the 10:30 AM Sunday Mass, rehearsals Sunday at 10 AM and one weekday from 7:25 to 8:55 PM. Contact David Bower, Director of Sacred Music at above address. HLP-5456.

NEW YORK

Director of Music/Organist. Cathedral of the Immaculate Conception, 125 Eagle Street, Albany, NY 12202. Fax: (518) 436-5177. Oversees and develop music program in an environment committed to excellence, challenge, and development. Responsibilities include conducting, accompanying four weekend liturgies, all weddings and funerals, all diocesan celebrations. Interface with rector on music selection, concert series. Conduct choir rehearsals; establish and conduct handbell choir, children/youth choir, orchestra. Compose, arrange, oversee restoration of 1852 organ, serve as part-time music resource for Diocesan Office of Prayer and Worship. Requires minimum three years experience conducting, accompanying; comprehensive knowledge of RC liturgy. Master's in music with concentration in organ or choral

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desirable. Salary, benefits package. Fax or mail résumé to Rev. William H. Pape, Rector, at above address, fax. HLP-5440.

OHIO

Director of Liturgy and Music. St. Francis Xavier Catholic Church, 606 E. Washington Street, Medina, OH 44256. (330) 725-4968. Full-time staff position for parish of 2,600 families. Committed to full participation on the part of the assembly, responsible for weekend liturgies, funerals, sacramental celebrations, and liturgical ministries. Adult and children's choirs are active. Salary commensurate with experience, education, and skill; full benefits package. Available immediately. Contact Father Mark Hollis at above address, phone. HLP-5439.

Director of Music and Liturgy. St. Charles Borromeo Catholic Church, 1842 Airport Highway, Toledo, OH 43609. Phone: (419) 385-7431; fax: (419) 385-9152. Part-time director needed for working-class parish. Experience with Vatican II Catholic worship required; music degree preferred. Organ and piano skills a must. Responsibilities: prepare music for three weekend Masses, weddings, funerals, and liturgical events; chair Liturgy Committee. Groups include adult choir, cantors, and liturgical ensemble. Three-manual Schantz pipe organ in excellent acoustic condition. Salary: $13,000-16,500, weddings/funerals extra, possibility to provide music for school liturgies and teach music in parish school. Send or fax résumé to Search Committee, Music Ministry, by August 15. HLP-5530.

PENNSYLVANIA

Director of Music Ministries. Mother of Sorrows Parish, 4200 Old William Penn Highway, Murrysville, PA 15668. Parish seeks faith-filled, highly gifted, well-trained, energetic musician with excellent keyboard skills who would play a crucial role in the formulation of a praying and celebrating community. Solid musical competence and current liturgical expertise are indispensable to the work of the music ministry. Because of the team ministry approach, communication skills are important. Salary is competitive and commensurate with qualifications and experience. Please address résumé and letters of recommendation to Pastor at above address. HLP-5447.

SOUTH CAROLINA

Director of Music Ministries. St. Peter's, 70 Lady's Island Drive, Beaufort, SC 29902. Fax: (843) 522-0667; e-mail: jlsavarese@isisc.net. Beautiful sea island by the ocean. Immediate opening. Full-time staff position for active parish of 1,300 families. Requires a person of faith, preferably experienced in Catholic liturgy, excellent vocal and organ skills. Needs to be flexible and capable or working collaboratively with other ministries.

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Director of Liturgical Music. St. Patrick Church, 3350 South Alameda, Corpus Christi, TX 78411. Phone: (361) 855-7391.

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Director of Worship/Music. St. Anthony of Padua Catholic Church, 75 W. Sandalbranch, The Woodlands, TX 77382. Phone: (936) 273-6979; fax: (936) 321-0314. Newly established parish north of Houston (www.catholic-forum/churches/670stanthony) is seeking full-time professional with strong background in Catholic liturgy and excellent music skills in both traditional and contemporary styles. Must work collaboratively with pastoral staff and worship committee. Responsible for entire parish music program. Full job description available upon request from Nancy Norris (Nannyn025@aol.com). Send résumé (marked confidential) to Rev. Msgr. George Sheltz at above address or e-mail gsheltz@stanthonyofpadua.com. HLP-5450.

Director of Liturgy. St. Paul Catholic Community, 18223 Point Lookout Drive, Houston, TX 77088-3994. Full-time director of liturgy for a 1,300-household parish located forty-five minutes south of Houston. Work collaboratively with the pastor and pastoral staff. Responsibilities include: leading liturgy preparation, education, and training for all liturgical ministers; working with and coordinating the music ministry; ensuring parish participation in liturgical celebrations. The successful candidate needs to be degreed in music or liturgy or certiﬁed through the diocesan formation program. Salary commensurate with education, skills, and experience. Send résumé and three references ASAP to Search Committee at above address. HLP-5458.

Virginia

Director of Music Ministry. St. Bede Catholic Church, 10 Harrison Avenue, Williamsburg, VA 23185. E-mail: sbedeoffice@bedeva.org. A large Roman Catholic parish in Williamsburg, VA, seeks professional with a bachelor’s degree or above in music; an in-depth knowledge, love, and understanding of Catholic liturgy; and vocal, piano, organ, and interpersonal skills. This person should be a pastoral individual who possesses an appreciation of a broad range of musical styles in support of a diverse Catholic parish. Full-time position with beneﬁts and salary dependent on experience. Complete job description posted on the parish web site: www. bedeva.org. Send résumé, references, and salary history to Attn. DMM Search Committee at above address, fax, e-mail ASAP. HLP-5444.

Wisconsin

Minister of Music. Saint David, 19917 Ashburn Road, Ashburn, VA 20147. E-mail: Sdmnpis@cs.com. Full-time, Rapidly growing Episcopal church in Loudoun County, VA, 1,200 members, two Sunday eucharists, one sung Wednesday evening eucharist. Seeking person committed to blended church music as well as overseeing the development of a contemporary Sunday evening liturgy. Contact The Very Rev. Stephen McWhorter at above address, e-mail. HLP-5455.

Organist/Director of Music. St. Charles Borromeo Parish, 810 Pearl Street, Chippewa Falls, WI 54729. Phone: (715) 723-4088; e-mail: Wfelix@aol.com. Full-time position with parish of 850 families. Responsible for total parish music ministry and development. Includes three weekend Masses, daily Mass, funerals, weddings, and school liturgies. Candidates must be organ proﬁcient and conversant with liturgy and music legislation. Candidates must be familiar with and able to integrate the full range of the church’s patrimony of sacred music from chant to contemporary music. Cooperation with local university music school students a plus. Salary range $24,000-$30,000 + full beneﬁts. HLP-5451.

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Doctor Wright

John David Wright, representative for the Music Industry to the NPM Council, was awarded the doctor of ministry degree at the thirty-second commencement of the Catholic Theological Union at Chicago (CTU) on June 1. John’s practical theology thesis-project was titled We Pray to the Lord: A Case Study of General Intercessions at Ascension Parish. John is currently the general manager for Liturgy Training Publications of the Archdiocese of Chicago; he also serves as president of the Catholic Book Publishers Association. With his wife, Mickey, and daughter, Becky, John lives in Oak Park, IL. NPM joins its congratulations to those of John’s family, friends, and associates.

World’s Largest

The Allen Organ Company has recently completed the installation of the world’s largest digital organ. The five-manual, 295-stop instrument graces the new 7,000-seat sanctuary of the Prestonwood Baptist Church in Plano, TX. The organ, with its 142 speaker cabinets, is composed of six major divisions, all with complete ensembles. It has three fanfare trumpets placed throughout the nave, including the “Millennial Trumpet”, ten 32’ stops, and a 64’ open wood resultant stop in the pedal division. There are three individual MIDI audio sections. For further information, contact: Allen Organ Company, PO Box 36, Macungie, PA 18062-0036.

Cantaré Eternamente

OCP has issued a two-volume collection of forty-six psalms with bilingual texts (Spanish/English); each psalm setting also provides all-Spanish and all-English options. The settings are in a wide variety of styles, including mariachi, samba, danzón cubano, folk, chant, and Taizé-style refrains. The compositions are the collaborative effort of Eleazar Cortés, Jaime Cortez, Bob Hurd, Donna Peña, and Mary Frances Reza. In addition to settings of the seasonal psalms and refrains, there are also special settings for Thanksgiving Day, Our Lady of Guadalupe, the Chrism Mass, Good Friday, and the psalms and canticles of the Easter Vigil. Keyboard/vocal book, guitar/choral book, two-cassette set, and two-CD set available for each volume. Contact OCP Publications. Phone: (800) 548-8749; fax: (800) 462-7329; web: www.ocp.org.

GIA Presents . . .

GIA Publications has recently released two new recordings of music by Marty Haugen. Come Let Us Sing for Joy is a collection of psalms and canticles; most of the settings were composed as part of a morning prayer service commissioned by Luther College in Iowa. The collection also includes Marty’s setting of the Te Deum, commissioned by the NCCB Subcommittee on the Third Millennium. (The call-and-response setting also offers a Spanish translation by Jaime Cortez.) Marty’s second release, The Feast of Life, is a drama expressing the spirit of the parables found in the Gospel of Luke.

GIA has also released the music collection This Very Morning, music for Palm Sunday, the Easter Triduum, and Easter Sunday by Rory Cooney, Gary Daigle, and Theresa Donohoo. The collection features Rory’s millennium hymn, “Trumpet in the Morning.” Also available: Catholic Latin Classics, featuring the Cathedral Singers directed by Richard Proulx performing twenty-two songs with Latin texts, and Beyond Strumming III, the third volume on guitar playing by Steven Petrunak and Kathleen Fertig.

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

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Conception of Moscow, Russia. The installation "at cost" was done at the request of Father Marcel Guarnizo, president of Aid to the Church of Russia, headquartered in McLean, VA. The installation, completed in time for a dedication in December 1999, includes both winded pipes and digital equipment.

New from Arsis

Arsis Audio, a division of ECS Publishing Corporation, continues to provide quality recordings of sacred music. Among the new releases are 20th-Century German Sacred Music (CD 115), featuring choral music by Max Baumann, Hugo Distler, and Johann Nepomuk David sung by the Rockefeller Chapel Choir, University of Chicago; and Music by Guillaume Dufay (CD 118), two Masses (including the tenor Mass cycle Missa "Se la face ay pale") and a Magnificat sung by the choir of the Church of the Advent, Boston. Arsis has also continued to serve the Northwest Girl Choir of Seattle with a new recording in this series: Echo in My Soul (CD 121). Contact: Arsis Audio, 138 Ipswich Street, Boston, MA 02215. Phone: (617) 236-1935; fax: (617) 236-0261; web: www.arsisaudio.com.

Parish CD

The organist and choirs of St. Patrick Parish in Fayetteville, NC, have collaborated on an Advent-Christmas CD titled Come and Rejoice. The recording features the talents of Dudley Brian Cash, organist, a brass quintet, and three choirs under the direction of Darren Dailey: the Cantate chamber choir, the parish choir, and the choir of boys and girls. For additional information, contact: Darren Dailey, Director of Music, St. Patrick Church, 2840 Village Drive, Fayetteville, NC 28304. Fax: (910) 323-3006; e-mail: ddailey1967@hotmail.com.

Notation Software Guide

The only complete guide to learning Finale has been updated to cover Finale 2000, and it includes expanded and improved coverage of both Windows and Macintosh command functions. The second edition of Bill Purse’s guide makes techniques easier to learn with screen shots for both platforms (Windows and Mac) plus new appendixes that address instrument transposition and score order. The second edition of The Finale Primer: Mastering the Art of Music Notation—August-September 2000 • Pastoral Music
Interactive Music Lessons

GVOX, a company that produces technologies and products that focus on the experience of learning and making music, has issued a web-based set of interactive music lessons. The lessons are free of charge, available at www.exciteextreme.com/music/lessons. The first two sets of five progressive lessons available at the site are for MIDI keyboard and soprano recorder (with access to a microphone for interactivity). Future plans include posting lessons for additional instruments. The lessons are interactive, showing the correct fingering, onscreen displays of what the students are actually playing, and how to correct mistakes. Hardware requirements are listed at the site, and required software is available at or through the Exciteextreme web site.

MIDI Bass and Violin

Zeta Music Systems has released a MIDI-capable Fusion Upright bass and a new Jazz Classic model in its series of MIDI-capable electric violins. For additional information on these instruments and on other digital violins, violas, cellos, and basses, contact: Zeta Music Systems, 2230 Livingston Street, Oakland, CA 94606. Phone: (510) 261-1702; web: www.zetamus.com.

Jubilee of Creativity at Seiler

During 1999, Germany’s Seiler Pianofortefabrik celebrated its 150th anniversary under the motto “Jubilee of Creativity.” As part of that celebration, the third largest European manufacturer of grand and upright pianos has released several new models. Among them are the Futuristic, MIDI-capable, solo-performance-oriented Meteor grand, Meteorite upright, and Suspension grand, which carries the piano's weight suspended from a pylon attached to the main body by cables. In addition to such dramatic presentations, Seiler continues to make and improve its lines of grand and upright pianos. Contact: Ed. Seiler Pianofortefabrik GmbH & Co. KG, Schwarzerchen Straße 40, D-97318 Kitzingen (Main), Germany. Phone: (0 93 21) 9 33-0; fax: (0 93 21) 3 65 67; web: www.seiler-pianos.de.

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E-mail Job Bulletin

The New England Conservatory Job Bulletin lists worldwide opportunities in music performance—including positions in churches and synagogues, teaching, and arts administration. Each month approximately 200 jobs are listed in print and via e-mail. To request a complimentary issue and subscription information, e-mail careerservices@newenglandconservatory.edu or call the New England Conservatory’s Career Services Center at (617) 565-1118.

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Worship is face-to-face behavior. That is a major reason why preconciliar church arrangements—a long nave of pews ending in a remote “sanctuary” reserved for clergy—did little to promote “full, conscious, and active participation.” It is difficult to participate in ritual response, song, and movement when all you can see are the backs of peoples’ heads. Ironically, however, in a culture obsessed by buffed bodies and cosmetic surgery (“miracle makeovers”), face-to-face behavior often makes us squirmish. We don’t like dealing with each other directly.

Professor Robert D. Putnam speaks of the modern American preference for “bowling alone.” “By almost every measure,” Putnam writes, “Americans’ direct engagement in politics and government has fallen steadily and sharply over the last generation.” We have “disengaged psychologically from politics and government;” we decline to vote, we refuse membership in labor unions or the local PTA, we abandon civic organizations—in short, we prefer to bowl alone. As Putnam puts it, “Whether or not bowling beats ballooning in the eyes of most Americans, bowling teams illustrate yet another vanishing form of social capital.” In other words, we Americans seem to prefer moral and political isolation—not only in the arena of international diplomacy (as the U.S. Senate’s 1999 rejection of the nuclear test ban treaty suggests) but also in the arena of public life.

Our discomfort with the experiment of living (or worshiping) together in publicly shared spaces seems symptomatic of a more pervasive withdrawal in modern American culture. Such a refusal to participate in public life is deeply disturbing in a society as diverse and pluralistic as ours. Two years ago, anthropologist Roger Sanjek published The Future of Us All, a study of ethnic, racial and civic relationships in a New York City neighborhood (the Corona-Elmhurst district of Queens). Sanjek’s book concludes with a chilling scenario. Suppose the year is 2080, and suppose the worst. Suppose that a tiny, all-white minority (roughly twenty percent) of the U.S. population has created the unthinkable, an American “apartheid.” The all-white “fortunate fifth” is ensonced in gated suburbs and edge cities. Its schools, police, health-care and recreation facilities, and transportation and communication links are all private. Taxes everywhere are a pittance. For the rest of the population—now 37 percent white, 29 percent Latin American, 19 percent black, and 15 percent Asian—public schools, hospitals, parks, sanitation services, and mass transit barely function. Most wages permit only minimal subsistence. Crime and the underground economy sustain numerous numbers, and the few police officers and government inspectors do not interfere. Government statistics on income, poverty, and race are neither published nor collected. The era of big government is over. “Individual choice” and “the market” reign. People live in a “color-blind” society.

This vision of late-twenty-first-century American life is eerily reminiscent of South African society under white minority rule. An affluent white oligarchy—gated and guarded, its privileges preserved by private police and security systems—controls culture and politics, while a majority of impoverished citizens (largely people of color) ekes out a precarious living on the margins. Of course, Sanjek argues, this scenario does not have to happen. We can work instead to create a multicultural, multiethnic, multilingual society that is color-full (rather than “color-blind”), a society that celebrates unity by affirming diversity. The choice is ours.

Now what, you may ask, does all this have to do with Christian worship—and particularly with “redemptive silence in our liturgies”? Simply this: Conservative critics often complain that the past thirty-five years of liturgical reform have focused too much on the assembly (hence, on “face-to-face” behavior) and not enough on God’s majesty. There’s no room for awe, decorum, and silence in Catholic worship (so this complaint continues) because we’re too busy chattering at each other. The solution is to restore the “spirit” (if not the actual forms) of the Latin Mass (the “Tridentine” liturgy). And that means more silence, more kneeling, more solemnity, more “traditional devotion.”

While much of this critique seems to flow from nostalgia for a “past” that never existed, one point is surely valid: Silence in the liturgy is not “optional.” Indeed, silence is an essential symbol of our willingness to come face-to-face with the real God, showing ourselves stripped of artifice and shield, making ourselves known for who

Dr. Nathan D. Mitchell is associate director for research at the Notre Dame Center for Pastoral Liturgy.
we truly are.” The foreword to the fourth edition (1975) of the General Instruction of the Roman Missal notes that “just as there should be no celebration without song, so too there should be no celebration without periods for silent prayer and reflection.” Three simple reflections can help support this point. First, God’s own Word arises from silence as a sinuous thread of song that slowly gathers strength in singing star and swirling planet. God speaks out of silence, and a world arises. And not just any world, but a world that can talk back, a world of breath, bone, and blood, a world of humanity, a scrappy world indwelt by beings who can “edit” God’s own words and works! We are, quite literally, the stuff of stars, and we become what we sing, just as God’s Word became what it sang—woman, man, and child; bread and body; flesh.

A second reflection: It is silence that makes language possible, and language that makes humanity possible. “The human face,” wrote Swiss philosopher Max Picard, “is the ultimate frontier between silence and speech. It is the wall from which language arises.” 9 Like liturgy, language is face-to-face behavior. The give-and-take, the exchanges, that happen in speech tell us what is distinctive about being human. An animal is exactly as it looks, its appearance is its nature, its image is its word. 8 If we humans had no language, we would be exactly like other earthbound animals: Our nature would be our appearance, our “word” would be our image, creation would consist of icons, alive but mute. “God would have set up creation only as it were as a memorial to Himself.” 99 But a shared silence. Max Picard speaks of the individual and the community not standing against each other, but facing the silence together. Yet there is more to liturgical silence, even, than that. In liturgical silence it is the Body which centers itself in the silence, enters into the silence to become aware of itself precisely as Body animated by the one Spirit. We dwell in the silence together... a primary skill of liturgical participation which engenders the indispensable awareness that the Body of Christ, united with its Head, is more than just the sum of its parts.11

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hared silence is, then, the way we ritually recover our humanity—our human faces—in the presence of God. As God’s people engaged liturgically in “face-to-face behavior,” we are indeed more than the sum of our parts. And if our speech and song do not emerge from silence, they become mere shouting. Max Picard sums it up well:

If there is no silence in the face, then the word is no longer covered by silence before it comes out of the mouth: all words become openly present in the face. [The result is cacophony.] Then, even when no words are being spoken, there is no longer any true silence; it only means the word-machine is taking a rest. Even with the mouth closed, noises rush out from every part of the face. The whole face is nothing but a race between the various parts to see which can shout the loudest.12

Our challenge is to find a silence we can choose together, a silence that sings without “shouting others down.” Elected Silence, sing to me... 13

Notes

2. Ibid., 68.
3. Ibid., 70.
5. Ibid., 385.
8. Cf. ibid., 100.
9. Ibid., 101.
10. Ibid., 101; passage altered for inclusivity.

Elected Silence, sing to me
And beat upon my whorled ear,
Pipe me to pastures still and be
The music that I care to hear.

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