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We review the gathering of the National Association of Pastoral Musicians at our Regional Conventions 2000. The Association is never more visible, never more alive than when we gather in person to meet one another face to face. E-mail is drawing us closer together, and rapid communication among us can take place in ever-fresh ways, but there is something about pressing flesh to flesh that cannot be replaced by pixels and signals sent through a wire. And, oh, what a wonderful sound it is, to have the singing assembly ringing in your ears. "To love the sound of a singing congregation above all other sounds" is an ideal that NPM members strive for. While it may be difficult for some assemblies to respond to that ideal, when NPM members gather it is easy to believe in the singing assembly.

In this issue, we give you a taste of each of the four Conventions. Since I had the opportunity to be present at all four, I would like to give you my impressions of all the Conventions for those who were able to attend only one.

We began in Orlando, Florida: "Pray Always!" Our gathering was built around St. James Cathedral and the Cathedral Church of St. Luke, a Roman Catholic and an Anglican cathedral, both of which provide wonderful acoustics for assembly singing (and organ recitals). Sister Mary Collins received the 2000 Jubilate Deo Award for her outstanding work in liturgical catechesis. A wonderful combination of breakout sessions, major presentations, and events were highlighted by the performance of the Orlando XIII, a mixed vocal ensemble that thrilled the conventioners. The final presentation (see page 27) by Dr. Paul Westermeyer challenges every NPM member to review the extraordinary challenge it is to be a church musician. It is worth the read.

Next we moved to Kansas City, Missouri: "The Body of Christ Sings: Yesterday, Today, and Tomorrow!" The spaces that dominated this event were the Catholic Cathedral of the Immaculate Conception, Grace and Holy Trinity Episcopal Cathedral, and the RLDS Temple in Independence, MO. In this latter space, the acoustics of a singing congregation were alive and reverberant, and the visual beauty of the RLDS Temple was worth the trip.

The Marching Cobras, J-Glenn Murray the preacher, Ed Foley the teacher, Paul Turner with his youthful scriptural speaker, the extraordinary singing of the Kansas City Chorale, and the wonderful "Jazz Meets Chant" all contributed to a very rewarding formation experience. The concluding presentation by Nathan Mitchell (see page 34), "Re-Membering Assembly" places our work squarely in the teaching of Jesus. It is worth the read.

The very next week we arrived in Parsippany, New Jersey. The three elements of our theme, drawn from Romans 12:2—"Rejoice in Hope, Be Patient Under Trial, and Persevere in Prayer"—were played out in three events: a visit to the Morristown churches (six in all), a visit to St. Ignatius in New York City, and the concluding liturgy at Sacred Heart Cathedral in Newark (see page 45 for one participant's view of the cathedral liturgy). The acoustics in all of these churches were wonderful for congregational song, and NPM sang, full of hope, in each of them. Bishop Donald Trautman (see page 19) provided a reason to rejoice in hope. It is worth the read.

The summer of Conventions concluded in Las Vegas, Nevada. All of us, especially the local planners, were surprised by the size of the attendance. A significant number came from California. "Vision the Risk" it would take make the Gospel come alive in the twenty-first century, we asked, and measure that against the "Risk [that] the Vision" of Christianity has come under with the shortage of ordained vocations, the liturgy wars, and other challenges. Meeting amid the sounds of the casino, NPM members also went to the Shrine of the Most Holy Redeemer and Christ the King Catholic Community to celebrate both risk and vision. The "Celebration of the Liturgy of the Word" (in demonstration), "Stories from the River," and the wonderful "Sing the Jubilee" presented by the musicians of St. James Cathedral, Seattle, Washington, all provided experiences we will long remember. Rev. Raymond East (see page 39) summarized it all with "Becoming Pastoral—A Risk Worth Taking."

Add to these gatherings the thirteen Schools and Institutes for cantors, choir directors, organists, guitarists, liturgy, and handbell ringers, and you discover that more than half of our members gathered in one way or another this summer. NPM is a vibrant organization. NPM members are dedicated to gathering because we know that by being in one another's presence we experience a reality which is beyond any one of us. 2000 was a special summer for NPM. Our twenty-fifth anniversary in 2001—July 2-6 in Washington, DC—will be even greater. See you there. VCF

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Cover: Delegates to the Region III Convention in Kansas City gather for the Hymn Festival at the RLDS Temple in Independence, MO. Additional photos in this issue courtesy of Terri Pastura, Toledo, OH.
To: The NPM Circle of Friends
From: Rev. Virgil C. Funk
Re: The Future of the Association

One of the most important tasks the pastoral musician has is selecting the repertoire for assembly worship. As the Association looks for a new president and CEO, I am provided a unique opportunity to reflect on the key items affecting our ministry which have surfaced during 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 three elements vital to selecting repertoire and critical to the work of a pastoral musician.

**Pastoral music in liturgy has a ritual function.** Rituals celebrate life and life-passages. Religious rituals (surrounding and interpreting our worship of God) guide and make possible the path of prayerful worship for the gathered assembly. Pastoral music, wedded to text, supports, enhances, and expresses this ritual function. Pastoral music is so profoundly a servant to that ritual function that the music sometimes becomes the ritual. The ritual functions of music are not to “be sacred” or to entertain. Like the ritual it serves, pastoral music is never an end in itself but always leads beyond itself.

**Pastoral music in liturgy is primarily participatory.** The egalitarian teachings of Jesus bring us, as a worshiping people, to a counter-cultural position. Music in our society is largely listened to, so pastoral music in liturgy goes against our common experience, insisting that music, like the ritual it serves, is first a corporate act before it is an individual act. Pastoral musicians are those who love the sound of a singing congregation above all other sounds. Pastoral musicians are, first of all, members of the assembly, never taking a “them and us” stance. Participatory music requires extraordinary and specialized musicianship.

**Pastoral music in liturgy is driven by the text.** Music in worship is generally composed of melody and text. Even though our rituals may sometimes use music without words, words make a difference. What we sing and how we sing it define the reality we experience. It seems obvious that fixed texts in an ancient language and newly crafted texts in a living language create different ritual experiences. Pastoral musicians select assembly repertoire based on texts and music which brings those texts to life. Pastoral musicians are challenged to expand the assembly’s breadth and depth, to open new windows of meaning through an expanding range of melodies as well a diversity of texts and languages.

These three aspects of selecting pastoral music for worship—like the three judgments of Music in Catholic Worship (the musical, liturgical, and pastoral judgments)—must be seen as one: The three aspects of our pastoral music (ritual function, participatory nature, and text-driven character) always intersect with one another and influence every repertoire selection we make. Pastoral musicians always need to maintain the balance among these three elements.

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 credible to the existing membership because they share its vision, inclusiveness, and chemistry, and because they are coalition builders aware and appreciative of the broad spectrum of musical abilities in the Catholic Church.

Nominations and applications will be reviewed continuously beginning April 1, 2000, and continuing until the position is filled. Letters of inquiry with résumé or nominations should be addressed to:
John A. Romeri, Chair, NPM Board of Directors, NPM Search Committee,
509 Kingsbury Square W., St. Louis, MO 63112.
E-mail may be addressed to: NPMSearch@aol.com.

The National Association of Pastoral Musicians treats inquiries, nominations, and applications for this position in a confidential manner. Applicants should confirm in their letters that they wish their applications to be kept confidential. NPM is a non-discriminatory affirmative action employer.
2000 NPM Honors

The following awards and scholarships were announced at this year's Regional Conventions.

Outstanding Music Industry Member of the Year

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John P. Brandt, Atlanta, Georgia
Patricia L. Campbell, Warren, Ohio
Ann M. Helwig, Conestoga, Pennsylvania
Greg Homza, Bloomington, Indiana
Grete Ingalls, Cuba, New York
Audrey Khoo, Rockville, Maryland
Dr. James W. Kosnik, Norfolk, Virginia
Michael W. Laubert, St. Louis, Missouri
Kai Lin, Dayton, Ohio
Tina Mower, Swansea, Illinois
Jill Nennmann, Fort Worth, Texas
Kathleen Stout, Pennsville, New Jersey

Music Educators of the Year

Eileen Ballone
Saddle Brook, New Jersey

Eva Harmon
Wichita, Kansas

Marjorie Crider
Whittier, California

NPM Basic Organist Certificate

John Clodig, Munster, Indiana
Dorothy Gehlke, Marshfield, Wisconsin
Eileen A. Hoogterp, Muskegon, Illinois
James M. Rossi, Decatur, Illinois
Bro. Daniel Stupka, sm, Cincinnati, Ohio
Donna Swanson, Pomfret, Maryland

Scholarships

NPM Scholarship ($10,000):
Marie Sica-Drohan, Babylon, New York

NPM Scholarship ($2,000):
Eun Hee Chang, Evanston, Illinois

GIA Pastoral Musician Scholarship ($1,500):
John Paul Cappa, Murrysville, Pennsylvania

MuSonic Corporation Scholarship ($1,000):
Andrew Scanlon, Pittsburgh, Pennsylvania

Funk Family Scholarship ($1,000):
Jeffery O'Donnell, Milwaukee, Wisconsin

Rene Dosogne Memorial/Elaine Rendler-Georgetown Community Chorale Combined Scholarship ($1,000):
Roberta Trahan-Grabiell, Grand Rapids, Michigan

In Kansas City, Robert Batastini responds to the Pastoral Musician of the Year Award.
Conventions & School Update

Conventions 2000

The last of NPM’s Regional Conventions for 2000 wrapped up in Las Vegas on August 4. About 4,000 people attended this year’s Conventions, with the largest participation (nearly 1,200) at the Region I Convention in Parsippany, NJ. Running a close second, with more than 1,100 delegates, was the Region IV Convention in Las Vegas, NV. Another 1,000 members and friends participated in the Region III Convention in Kansas City, MO, with 700 delegates at the Region II Convention in Orlando, FL. Overall, the four Conventions received a very favorable rating on the evaluations returned to us. (The number of evaluations returned, for several of the Conventions, was adequate to give us a general reaction but was too small for statistical evaluation.)

Among the more popular speakers and events at the Conventions were:

- **Region I**: Grayson Warren Brown—"Persevere in Prayer," "Prayer, a Musician’s Gift" with Christopher Walker, and "Hope in 'the City'" at St. Ignatius Church, New York;
- **Region II**: John Romer—"Parish Musician—Artist, Craftsman, Lover!"; "Cathedral Youth Sing" with Lee Gwozd, Greg Labus, and the Corpus Christi Cathedral Youth Choir; Orlando XIII, and "Sing and Celebrate the Lord in Your Hearts" with Christopher Walker;

For additional comments and reflections by the participants, see the Commentary on page 75.

Schools 2000

To the enthusiastic approval of their participants, eleven of the twelve scheduled NPM Summer Schools and Institutes took place this year (the Gregorian Chant School did not receive enough registrants and had to be canceled). More than five hundred people participated in the Schools, with the largest attendance (more than eighty) at the Guitar School. Comments about this school praised the guitar and voice classes and remarked on the presence of so many young people. The four Cantor Express Weekends attracted about 175 people, with the Weekend in Grand Rapids receiving the highest rating (4.7). Participants in these weekends praised the team’s insight into the role of the cantor; the focus on such cantorial responsibilities as the psalm, the general intercessions, and liturgical prayer; and very practical vocal training.

About 110 people attended the Choir Director Institute and the Organist-Choir Director School. Thirty-three people were at the Pastoral Liturgy Institute, and the participants commended the team of Paul Covino and Elaine Rendler for their complementary input and for showing participants how to find the resources to research what they need to know. Twenty-two people attended the Handbell Institute; and sixty-three participants were at the Children’s Choir Director School.

Our newest school, the School for Eastern Church Musicians, attracted nineteen participants to the campus of the Catholic University of America in Washington, DC, at the end of June. Participants from the Byzantine Catholic Church, the Ukrainian Catholic Church, and the Roman Catholic Church joined in a time of worship, study, and common sharing. People came from as far away as Canada and New Mexico and from as close as the District of Columbia. The program was designed to coincide with the “Orientale Lumen IV” ecumenical conference, which brings together Eastern Orthodox, Eastern Catholic, and Roman Catholic bishops, clergy, and laity from around the world. Classes at the NPM School included the spirituality of the liturgy, chant, voice, music theory, choral conducting, and the Byzantine master schola. Sixteen members of the Schola Cantorum of St. Peter the Apostle were present to act as the core of the choir for daily services and to present a concert, “Music for the Summer Feasts,” in the Crypt Church of the Basilica of the National Shrine of the Immaculate Conception. The School climaxed with the singing of the All-Night Vigil for the Feast of the Nativity of St. John the Baptist and the Divine Liturgy for that feast. Instructors included Rev. Dr. Andriy Chirovsky (liturgy), Dr. Vladimir Morosan (master schola), Professor Joseph Roll (Galician chant), and I. Michael Thompson (Rusyn chant). Participants in the school are looking forward to the 2001 National Convention in Washington.

Convention 2001

With the Core Committee in place for NPM’s Twenty-Fourth National Convention (celebrating our twenty-fifth anniversary as an Association), working sessions of the various committees began meeting in September to plan the details for the various events of this exciting gathering in Washington, DC, July 2-6, 2001. Watch the next few issues of Pastoral Music for detailed descriptions of the major speakers, events, and breakout sessions.

Members Update

RMM Council Meets via Internet

The Standing Committee (Council) of the Responsible for Music Ministries Sec-
tion of the Association met twice online in late August to discuss elements of a proposed revised charter for the Section. The revised statement was presented to the NPM Board of Directors at their meeting in Washington, DC, September 25-26. Among the proposals being made for this Section is a more concentrated effort to assist members, according to the proposed mission statement, "in the development of the pastoral, musical, liturgical, and administrative skills needed in the leadership of music ministry through educational, formational, and networking opportunities."

Scholarship Winners

This year, through the generosity of its members and friends, NPM was able to distribute $18,000 in scholarships. Of this amount, $13,000 in NPM Scholarships and the Rensselaer Challenge Grant were created from funds collected at the eucharist during last year’s 1999 National Convention. Otherscholarships included the Funk Family Scholarship ($1,000); the GIA Pastoral Musician Scholarship ($1,500), from funds donated by GIA Publications, Inc.; the MuSonsics Corporation Scholarship ($1,000), donated by the MuSonsics Corporation of Golden, CO; the combined Rene Dosogne Memorial Scholarship and the Elaine Rendler/Georgetown Community Chorale Scholarship ($1,000). Mr. Dosogne was a noted church musician in the Chicago area and a faculty member at DePaul University School of Music; his family established a scholarship fund in his memory in 1987. Dr. Rendler, an author, composer, and clinician, is currently a teacher and campus minister at George Mason University in Fairfax, VA. She also serves as the choral conductor for the Georgetown Community Chorale.

John Paul Cappa, who received one of last year’s NPM Scholarships, is this year’s recipient of the GIA Pastoral Musician Scholarship. He is completing his doctoral work in organ studies at West Virginia University, a course that began for him when he studied with the organist at his home parish of St. Margaret Mary in Lower Burrell, PA. John earned his bachelor’s degree at Grove City College in Grove City, PA, and his master’s in music and liturgy at the University of Notre Dame. He continues to serve as the director of music at Mother of Sorrows Parish in Murrysville, PA, working with a choir which he has directed on tour and in the preparation of two recordings.

Eun Hee Chang, recipient of a $2,000 NPM Scholarship, was born in Seoul, Korea, and grew up in a Christian family. Since her early childhood, she has served the church as a choir member, pianist, and organist. In 1992, she came to the United States to study organ at the Peabody Conservatory of Music of Johns Hopkins University in Baltimore, MD. After earning her master’s degree, she moved to Northwestern University in Evanston, IL, to study church music in greater depth. During the past academic year she worked at the Alice Millar Chapel as an organ scholar, and she will use this award to continue her education at Northwestern.

Tania Marie Dagg, who received this year’s matching grant for the Rensselaer Program of Church Music and Liturgy at Saint Joseph’s College, Rensselaer, IN, is from Edmonton, Alberta, where she is actively involved in St. Thomas More Parish, directing the children’s choir and assisting with direction of the adult choir. Tania teaches elementary music in the Edmonton Catholic schools, and she hopes to continue her music ministry with children and youth. She applied to the Rensselaer Program, she writes, “after an excellent experience at the 1999 NPM Convention in Pittsburgh.” She will use this grant to begin her master’s program.

Jeffrey P. O’Donnell is a church music/organ major at St. Olaf College in Northfield, MN, studying with Dr. John Ferguson. Before entering St. Olaf, he was the associate director of the choir and organist at St. Bernadette Catholic Church in Milwaukee, WI. He is president of the St. Olaf Cantorei, and he oversees organ tuning and maintenance for the campus instruments. He is also on the engineering staff for the campus’s public radio station. Once he completes his program at St. Olaf, he hopes to pursue a master’s degree in church music and continue developing his skills in organ technical work. Jeffrey will use the Funk Family Scholarship to offset tuition for his junior year.

Andrew Scanlon, recipient of the MuSonsics Corporation Scholarship and a native of Methuen, MA, is enrolled in his senior year in the sacred music and organ program at Duquesne University, Pittsburgh, PA, where he studies with Ann Labounsky. He has worked as a pastoral musician for eleven years, starting in fifth grade as an accompanist for the junior choir—which prompted him to begin organ studies in the sixth grade. In high school he moved on to a “real job” at a parish in Methuen, planning music and playing for weekend liturgies, directing the adult choir and co-directing the children’s choir, organizing a cantor program, and overseeing the installation of a new electronic organ. He hopes to go on to a graduate degree and then to begin working full-time as a music minister.

Marie Sica-Drohan is currently the director of music at St. Joseph Catholic Church in Babylon, NY. A 1998 recipient of the GIA Scholarship, she will use this year’s NPM Scholarship ($10,000) to continue her doctoral studies at Columbia Teachers College in New York City with a concentration in vocal pedagogy and choral conducting. In...
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addition to serving as organist and choral director for St. Joseph Parish, Marie compiles liturgical music and is an accomplished soprano recitalist—she has had several recital debuts in the New York metropolitan area, including one at Carnegie Recital Hall. Her success as a choral director has caught the attention of Pope John Paul II, the late Cardinal O’Connor, the late Helen Hayes, Cardinal Bevilacqua of Philadelphia, and Ossie Davis. Marie is currently preparing her choir for their second European concert tour; their fourth recording will be available in Advent 2000.

Roberta Trahan-Grabel has been awarded this year’s Dosogne-Rendler/Georgetown Chorale Scholarship. An adopted child in an adoptive family (with four adopted sisters and brothers, lots of “adopted” animals) living in Alpena, MI, she is currently a student at Aquinas College in Grand Rapids, where she is majoring in music education with minors in trumpet performance and liturgical music. Her parents are active pastoral musicians at their home parish of St. Anne, and Roberta has attended several NPM Conventions with them over the years. Since the age of eleven, she has played handbells, served as a cantor, played trumpet with the parish ensemble and adult choir, and played for various church and civic events. Besides the financial assistance this scholarship award brings, Roberta tells us, “it is also giving me a terrific incentive to continue my study of liturgical music and to keep on singing and playing.”

Scholarships 2001

Due to the generosity of delegates to this year’s Regional Conventions, NPM is able to offer two NPM Scholarships for 2001: one for $5,000 and one for $3,000. Additional scholarships for 2001 will include the Rensselaer Challenge Grant, also funded by NPM donations; the CIA Pastoral Musician Scholarship; the MuSonic Corporation Scholarship; the Funk Family Scholarship; and the Dosogne-Rendler/Georgetown Scholarship. For additional details, see the ad on page 12.

Anyone wishing to donate to the NPM Scholarship fund or one of the designated special scholarships (Funk Family, Dosogne, or Rendler), may send their donation to: Rev. Virgil C. Funk, President, NPM, 225 Sheridan Street, NW, Washington, DC 20011-1452. Please indicate the fund to which you wish to contribute.

NPM/AGO Certification

Fourteen successful applicants for the NPM/AGO Organist Certificate of Service Playing achieved dual certification with AGO and NPM. The results of this year’s examinations were announced during the Regional Conventions (see NPM Honors on page 6).

This joint program, a revised form of the AGO Service Playing Certificate, allows members of the National Association of Pastoral Musicians to choose specific examples typical of the musical demands in Roman Catholic parishes to perform during their examination. Applicants who are members of both organizations must successfully perform organ compositions from a select list—organ solos, hymn accompaniments, psalm accompaniments, and anthems—in addition to sight reading a short passage of music.

For additional information on the NPM/AGO Certificate, contact the NPM Membership Office for a brochure. Phone: (202) 723-5800, ext. 19; fax: (202) 723-2262; e-mail: NPMMEM@npm.org.

Young Artist and Distinguished Composer

Ji-Yo-en Choi, an NPM member and organist at St. Joseph Church in Penfield, NY, received the first prize (the Lilian Murtagh Memorial Prize) in this year’s National Young Artists in Organ Performance Competition, sponsored by the American Guild of Organists. The final round of competitions took place in Seattle, WA, in conjunction with the AGO National Convention, July 2-6. A native of Korea, Ms. Choi began piano studies at the age of four in her native land. After earning her master’s degree at the Peabody Conservatory of Music of the Johns Hopkins University in Baltimore, MD, she began doctoral studies at the Eastman School of Music in Rochester, NY. In addition to a cash award of $2,000, she will receive career development assistance and a CD recording contract with NAXOS.

At that same convention, Alice Parker was honored with the AGO’s Distinguished Composer Award. This award is presented biennially to increase awareness of outstanding composers in the United States who write for the organ and choral fields. In commenting on the award, Steven Williams, the convention coordinator, noted: “Alice Parker has taught us to listen, to really listen to music in order to hear what the music is trying to say.”

Keep in Mind

We mourn the recent loss of several NPM members, family members, and friends. Among those of whose deaths we have learned:

Vincent P. Walter, Jr., the husband of Dr. Elaine R. Walter, died as the result of a car accident on August 3 in Washington, DC. After earning a master’s degree in music from The Catholic University of America, Mr. Walter worked as a staff member of the National Catholic Music Educators Association, precursor to NPM, until he left NCMEA in 1972 to become a member of the administration at Catholic University. Dr. Elaine Walter, who was married to her husband for thirty-eight years, has served as dean of Catholic University’s School of Music since 1982. Mr. Walter’s funeral was celebrated in the Great Upper Church of the Basilica of the National Shrine of the Immaculate Conception on August 9.

Robert P. Heagney, longtime NPM member, died on August 12 in Bridgewater, MA. He was the music director for many parishes in the Boston area. A memorial Mass was celebrated at Our Lady of Lourdes Church in Brockton on August 16.

Margaret Rosamund Inwood, the younger sister of Paul Inwood, died of a brain tumor on August 17, after a long bout with cancer. Though the doctors had expected her death last fall, she lived to see the publication of her book, The Influence of Shakespeare on Richard Wagner (Edwin Mellen Press) in January. Her funeral was celebrated at St. John Church in Edinburgh, Scotland, on August 26.

Janice Rendler, the sister-in-law of Elaine Rendler, wife of Elaine’s younger brother Harry, died of breast cancer in Philadelphia on August 24. At the age of forty-five, she left behind her husband and their three teenage children. The funeral was celebrated in Philadelphia.

Theodore A. Gibala, the father of
A Powerful Transformation!

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NPM member and 2001 Convention Chair Richard P. Gibala, died in McKeesport, PA, on August 25. The funeral Mass was celebrated on August 28 at St. Mary Czechochowa in McKeesport.

Rev. James H. Provost, a presbyter of the Diocese of Helena, MT, and ordinary professor in the Department of Canon Law at Catholic University, died on August 26 in Washington, DC, after a long battle with Crohn’s Disease and related complications. He was one of the leading U.S. canonists who helped to “put a human face” on the church’s legislation. After a funeral liturgy on August 30 at St. John the Baptist Parish in Silver Spring, MD, which Father Provost had served during his time in Washington, his body was cremated and the remains were buried in Montana.

Janet M. Kenison, NPM member and music director at Our Lady of Grace Church, Chelsea, MA, died of colon cancer on Saturday, September 2. Jan served as the Chapter director for the NPM Chapter in Boston and an officer of and secretary for the Black Catholic Choir of the Archdiocese of Boston. Her funeral was celebrated on Wednesday, September 6, at Our Lady of Grace.

For them, we join the church in praying: Lord, listen to our prayers for your servants, whom you have numbered among your own people: lead them to your kingdom of light and peace and count them among your saints in glory.

Help Shape the Future

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

Meetings & Reports

Restless for a Wider Circle, a Greater Peace

In the August-September issue of Pastoral Music, we announced that The Liturgical Conference was honored by the Notre Dame Center for Pastoral Liturgy on June 22 with the Michael Mathis Award. Virginia Sloyan, accepting the award in the name of the Conference, responded this way:

I came on something last week in a Liturgical Conference publication dated July 1979 by someone who has been with us for much of this week, namely, Gordon Lathrop. The scene he describes is not only contemporary; the lines could be written by any one of us at this very moment.

"I sit at table with good friends," he writes. "I push back my chair and fold my napkin, savoring the last bite of food, the still-growing richness of the conversation. But hidden in this fullness remains the mystery of a still-unfilled hunger. The very gladness of this circle, the goodness of this food, longs for a wider circle, a greater peace."

That is what the Liturgical Conference has been about for a very long time. It seeks worthy worship, and worthy, among other things, means all-embracing. It seeks a greater peace, which goes far beyond the image of good times with like-minded friends and comes at a very high price: so high, for some, that it signals the end of personal peace. Take a quiet moment to think of one person whom you know or know of who fits that description... Honor them.

Speaking, rather presumptuously, for all who have worked for the Conference in any capacity for any length of time, I’ll borrow from poet Marge Piercy. Her poem “To Be of Use” ends like this:

The pitcher cries for water to carry
and a person for work that is real.

In this spirit of deep satisfaction and even deeper “un-satisfaction,” restlessness “for a wider circle, a greater peace.” I accept the Mathis Award for the Liturgical Conference.

National Catholic Youth Choir

More than forty auditioned high school students from across the United States came together in June at St. John’s Abbey and University, Collegeville, MN, October-November 2000 • Pastoral Music

NPM Scholarships 2001

to assist with the cost of educational formation for pastoral musicians

Scholarships Available

- $5,000 NPM Scholarship
- $1,000 Funk Family Scholarship
- $1,500 GIA Pastoral Musician Scholarship
- $1,000 Musonics Corporation Scholarship
- $1,000 Dosogne-Rendler/Georgetown Chorale Scholarship
- $1,000 Rensselaer Challenge Grant

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

Eligibility Requirements

Applicant must be an NPM member enrolled full-time or part-time in a graduate or undergraduate degree program of studies related to the field of pastoral music. Applicant must intend to work at least two years in the field of pastoral music following graduation/program completion. Scholarship funds may be applied only to registration, tuition, fees, or books. Scholarship is awarded for one year only; recipient may re-apply, but renewal is not automatic.

Application Deadline: February 28, 2001

For application or additional information, contact:
National Association of Pastoral Musicians: Scholarships
225 Sheridan Street, NW • Washington, DC 20011-1452
Phone: (202) 723-5800 • Fax: (202) 723-2262
E-mail: NPMSING@npm.org • Web: www.npm.org
to sing Gregorian chant and pieces from composers as diverse as Palestrina, Schütz, Schubert, Saint-Saëns, Willan, Duruflé, Calvin Hampton, and Jane Marshall. The founder and chaplain of this latest National Catholic Youth Choir is Father Anthony Ruff, CSSB. (An earlier National Catholic Youth Chorus was founded in 1982 with help from NPM; they sang at the Basilica of Our Lady of Guadalupe in Mexico City to help celebrate the 450th anniversary of the basilica.)

The choristers spent two weeks in rehearsal with Dr. Axel Theimer, choral specialist, to prepare for liturgies and concerts in Collegeville, Minneapolis, Duluth, and Milwaukee. Daily religion classes and sessions in music theory and history were based on the choir’s repertoire and designed to help the choristers sing with greater understanding and appreciation.

The 2001 session of the National Catholic Youth Choir is tentatively set for June 8-24 in Collegeville. For information on participation, contact Father Ruff at (320) 363-3233; e-mail: awruff@csbsju.edu; web: www.csbsju.edu/nyc.

Music Ministry Alive!

Music Ministry Alive!, under the direction of David Haas, is a national program of liturgical music formation for young adults and adult leaders that seeks to help form, educate, affirm, and challenge young people of high school and college age who are presently involved in or interested in serving the church as liturgical musicians and ministers. Its second annual summer institute, “Music Ministry Alive!—You Make All Things New!” (July 25-30 at the College of St. Catherine, St. Paul, MN), gathered more than 150 young people representing twenty-three states, Canada, and Africa. In addition, fifty adult leaders in the areas of liturgy and music, youth ministry, catechetics, and campus and pastoral ministry in parishes and schools, came to learn, share, and develop strategies to help advocate for and mentor youth in music and other liturgical ministries.

The program’s approach is based on five foundational principles and areas in which the program believes young people are most effectively formed in the ministry of liturgical music: musical skills; liturgical knowledge; leadership and ministerial formation; prayer and spirituality; and community life. In addition to these foundational aspects of the program, the youth participants have daily sessions and workshops in liturgy, Scripture, liturgical planning, leadership, conducting, composing and arranging, music ministry as a vocation, the psalms, lecturing techniques, liturgical dance, improvisation, ensemble techniques, and spiritual growth. Throughout the week, the students plan and lead daily morning prayer and take part in diverse prayer experiences, exploring many different musical and liturgical styles, including an evening gospel-style healing service, night prayer, Taizé Prayer, and a concluding eucharistic celebration with family and friends. Opportunities for spiritual direction and counseling are also an integral part of this holistic program.

The adult leader track brought together several experts in the fields of liturgy, youth ministry, and formation to develop strategies and models for programs for parishes and schools. “Music Ministry Alive!” does not promote “teen only” or “teen-specific” liturgy as normative in parish life but rather the need to “grow” young people into an adult faith and adult church while embracing their unique gifts at this unique juncture in their life.

In addition to David Haas, this year’s team included well-known liturgical musicians, composers, teachers, and leaders such as Fr. Michael Joncas, Kate Cuddy, Msgr. Ray East, Lori True, Bobby Fisher, Stephen Petrunak, Laetitia Blain, Rob Strusinski, Leisa Anslinger, Bonnie Faber, Rob Glover, and many others.

The dates for the third annual summer institute are set: “Music Ministry Alive! 2001—For the Life of the World” will take place July 24-29 at The College of St. Catherine. All youth participants must be entering the tenth, eleventh, or twelfth grade or their first two years of college in the fall of 2001. Adult track participants are also welcome. For more information, to be placed on a mailing list, or for a response to any other questions about these programs, contact: Music Ministry Alive!, 1595 Blackhawk Lake Drive, Eagan, MN 55122. (612) 994-1366. E-mail: mmasong@aol.com.

Universa Laus

Universa Laus is an international group of liturgical musicians, founded in 1966 in Lugano, Switzerland, whose common purpose is to understand even more clearly and deeply how liturgy works and how music works within liturgy. At their most recent meeting, August 15 to 19 in Soesterberg, The Netherlands, the group focused on the history, structure, meaning, and music of the preparation of the gifts at Mass.

World’s Largest Organ Concert

On Sunday, October 15, sponsored by the American Guild of Organists, “Pipes Spectacular”—the world’s largest organ concert—will bring together more than 2,000 performers in 200 events across the country that will combine the organ with dance companies, brass and other instrumental ensembles, choral groups and vocal soloists, and even marching bands for an expected audience of 100,000 people. “Signature” events will anchor the celebration with performances at the National Cathedral (Washington, DC), the Marcus Center for the Performing Arts (Milwaukee, WI), and events at three separate venues in San Diego, CA. Updates on “Pipes Spectacular!” events may be found on the web at www.agohq.org.

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## NPM 2000 Regional Conventions

**Orlando • Kansas City • Parsippany • Las Vegas**

**POST-CONFERENCE SESSIONS ARE $9.00 EACH TAPE**

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| PS0008 | A-11 Pastoral Issues Related to Adoration of the Blessed Sacrament - Rev. Robert Webster |
| PS0009 | A-12 DMMD Presents: The Children's Choir: Recruiting, Keeping and Maintaining - Lee Gwozdz |
| PS0010 | B-2 How Our Theology of Eucharist Affects Our Homilies – Rev. Gerard C. Austin, OP |
| PS0011 | B-5 Planning the Wedding Liturgy: Music and Ritual – Doug & Michelle Reitini |
| PS0012 | B-7 The Organist at Prayer – Dr. Marie Kremer |
| PS0013 | B-10 Catecheseis and Liturgy: One Harmonious Ministry, Part 1 - Sister Linda Gaupin, CDP |
| PS0014 | Cathedral Youth Sing! - Cathedral Youth Choir |
| PS0015 | Compline |

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| PS0016 | One Body, Many Cultures at Worship – Rev. Juan Sosa |
| PS0017 | C-1 NPM Certification for Organists – Dr. Marie Kremer |

| PS0019 | C-3 Getting a Better Choral Sound, Part 1 - David Brunner |
| PS0020 | C-5 Planning and Doing Bilingual Liturgies - Peter Kolar & Rev. James Marchionda, OP |
| PS0021 | C-7 The Organist as Recitalist - Boyd Jones |
| PS0022 | C-9 Assemble the Ensemble: Improving Your Ensemble Sound - Joe Mattingly |
| PS0023 | C-10 Catechesis and Liturgy: One Harmonious Ministry, Part 2 - Sister Linda Gaupin, CDP |
| PS0024 | C-11 Reclaiming the Liturgy of the Hours - Rev. John Tapp |
| PS0025 | C-12 DMMD Presents: Master Class Session with the Cathedral Youth Choirs - Lee Gwozdz |
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| PS0027 | D-2 Preaching and Pastoring in Jubilee Justice Time, Part 2 - Rev. Ray Kemp |
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| PS0032 | D-8 Language and Culture: A Pastoral Challenge for Worship - Rev. Juan Sosa |
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Regional Conventions 2000
Surprised by the Spirit: Christian Hope and the Church of the Third Millennium

By Most Rev. Donald W. Trautman

In the name of God’s people, I applaud you, co-workers in the ministry of Christ, for your generous service in the music ministry of the church; I affirm you and thank you for your role in leading, promoting, and celebrating sung worship. You know firsthand the power of music and song to lift the human spirit toward God. The First Testament Book of Chronicles documents that power: “When the trumpeters and singers were heard as a single voice praising and giving thanks to the Lord, and when they raised the sound of trumpets, cymbals, and other music instruments to ‘give thanks to the Lord, for He is good, for His mercy endures forever,’ the building of the Lord’s temple was filled with a cloud”—filled with the presence of God. The early Christian Church inherited this understanding of music and song as integral to worship and gradually developed distinctive Christian musical texts and forms. You are the custodians of that tradition and the ones who develop and pass on that legacy. The Lord has blessed you with a great vocation and ministry. Gifted and graced by God as liturgical musicians, you are disciples who comprise a true ministry of God.

When I address you as “co-workers,” I am echoing St. Paul, who rejoiced in that title, taking pride in being a co-worker of the Lord and referring to others—among them, Timothy, Titus, Clement, and Philemon—as “co-workers,” “partners,” and “co-laborers” in the ministry of Christ. As contemporary co-workers, pastoral musicians enable and enhance the worship of God.

Times for Hope

At times, all of Christ’s co-workers need a sense of satisfaction and happiness in our ministry: We need support, affirmation, and hope. We know that we cannot serve as co-workers of the Lord without being wounded. We will suffer the scars of our service, the pain of rejection, the pain of being misunderstood, the pain of criticism, the pain of frustration. As in all the church’s ministries, there will be, at times, disillusionment and weariness, burnout, lack of appreciation. We will have to put up with liturgical backsliding. At such moments, we need hope. We need to ponder St. Paul’s words to the Romans: “Rejoice in hope, be patient under trial, and persevere in prayer” (Rom. 12:12).

You struggle each week to produce full, conscious, and active participation by all the people in a culture that dislikes community celebration; a culture that promotes rugged individualism; a culture indifferent to transcendence and mystery; a culture that seeks an entertainment model for liturgy, with the congregational part of the assembly as an audience and the liturgical ministers as performers. Against this cultural backdrop you have taken the renewal and reforms of Vatican II to the people with great success. However, you know from firsthand experience that liturgical renewal is far from complete and is still wanting in many parishes. You also know that there are powerful voices in our church calling for a reform of the reform—voices that call us back to a liturgical piety and theology that predate the Second Vatican Council. This is the time when we need hope, when we need to ponder Paul’s words to the Romans.

All of the Lord’s co-workers need hope today: bishops, priests, deacons, religious—all the disciples of the Lord, especially those in liturgical ministry. We need to recapture the vision evident in Paul’s Letter to the Philippians: “I urge Euodia and I urge Syntyche [two women] to come to a mutual understanding in the Lord... help them... for these women have struggled at my side in promoting the gospel, along with Clement and my other co-workers, whose names are in the book of life” (Phil. 4:2-3). This magnificent text speaks of lay and ordained co-workers laboring side-by-side to build up the Body of Christ. Here is an important recognition of women in ministry, “struggling at [Paul’s] side in promoting the gospel.” Here is a recognition, from the Apostle Paul, of those who work side-by-side in this ministry.

I cite this text as a source of hope for all co-workers of the Lord at the beginning of this third millennium. We have much in common with those who worked with Paul at the beginning of the first Christian millennium. In his writings, Paul describes what he and his co-workers encountered in promoting the gospel: hardship after hardship, struggles of every kind, distraction, attacks from within and from outside the Christian community. But Paul and his co-workers persevered, and their names are now written in the book of life.

Presentation vs. Participation Worship

In our day, we face many obstacles to our work and witness for Christ similar to those faced by first-century Christians. There are cultural influences that discourage us and negatively affect our ministry; some of them are even cloaked in Christian disguise and expressed as authentic Christian worship. Consider worship at Willow Creek Community Church in suburban Chicago—the largest single congregation in the United States. Willow Creek was founded by a minister who surveyed people to find out what...
they wanted in worship. Then he designed a new church that would cater to their desires. He eliminated the organ and replaced it with all-electronic instruments. He eliminated hymnals and hired professional musicians to compose new hymns each week. He eliminated the cross from the sanctuary because it made people feel uncomfortable. He employed a staff of writers to prepare the sermon. The purpose of this church is to sell Jesus "softly," and this approach has met with huge success. The church, with a staff of more than 150 people, operates on a multi-million-dollar budget. Willow Creek gives the people what they want. It is like an ecclesiastical Wal-Mart, but it is not the Gospel.

Willow Creek offers people "presentation" worship, while we call our communities to "participation" worship. Our tradition, east and west, is one of active participation, but many people, under the influence of our culture, tell us to "give the people what they want; keep the Mass short." If a couple wants a secular, popular song at their wedding, such critics say, do it: Give them what they want.

You know these struggles. Sunday after Sunday, you have valiantly tried to show that the pre-eminent music of the eucharistic liturgy is the song of the whole assembly, especially the voice of the congregation. But, weekend after weekend, too many people in our assemblies sit in silence, and too many are still caught in the four-hymn syndrome. You have struggled to maintain the principle that choirs and cantors are not ecclesiastical entertainers; they are leaders of the assembly praying in song. Tempted to give up, you need to recall Paul's advice: Have hope, be patient under trial, persevere in prayer. Remember Napoleon's proud boast about his soldiers: They grumbled, but they marched, and their marching was decisive for his victories. Church workers grumble a lot, but we continue to march, we persevere, and that is decisive for the victory.

Everyone in church ministry, at times, experiences weariness caused by discouragement. We grow tired of trying to live Christ's teaching in a secular culture; trying to help people, we feel that they are no better for our efforts. We grow weary fighting our own spiritual battles, and daily we face those who are indifferent to our ministry. We become disillusioned with people who show little or no support for our work, no gratitude, no appreciation. We become disillusioned with

Hope in "the City"

BY JOHN GALLEN, SJ

On Wednesday evening, July 19, participants in the Region I Convention traveled to the Church of St. Ignatius Loyola, New York, for a musical prayer experience that was guided by a commentary written by Father Gallen and read by Sister Sheila Browne, ssu. Brian Zuur, music director for the Archdiocese of New York, welcomed the Convention delegates. The music was drawn from the past year's liturgical music program in three parishes: St. Ignatius, Our Lady of Charity in Brooklyn, and St. Agnes Cathedral, Rockville Centre. Choirs from the three parishes participated in the event. St. Ignatius houses the largest mechanical action (tracker) pipe organ in New York, dedicated on April 27, 1993.

Here is Father Gallen's reflection on the annual liturgical passage of the church with the list of music performed during this event.

Advent:
The Experience of Desire

Rorate Caeli
Mode I and Neil Farrell (b. 1959)
St. Ignatius Choir

Rev. John Gallen, sj, a priest of the New York Province of Jesuits, is a liturgist and author currently in residence at America House, New York, NY.

How I would that the heavens might open upon me! How my heart yearns and desires for fulfillment! What hungers I have, what thirsts drive me to search for rich and precious love, my heart's desire! Our hearts are restless, Lord, until they rest in you.

Veni Emmanuel
Mode I adapted by Thomas Helmore (1811-1890)
St. Ignatius Choir, St. Agnes Girls Choir, and congregation

Everything of my deepest self calls to you, O Lord! Come, please do come to me. Touch me with the fire of your own heart's love. Let me discover your presence, tell me where you are, speak a word that reveals who you can be for me.

Mary's heart mirrors my own. She stirs in hope, as I do with such passion. Must I wait, on and on, or will you come to me soon? Will it be soon, Lord? When will I find you? Can you find me, the true me, in everything that I am and do?

The Angel Gabriel
Text: Sabine Baring-Gould (1834-1924)
Tune: Basque Carol, arr. John Raymond Howells
St. Agnes Girls Choir

Soon and Very Soon
André Crouch
Our Lady of Charity Mass Choir

October-November 2000 • Pastoral Music
Christmas: The Experience of Discovery

O Magnum Mysterium
Morton Lauridsen (b. 1943)
St. Ignatius Choir

I am not sure that what I find here in my life is really you, Lord. You do not burst on our scene but gently arrive, as infant. The child you are tells me how vulnerable, how pleading you are with us as you seek to be with us, to be caught up with us in love. You do not seem demanding. Only gentle, seeking love.

Look Again at the Child
Suzanne Lord (b. 1946)
St. Agnes Girls Choir

There you are in a manger, a place for food. You are food me, life and nourishment for me and all of us, bread for the world! My deep self cries out in joy to you, in praise and thanksgiving, that you are life for us, now and forever!

Hark! The Herald Angels Sing
Arr. M. Roger Holland II
Our Lady of Charity Mass Choir

Lent: The Experience of Rescue

Sederunt: Gradual for St. Stephen's Day
Perotin (1183-1238)
St. Ignatius Choir

Lamentations of Jeremiah
Mozarabic Chant
St. Ignatius Choir

It is a terrible thing to be bound up in chains that hold me fast. The darkness around me is so unrelenting, so complete, so final. Free me from every fear, Lord. Be light that drives darkness away.

I've Been Buded
Spiritual, arr. Hall Johnson
Our Lady of Charity Mass Choir

This darkness cannot be final, cannot be my sentence, cannot be the grave where I am trapped with no exit, no breath of life. I am Lazarus, Lord. Call me forth from my grave, and breathe your spirit of life into me. Be rescue for me!
the lack of communication, teamwork, and proper liturgical preparation.

The Lord knows our personal sufferings, sickness, failures, and the scars and wounds caused by our ministry in the church. In our moments of discouragement, it is well to look to Jesus and the way he dealt with his apostles. Jesus, too, experienced weariness and discouragement, but he persisted, he persevered. Recall his comment to Philip: “After I have been with you all this time, you still do not know me” (John 14:9). Jesus is saying to Philip: After all the miracles you have witnessed, after you have heard me preach, after the Sermon on the Mount, after we have traveled together for three years, you still don’t understand, you still don’t “know me.” This recognition must certainly have been wearying, discouraging, disillusioning, but Jesus persisted. He persevered: He did not give up on Philip—and he does not give up on us.

What Is Hope?

We need hope, but what is it that we really need? What, in particular, is Christian hope? It is not blind optimism; it is not putting on rose-colored glasses and pretending that things will get better. True hope is possible only when there are grounds for hope, and the grounds for Christian hope are God’s eternity and Christ’s resurrection. Grounded in these truths, Christian hope is not empty naivete but realism. Only through suffering and sacrifice does such hope become clear-sighted: Christian hope is the art of perseverance. It is the courage to be in the circumstances in which we find ourselves, courage under pressure. It is what prevents us from abandoning our goals. Christian hope stands in the way of our righteous anger and refuses us the consolation of sadness and melancholy. In our pastoral ministry, Christian hope is what reminds us that only Christ is Lord of the church—not you, not me, not the world around us, not the spirit of the times. Christ is the pastor of the church. We must never forget, in other words, that the risen Lord is the source of our hope.

Consider the Pentecost experience. One of the things that the Scriptures show us is that God is constantly surprising people, and, at Pentecost, the Holy Spirit caught the world by surprise. The Acts of the Apostles says that “suddenly there came from the sky a noise like a strong wind” (Acts 2:2). Note the word “suddenly”: Suddenly, a sound from heaven, a rushing wind, tongues like flames of fire, disciples filled with the Holy Spirit, speaking in other tongues. Suddenly: Peter’s sermon, the conversion and baptism of three thousand, joy and communal life in the church. The Pentecost experience gives us hope. God took the apostles and the other disciples completely by surprise; they did not really expect the Holy Spirit to intrude on their lives early in the morning of that spring day. The account of that Pentecost is the story of all people surprised by the Holy Spirit.

Luke describes the excitement of Pentecost as flaming fire, rushing wind, speaking in tongues—events full of mystery that point to an extraordinary and dynamic occurrence. Something unique and overwhelming happened. God the Holy Spirit came to those first disciples and transformed them, welding them together into a dynamic community. The result of that Pentecost was a new community that we call the church. The story of the church is the story of hope lived, of hope given witness. The story of the community formed in Pentecost’s fire begins with a small group of believers clinging to a memory and huddled together prayerfully hoping for the Lord’s return. Then the Spirit comes upon them—suddenly—and they find themselves proclaiming with power Jesus Christ as their risen, living Lord. This community of the New Testament set off on a magnificent journey that has lasted, so far, through two thousand years of history.

More Surprises

The surprises wrought by the Holy Spirit have not ceased; again and again, as our Lord kept reminding his hearers, the mercies of God have come upon us when we least expected them. God comes, Jesus tells us, like a thief in the night, like a bridegroom appearing suddenly as the wedding party sleeps. God comes like the master returning from a long journey, like a friend arriving at midnight. The point of these parables is that God, and not any man or woman, chooses the time of the Lord’s coming.
Ordinary Time: 
The Experience of Journey

Now our journey unfolds. Now we go the way of Christ, living in him, sent to be healing and rescuing presence for the world, meant to wash the feet of the world; to be flesh and blood kingdom in the midst of human experience. Food and drink for the journey are ours in the meal that we share with one another and the risen Lord. At the table we have learned to recognize the Lord in the breaking of the bread. We are the living memory of Christ, at the table and in the world.

We Walk by Faith
Text: Henry Allard (1810-1871), alt.
Music: Marty Haugen (b. 1950)
St. Ignatius Choir

The Lord Is My Light
Horatio W. Parker
Our Lady of Charity Mass Choir

Holy God, We Praise Thy Name
Text: Ascribed to Ignaz Franz (1719-1790), trans. Clarence Walworth (1820-1900)
 Tune: Grosser Gott (c. 1774); arr. Paul Gibson (b. 1942)
Brass, organ, timpani, congregation

Te Deum
From: Trois Paraphrases Gregoriennes
Jean Langlais (1907-1991)
Organ

Bravo! to the many talented, accomplished, enthusiastic, inspired, and friendly people in NPM's world who are willing to share all they can—on any level—with all of us! The forum you've created of accessible sources of genius will change lives all over the world.

Convention Participant
Some people, of course, are afraid of anything that threatens to change the life of the church as they know it. They want no surprises. They tend to think of the word “surprise” in negative terms: A surprise is an ambush, an unanticipated complication in plans, interference from an unexpected quarter. Such individuals should consider the Lord’s admonition to become like a little child. Not only does a child trust parents, but a child also loves surprises. Surprise, for a child, means a gift, unexpected, offered by the hand of love. A surprise evokes all the wonder and joy of finding hidden treasure or the most precious of all pearls.

Just as the Holy Spirit “surprised” the early church gathered in the Upper Room on that first Pentecost, so the Holy Spirit surprised the church at Vatican II. When Pope John XXIII called the Second Vatican Council, he prayed that it would be a new Pentecost. Those among us who experienced the impact of the Council felt its excitement as it brought change, new directions, new attitudes. We thought that the Spirit had come bringing clarity, consolation, and comfort. That was the kind of Pentecost we wanted. Our imaginations pictured the first Pentecost as a placid and peaceful event in which everything was in order. That is not Pentecost: Pentecost is not something from an idyllic past but part of the present tension and turmoil in the church. Pentecost, then and now, may bring comfort and strength, but it also brings confusion. Consider the reaction to Pentecost reported in Acts: “And all were amazed and perplexed, saying to one another, ‘What does this mean?’ But others said in mockery, ‘They are full of new wine’” (Acts 2:12-13). It is all there—Spirit, fire, wind, confusion, identity crisis, false accusation. It was all there in the first Pentecost; it is all there whenever Pentecost happens.

Some people considered Pentecost as something to “get over,” a time of confusion. They thought the church had gotten over Pentecost, and then there came an old man known as Pope John, who called for a new Pentecost. Once more, now, the fire is burning, and the wind is blowing, and there is confusion. Once more, various groups are speaking different languages, and some do not understand others. Once more, there is perplexity, and we ask what all of this means. Once more, there is the accusation that there is simply too much “new wine.”

When Vatican II happened, many of us rejoiced with naı̈ve glee that a new Pentecost would easily solve our problems in the modern church. We may not have expected a major miracle, but we certainly did not expect the confusion, tensions, and divisions that followed in the council’s wake. In retrospect, our naı̈ve glee came from our failure to understand that first Pentecost: We failed to take account of the tension and turmoil unleashed by the Spirit. The biblical account of the Spirit’s action uses the frightening images of fire and wind, powerful forces that are often destructive and quite beyond our control. Let loose fire and wind, and the result will be confusion. Let loose the Spirit, symbolized by fire and wind, and the immediate result will also be confusion. Look at the text of the Bible: “And they were all filled with the Holy Spirit and began to speak in different tongues . . . At this sound, they gathered in a large crowd, but they were confused because each one heard them speaking in his own language” (Acts 2:4–7). We overlooked that word “confused” in the story; we never wanted to see it in the Bible, but it is there. And it is an inspired word.

Signs of Hope

When Pope John XXIII opened the Second Vatican Council in 1962, he said this: “There are some who say that our era, in comparison with past eras, is getting worse . . . We feel we must disagree with those prophets of gloom who are always forecasting disaster.” Does this optimism embraced by John XXIII still radiate in the church? Are we hope-filled disciples or discouraged, disillusioned disciples?

In fact, the Second Vatican Council was a new Pentecost, and the signs of hope are still in our midst. The Constitution on the Sacred Liturgy launched a liturgical revival that brought us the vernacular; the restoration of the role of the assembly with full, conscious, and active participation; the prayer of the faithful (general intercessions); and the restored eucharistic cup for the whole assembly. These are signs of hope. The liturgical reform gave us the church defined as the people of God and lay people in various liturgical ministries. The renewal restored for us the pre-eminent role of sacred Scripture and opened the storehouse of the Scriptures in the three-year cycle of biblical readings. The liturgical reform led to the renewal of biblical preaching, the restoration of the catechumens, and Scripture-centered catechesis. These are signs of hope. The liturgical revival gave us the restoration of “noble simplicity” in liturgical rites, ecclesial recognition of liturgical adaptation and inculturation, and the reform of liturgical books. These are signs of hope. Our people have experienced this liturgical reform and renewal, and the vast majority have found it to be very good. We have these reasons to hope. Liturgical reform and renewal have been well established, but those who want to turn back the clock, while few, are vocal. There may be some setbacks, but there can never be a complete undoing of the work of an ecumenical council of the church.

Hope for the Future

We give thanks to God for the signs of hope in our midst, but what should we hope for in the future? I believe we must hope for collegiality, the ability to read the signs of the times concerning ministry, and an improved and continued application of Vatican II’s liturgical principles.

First, I believe that all the co-workers of the Lord hope for more consultation, more communication, and more collegiality. While the bishops-in-council gave us the vision of collegiality, there are instances in the contemporary church where the vision still falls short of fulfillment. For example, at the recent Asian Synod, the Catholic Bishops’ Conference of Japan proposed that the church take a new look at the connection between churches in Asia and the Holy See. The bishops urged that the church consider a system of relationships established not on centralization but on collegiality. “We ask the Holy See,” the Japanese bishops said, “to give more recognition to the rightful economy of the local churches.” They offered this example of what they meant: “It is strange that approval should have to be obtained from the Holy See, even for Japanese translations of liturgical and catechetical texts already approved by the Bishops’ Conference. To contribute to the evangelization of the region, to encourage inculturation, to build up real collegiality among the churches in Asia, trust should be shown to the local churches and the indepen-
dence of the local churches should be respected in matters concerning administration.” Another bishop at the Asian Synod summed up: “What we need from the Vatican is trust.”

It is certainly often the case that Vatican personnel do not fully understand Asian languages, certainly not the nuanced language of prayer and spirituality. There are stories of embarrassing rejections by the Vatican of translations presented by officials of the Asian bishops’ conferences. One Philippine bishop, Fr. Francisco Claver, told the Synod: “Rome must trust people to find ways of correctly translating their faith in their own language and culture.” He said it made no sense to send translations of liturgical texts to a bishop or other Vatican official who does not speak the language of the translation or live in that culture, and he added: “The best judges of the correctness, even theological, of translations and texts are the faithful and clergy of the place where the language is spoken.”

Such an expression of collegiality is presently an unfulfilled hope in the church. In my opinion, the experience of the Asian bishops parallels that of the U.S. Conference of Catholic Bishops concerning the translation of the *Lectionary for Mass*. We need to hope that the church of the future will have a clearer way to express consultation, communication, and collegiality. We must hope that the church of the future will be less centralized and more focused at the parochial level. G. K. Chesterton, that great man of English letters, once observed that, if your want to make any movement living, make it local. That still remains the secret of the church’s success.

A second hope for the future concerns our ability to read, as the bishops of Vatican II read, the signs of the times. We must recognize, for example, that the numbers of ordained clergy will not be sufficient to care for the growing population of Catholic faithful in this country, as in many nations, and if parishes are to maintain the same high standards of pastoral service, parishes must train qualified lay ministers. We must hope that dedicated lay people will receive a call to minister to the community. We must hope that the church will make greater use of collaborative models of ministry that empower men and women to use their God-given skills in the service of God’s people. We must hope that the place of women and minorities in ministry will grow.

Third, we must hope that the original
vision and goals of the liturgical movement will persist. There is, for example, a growing tendency to return to devotionalism, and some people are proposing that we return to more frequent and varied devotional services as a way to bring people back to church. Is this really the solution to the problems that affect us today? Devotions originated at a time when the official prayer of the church was not in the vernacular and did not fulfill the formational needs of the people. Prior to Vatican II, in the experience of many communities, the priest and the choir "did" the liturgy for the people. There was no full, conscious, or active participation: The people "participated" by watching, listening, and reading their devotional prayer books. Of course, no one should be opposed to devotions as long as they do not replace the official liturgy as the primary source of our spirituality, our identity in Christ, but the proclamation of God’s word and the celebration of the eucharist remain the source and summit of all holiness.⁴

We must hope that not only the bread and wine will be transformed at the Lord’s table but also all of us will be transformed.

We must hope, as well, for continued liturgical catechesis of our people to counter the growing religious illiteracy in our church. We must hope for continued commitment to the liturgical principles of Vatican II and avoid "feel-good" liturgy. We must hope that assemblies and their presiders will follow liturgical norms and cease liturgical malpractice.

Further liturgical hopes involve inculturation. We must hope for more diversification of the Roman liturgy. The liturgy of the church must reflect unity but not uniformity. The liturgy of the Catholic Church is not European: Liturgy must embrace Asian and African cultures and cultural forms from other continents. We must hope that the liturgy of the future church will speak in the language of our culture. If liturgy is the living prayer of the church, it must speak in the living language of God’s people, and that language in the United States is inclusive.

Even after thirty-five years of the renewal and reforms of Vatican II, liturgy remains a battleground, the focal point for tensions in the church. We must hope and pray that we can move forward in solidarity with all Catholics, embracing the liturgical principles of Vatican II. Do we accept the teachings of the Second Vatican Council and its Constitution on the Sacred Liturgy? If we do, then we should not be advocating a Latin liturgy devoid of full, conscious, and active participation. A whole generation of Catholics belonging to the "dot com society," who use cellular phones, computers, and the internet, have never experienced the old Latin Mass. For many members of this society, Vatican II is ancient history. There are new problems and new issues facing today’s church that were never envisioned by Vatican II. How unproductive and divisive it is to be expending our energies disputing and debating the liturgical reforms of the Second Vatican Council! New liturgical issues require our attention: inculturation and the influence of a consumer and entertainment mentality on liturgy. We need to focus on making Sunday holy, the premier day of the week. We need to focus on ways to help each eucharistic assembly have full, conscious, and active participation.

The bishops-in-council gave us our marching orders, and they set our direction. Let us move forward as the one Body of Christ witnessing to the new Pentecost of Vatican II. We must hope that the demands of social justice will flow from a transformation of those gathered at the Lord’s table. We must hope that not only the bread and wine will be transformed at the Lord’s table but also all of us will be transformed into the Body and Blood of Christ. We must hope, as well, for a new outreach to the unchurched and the alienated. We must hope that the work of the liturgical pioneers will continue to develop and that their vision will not have been in vain.

Paul’s Perseverance

All of us need to imitate the hope and perseverance of Paul. A man of hope, he uses the word “hope” more than any other New Testament writer. In fact, Paul puts the concept of hope at the very center of his theology. To his parishioners the Corinthians, he writes: “Since we have hope, we act very boldly” (2 Cor. 3:12).

We must not be timid in teaching the truths of the Second Vatican Council. Cardinal Suenens⁵ once remarked: “Happy are those who dream dreams of full, conscious, and active participation in the liturgy and are ready to pay the price to make them come true.” Those are brave words, challenging words. We can name the liturgical pioneers who paid the price, and we can name those today who continue to pay the price for adhering to the vision of Vatican II. Let us hope that God will give us the grace to pay the price to make the dreams come true.

When it seems that the odds are against us, in moments of discouragement, it is good to recall the story of an old Southern preacher who saw his congregation looking a bit depressed. Perhaps they looked that way after his own fire-and-brimstone sermon! Quickly, he fumbled with his Bible, then, with a big grin, he waved it over his head and shouted: “Rejoice, rejoice! I’ve just peeked in the back of the book, and we win. We win!”

We need to look at the final chapters of the Gospel and see that we win. We are on the side of Christ the Winner. In the words of St. Paul: “Rejoice in hope. Be patient under trial, and persevere in prayer.”

Notes

1. 2 Chronicles 5:13. In Jesus’ time, the Jerusalem Temple and the local synagogues were the worship centers. Here Temple singers and musicians rendered psalms and other poetic texts musically, and the congregation responded by singing the refrains.

2. See 1 Thessalonians 3:2; Romans 16:21; 2 Corinthians 8:23; Philippians 4:3; Philémon 1.

3. The Special Assembly for Asia of the Synod of Bishops took place in Rome, April 19–May 14, 1996. It was one of a series of special regional assemblies called in preparation for the Great Jubilee of the Year 2000.

4. See the Second Vatican Council, Sacrosanctum Concilium (Constitution on the Sacred Liturgy), no. 10.

5. Cardinal Leon-Joseph Suenens (1904–1996) was one of the four moderators of the Second Vatican Council and, in the opinion of many historians, the leading moderator who helped in very significant ways to shape the direction of the council. Among the causes that he advocated were dialogue with other Christian denominations and other religions, the proper role of the laity, modernization of canonical religious life for women, religious liberty, and collaboration and co-responsibility in the church. His guidance was felt especially in the two key documents on the church—Lumen Gentium and Gaudium et Spes. In 1979, ten years after he gave to the French press a critical evaluation of the Roman Curia, he said: “There are times when loyalty demands more than keeping in step with an old piece of music. As far as I am concerned, loyalty is a different kind of love. And this demands that we accept responsibility for the whole and serve the church with as much courage and candor as possible.”

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Meaning What We Sing

BY PAUL WESTERMeyer

Recently I was at St. John's University in Collegeville, Minnesota, at a worship conference where one of the speakers was Father Anthony Ruff, CSS. In a lecture about church music, he said Gregorian chant from the Carolingian period was not music, but was "heightened, intensified proclamation of the text." Ruff pointed to J. S. Bach in the eighteenth century as also engaged in proclamation.

A couple of months before I was at St. John's, Michael Marissen gave a similar assessment of J. S. Bach in a lecture at the University of Minnesota in connection with a performance of the St. Matthew Passion. He described our culture's typical view of a composer as the sort of person who walks on a beach or lives in a garret, waiting for an inspiration, then writes it out in white heat when it comes. Bach, he said, was as far away from that conception as possible. Marissen imagined Bach seated at a large desk composing. The Bible is open to one of the lessons for a given Sunday, and the hymnal at the other side of the desk is open to the Hymn of the Day. With those and other aids around him in the room, Bach applies his skills. He seeks to break open the texts appointed for a given day in the church year by musical means so that the people who hear his cantatas will, by God's grace, hear the Word of God. Like Gregorian chant from the Carolingian period and all the music of the church that seeks out its center, Bach was engaged in, to quote Ruff again, "heightened, intensified proclamation of the text."

My assignment in this presentation is to "examine the marriage of music and text in the context of ecclesial prayer." I am to ask if we "pay enough attention to the texts we sing. Do we do a critical and theological analysis as we relate music to its ritual function?" Do we approach our task like the anonymous Carolingian writer of chant or a J. S. Bach? Or, if you don't agree with those often-chosen examples, think of the point Ruff was making behind the examples and the question I am asked to address: Do we pay enough attention to the texts we sing?

The answer, of course, depends on who "we" refers to. In many cases the answer is no, we don't pay enough attention to the texts we sing. At a spring conference at the University of St. Thomas in St. Paul, Marty Haugen said that most of the music presented to him by those who would compose for the church starts with the music and adds a text only later. That parallels my experience with many student composers as well as many planners of worship. The last thing we often ask about is a text or its ritual function. We tend to start with the music we want and then paste texts onto it. We tend to start with the music we want and then try to paste the context of ecclesial prayer onto it. We are so stuck in the culture's hype, with music as its tool, that we have lost sight of our center. The center has to do with the Word made flesh and the words we sing about that Word.

Our failures in this regard are clear, but I don't want to push the issue much farther: It can turn too easily into flagellating ourselves. There's no point in doing that, because it proceeds from the assumption that if we only tried a little harder we could do better and solve all our problems. That only leads to more and more guilt and to trying to do the impossible. The truth is that we are forgiven. We are freed to serve God and our neighbors. Rather than flagellating ourselves with some amorphous challenge of trying to do better and only enmeshing ourselves deeper and deeper in the muck of phony and unspecified guilt that we can never confess, we need some suggestions of how to go about our task. Here are four big categories of suggestions, some with subheadings. They are reminders of what you already know.

Contexts

Texts fit into contexts. They are not isolated or unrelated bits and pieces. They are part of a larger whole or, more precisely, of numerous larger interlocking pieces. Let me describe just a few of the pieces.

Most of the texts we use in our worship are biblical. The first necessity, therefore, is to know the biblical story. A reading from the prophet Isaiah is not the same as one from the prophet Amos. Neither of those is the same as the narrative in Genesis. None of those three is the same as a
part of an epistle of Paul. None of those in turn is the same as a text from the gospels. Psalms are different from all the rest and have a special relevance for the church’s song. We need to know the whole sweep of the biblical story from creation to consummation, and we need to know how various texts we choose from it fit into that sweep.

Knowing the Biblical story is not enough, however. The texts we use fit into the church’s story and the church’s telling of the story. That telling is invariably Christological: We read all the texts in the light of Christ. So we need to know not only the biblical story, but we also need to know the church’s story. How has the church tried to make sense of what God has done in Christ?

How has the church tried to make sense of what God has done in Christ?

God has done in Christ? What are the theological themes it has been forced to pursue? What creedal formulations has it made? What do they mean? How do the various themes fit together? We need to know the whole sweep of the church’s story, and how it has viewed all the texts we sing.

The place where we as musicians work most directly and the place where texts come to life is in the worship of the church. Using the word in its broadest sense, we need therefore to know about liturgy. What is the meaning of the paschal mystery? What are we doing at Mass? What are the daily prayer offices about? What are we doing there? What is going on at marriages and funerals? How are they a part of the worship of the church? What happens at baptism which drives everything in the life of the body of Christ? How do our liturgies flow? What is their shape?

How is our liturgical life shaped by the spaces where we live it out? What happens to texts in the context of our buildings? What does architecture do to texts? How do our spaces form what we mean? What about ceremonial? What gestures do we use? How do we move? Why? What does that do to our texts? To mean what we sing means knowing about art, architecture, and ceremonial.

What is the place of a given text in the liturgy? Is it a lesson, a psalm, a prayer, proclamation, narrative, a mix of things? How did it get there? What is it doing there? How does it fit the overall shape of the liturgical flow? Context modifies content. A text we sing at the gathering rite by its very location takes on a meaning that is different from one we sing just before we leave.

Our worship and life together do not happen in the abstract; they happen among real people with real histories. Those histories come from quite specific cultures with quite specific languages. We need to know the language of the people. I recently heard that the Anglican Church in Alaska has to deal with sixty languages. Edward Foley has said that the United States is now the most multicultural country in the world, except for Australia. We all have to deal with many languages. What does a text mean when you translate it from one language to another? What does a text mean for a people of a particular ethnic background? What does it mean when people of different languages and cultures come together to worship God with, let us say, Spanish, English, Norwegian, and Korean as their native tongues? The texts presumably mean the same thing in every context, but not exactly. The church catholic has a long history of wisdom to draw from about this. We have voiced our faith in Hebrew, Greek, Old Slavonic, Latin, Spanish, French, Lakota, Swahili, Chinese, Japanese, and every other language and dialect we can access on the face of the earth. For us to mean what we sing, we have to sing in the language of the people.

But those are still not enough contexts for our texts. We have to know our people, not simply their language and culture but their struggles, sorrows, and joys. A text for a father and mother who just lost their daughter in a struggle with a brain tumor will mean something quite different from what it means for parents of another young girl of the same age who just got married. The young child who hears of Noah and the flood for the first time will not hear exactly what his grandmother hears. The sick and lonely will not hear what the abused wife hears. We need to know our people and their stories—in all their jumbled mix, where various states of joy and sorrow and everything in between come together around our fonts, ambos, and altars.

Texts

Whatever the text means in these contexts, we must also approach the text on its own insofar as that’s possible, realizing of course that our own finite contexts compel us both to understandings and misunderstandings of it. We plunge forward boldly nevertheless as best we can to know the text we’re working with. We have to live into it deeply. What does this text mean? What have poets done with it? What are its metaphors? How have they been shaped? When were they shaped that way? Why? What’s there that we didn’t see at first? What’s there that we did see at first? What’s obvious that we want to avoid? Are we reading too much into it? Is there more in it than meets the eye? Can we strip it of its overlays and reach behind its painted facades? I was just on the campus of Carthage College in Kenosha, Wisconsin, for the Leadership Program for Musicians Serving Small Congregations. Carthage has a “kissing rock” which regularly gets repainted. It changed color in the week we were there. I looked at it up close after it turned yellow one day and discovered you could peel back layers upon layers of paint. That’s what we have to do with the texts we sing—peel back the layers of our overlays and see what’s underneath. The text itself has an authority of its own to which we need to attend.

Excursus: Faith and Community

A brief excursus is in order at this point. Knowing the text as well as possible does not mean trying to talk ourselves into more and more faith, as if our piety were at issue here or as if we could form it by some mighty act of will. With Orlando Gibbons, we pray, “O Lord, increase my faith,” to be sure, but that very prayer indicates that faith itself comes from God and is a gift. It’s a gift to the church—to the whole church—and it transcends the puny faith of any one of us. We go about our work, doing the best we can to mean what we sing with our people. We do that when our faith is weak and when it’s strong, knowing we depend upon God and the community of faith itself to sustain us whatever our current state may be.

If you’ve been processing what I’ve been saying, you have probably figured out that we haven’t yet gotten to our specifically musical vocation. But I already have suggested that, if you are to mean what you sing and to help your people mean what they sing, you have to be

- a biblical scholar,
- a church historian,
- a theologian,
That's an obviously impossible challenge for any of us to meet. You who have been church musicians know three things, however. First, you know I'm telling the truth. We do have to do all these things. Second, you know we can't do them all equally well. In fact, we can't do many of them at even an elementary level, though we have to do them. Third, you know this is not cause for frustration: It's cause for rejoicing.

Our musical responsibility in the church is one of the most wonderful vocations on the face of this earth. Why is that? For at least three more reasons. First, our vocation leads us to discover the immense community of scholarship and resources out there to help us. When we find out that we can't do this alone, we learn from the very essence of our own vocation how important the community as a whole is for us even to begin to do our job. That's liberating for us, and it's an important sign to the whole church catholic about its very being as body of Christ, community in Christ. Second, we are always discovering something new. We squirrel ourselves in at some point on this impossible list of required roles, look around, find ourselves at another point we never expected, and learn something else and how it fits with yet a third or fourth thing we had never seen before. We wind up approaching every liturgy like a child: "Oh, that's what that means. I never realized that until my brother died, until that family in the parish had a reunion, or until I studied that text in this way." And, of course, this incredible sense of forever new is not only yours. It belongs even more to the people you serve week in and week out, if you and they are faithful to our baptismal mandate and the song it gives us to sing. Third, and most significant, we're not dealing here with some abstract newness. We're dealing with the mystery of the Trinity unfolded in our midst in ever new emblematic glimpses. And we get to sing it with our people!

Musicians

Now, after examining various contexts, peeling back layers of meaning over our
texts, and discovering the vast community on which we depend as well as serve, what about our specific musical vocation? Once we have dealt as well as we can with all the contexts and with the text itself, what do we do musically? Here are two initial and general reminders about that.

We need to know and practice our musical craft as well as we can. We need to know about all the resources we can find and we need to be the best musicians we can be—as composers, selectors, and performers of music. We need to know everything we can about music, practice everything we can, and be aware of our limitations even as we push those limits. We can all do more than we think we can. We can compose more than we think, choose better music than we think from a wider variety of styles than we think, and perform it with more skill than we think. Of course, our individual abilities lie in particular areas and not in others. It is critical to pursue our central abilities and not forget them, but we can’t deny the other areas of our craft in the process. In short, if we want to mean what we sing, we as musicians have to have the resources and craft to do it with our people.

We need to go to work boldly, forgiven and free. There are all sorts of evil forces today, as in previous ages, that want to deny congregations and choirs their song. Sometimes these even emanate from the clergy, who themselves are pushed by evil forces beyond their control. There are those who want to stop church musicians from exercising their vocations, those who have become abusive or worse toward us, and those who are intent on denying that there is any meaning whatsoever in the texts and music we sing with our people. It is folly to stick our heads in the sand and to deny this reality. While recognizing it, we need to remember we are called to love those who spitefully abuse us. Let us be clear, however, that that does not mean collapsing our vocations into these evil ways. We are called by God to do this work, and we are forgiven and freed to do it with all our shortcomings. Let us be about it boldly.

Four Temptations

And how shall we do that? Boldly, yes, but with humility, realizing that we too are subject to temptations. Here are four of our temptations as musicians.

One temptation is to think that meaning what we sing should lead us to be preachy. Being preachy in our music means writing or choosing what is poorly-crafted, pseudo, banal, and inane. We may do this on the premise that a lowest-common-denominator kitsch will have some universal appeal, and it may have a momentary appeal, but sooner or later—and sooner than we think—it will collapse in on itself because of its lack of substance. Whether it collapses is not the central matter, however. The central matter is the temptation to dishonesty. Whatever we are about in the life of the church, its musical life included, we are certainly about honesty and integrity, not cheap tricks or dishonest kitsch. Such music is not worthy of our people and surely does not exhort any of the powerful texts we have to sing. It does little more than trivialize our words into an ingrown address to ourselves. If chant and Bach are worthy examples of the church’s music at its honest and exegetical best, they show up our worst for what it is.

There are all sorts of evil forces today, as in previous ages, that want to deny congregations and choirs their song.

But the context for us is not the Frankish realms of Charlemagne in the ninth century or Bach’s Germany in the eighteenth century. Our context is enormously more complicated than those two contexts were. The musical grammars they employed are part of the church’s remarkable musical heritage, but they are not all of it, and they are certainly not the only pieces we can employ, as if they alone could solve any of our current musical challenges. One of our temptations is to make one style the essence, the pinnacle, and the measure of all we do. The people we serve may well have a musical syntax which is central to much of what we do among them, and we need to affirm that along with the finest of the church’s heritage, as in chant and Bach. But if we make any one style the measure of all things or the only music we do, we have succumbed to the temptation called idolatry. We need other styles than ours to remind us of our finitude and of the reality that texts in different languages and other musical envelopes than ours have communicated the faith to many peoples in many different times and places.

There is an equally tempting danger that is the opposite of such idolatry; I would call it sectarian chaos. We are finite, and our communities of faith can’t do everything. Catholicity is pluralism, to be sure, but its musical language is not a chaotic Babel that nobody can understand, which never takes incarnational root. How many settings of the Order of Mass can one parish know? How far do we press at the edges of our communities’ musical languages without becoming incomprehensible? One of our central temptations at the moment is not that we have too little music to choose from, but that we have too much. Our fruititude should lead us to humility as we seek to mean what we sing with our communities of faith.

Before I get to the next of our temptations as musicians, let me extend the discussion to some related implications of the previous two. You can fashion a grid of questions to help you keep a healthy incarnational tension in play. It asks things like this: Do you sing . . .

- too much folk music or too little,
- too much high art music or too little,
- too many pieces with repeated antiphons (choruses) or too few,
- too much strophic hymnody or too little?

Is what you choose . . .

- too sterile or too dramatic,
- too classic or too romantic,
- too sweet or too sour,
- too dissonant or too consonant,
- always too rhythmic or never rhythmic enough?

Meaning what you sing has to take all this into account. For example, if you sing something over and over again (as in a psalm’s antiphon, an ostinato from Taizé, a Black Gospel chorus, or a piece from Zimbabwe), two things can happen. The text can penetrate our minds and hearts in a powerfully conscious and subconscious way with repeats or with new improvisational layers as in the African-American community. On the other hand, the text can also become a meaningless mantra, as happens when you repeat a word over and over again until it ceases to have any import at all. Paying attention to the texts we sing means taking these phenomena into account. The key is twofold: not doing only one form, and making sure you have placed the right form at the right place in the ritual action. A repeated ostinato may be exactly right to accompany the assembly’s coming for-

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ward to the table at communion. It may be exactly wrong where you need a strophic narrative to relate to the homily.

The fourth temptation is *imperialism*. The empty tomb on Easter Sunday morning had no trumpets. The women were alarmed; they trembled. Easter did not come without the cross of Good Friday. The Easter Vigil is a movement from darkness to light, with the light of Christ symbolized by a tiny flame, no matter how big the paschal candle is. Baptism is drowning before new life. Christ tented with us in a manger in the small and unimportant town of Bethlehem. He grew up in Nazareth: “Can any good come out of Nazareth?” God, throughout the biblical narrative, champions the poor, the orphan, and the widow; puts down the high and mighty; and raises up those of low degree.

Everywhere you look, the message we have is contained in poor earthen vessels and denies our imperialistic pretensions. If we are going to mean what our texts say, we had best be careful about our imperialistic musical temptations. One obvious manifestation of this temptation is our perpetual resort to Hollywood endings and our lack of restraint—which almost always suggest the kingdoms of this world and of our making, not the grain of mustard seed or the paschal mystery.

**Meaning what you sing has to take all this into account.**

Another imperialistic temptation, however, is more subtle, more ubiquitous, and seldom even mentioned or consciously perceived. Its symbol is the microphone. There are days when I want to say categorically that we should melt down all the microphones in the world and beat them into plowshares. But I know that’s far too simple a solution. Microphones are not all bad. Like all things, they can be used for good or ill. The problem is that we have not yet learned how to use them for much that is good.

Our tribes do not usually face two of the problems our culture more generally faces with amplification systems. One is ear-deafening decibel levels. These have caused hearing losses at younger and younger ages for people in our period of history. Another problem is that microphones may turn texts into incomprehensible vocables not meant to communicate meaning but meant to create liminal states.
that reach to the threshold of pain. These are the problems of some popular musical venues, like some rock concerts. There are those who emulate these venues in their worship services. Christians do have some things to say about this, and we should not hesitate to say them. One claim we must make is that we are called to steward God's good creation, and that includes our bodies. If we want to live in covenant with God, our neighbors, and God's good creation, we will not wreck ourselves with destructive assaults on our hearing. Another affirmation is that words are precious gifts. They are not to be mangled into mindless and meaningless decibels of sonic assaults. A third is that we cannot by our loudness create the holy. The holy is God's gift. It is not of our making, no matter how loud we scream or play our instruments.

There are churches where these problems arise when they try to imitate the culture around them, but they are not usually what our tribes experience. We are more prone to have amplification systems that spit, sputter, and destroy all our practice; that won't go on at all; that are too loud or too quiet, with poorly designed placement of speakers and batteries that are perpetually dead at the last minute. In the current stage of my life, I visit from two to twenty churches each year. In the last ten years I have been in two churches where the amplification systems worked well. One was St. John the Divine in New York City. The other was a church in Minnesota where a good system was operated skillfully by somebody who knew what to do. Use of amplification in every other situation has been disaster after disaster, including my seminary, where something like four systems have been installed in the last twelve years, none of which has worked well.

But our problem is more profound than the massive technical failures and assaults we experience in the majority of our worship services. Our deeper problem is this: If the people of God have a song to sing and if they have an office which is expressed musically, then we cannot have leaders destroy that voice. Microphones usually create inhuman leaders who make massively loud and phony sounds that no human community can imitate. They destroy the community's voice and being. This assault is directly related to the matter of meaning what we sing because our microphone masta creates an imperialistic leader (some would say a sexist male one with phallic symbol in hand, even if a woman is singing), whose amplified presence denies every text we sing.

We could solve this. We could create rooms where the word of God resounds instead of building cotton boxes where sound dies at its inception. We could create chambers that need little or no amplification where words could be understood. We could use microphones judiciously, as necessary, so that their presence was unobtrusive and helped rather than hindered our assemblies. We could if we set our minds to it. That would require meaning what we sing.

Music

Finally, what about the music itself? What does it mean to mean what we sing? What does it mean musically? What does it mean musically to exegete a text?

Are we talking about program music, absolute music, word painting, a Baroque understanding of musical conventions, a subterranean system of number symbolism, a Romantic haze that can't be defined, Messiaen's language with a musical alphabet and bird song, or what? Does music do for texts what Paul Nelson says stained glass does for light? He says medieval stained glass is not about telling Biblical stories, notwithstanding what we may have been told. The windows, he says, are far too complex and far away from the people to do that. Stained glass is about light transformed into emblems of grace. He suggests that something like that is what music does for texts.

Does music do any of these things? The answer is probably that it does one of them or some of them or all of them or perhaps none of them or something else, depending on when and where the music happens. Perhaps we do better to point to marvelous examples of music that breaks open texts, from which we can learn:

- a motet on a text from Romans by Heinrich Schütz,
- a Southern White folk hymn,
- a setting of the Ordinary by Palestrina or Peter Mathews,
- a setting of a psalm by Stravinsky,
- hymn tunes from Argentina, Manila, Germany,
- an anthem by Tallis,
- a Black spiritual,
- a certain chant,
- a certain antiphon,
- Brahms's German Requiem,
- an organ suite by Messiaen,
- a cantata or a Passion by Bach.

The list for our learning is finite, but from the perspective of one human being or one community it is endless. Nobody can exhaust it in a lifetime (which is yet another reason for spending our time wisely on what is worth our people's time and effort).

Apart from individual musical examples, can we say anything generally about how music breaks open a text? Maybe, but the answer will be tantalizingly incomplete and untidily fecund. In a recent book called The Sacred in Music, Albert Blackwell says that we live in the universe God created. For sound, Blackwell suggests, that means the universe of the harmonic series. Without embracing a medieval posture of cosmic harmony, he nevertheless wants to say that deconstructionists who argue there is absolutely no meaning in music other than momentary cultural constructs are wrong. There is something in our music that "transcends contingency," he says. God's created order of the harmonic series embraces all our musical systems; none of our systems can escape it; and there is both quality and the "potentially sacramental" in some music.

Blackwell's position is not without its problems, but it can't be summarily dismissed. To apply it to meaning leads one to say that absolute music does not mean anything, but a Phrygian melody never-
theless "means" something different from a melody in a major key, especially when joined with a text. Neither you nor I can plumb this mystery, but as musicians we know it. Its paradox can be stated like this: Music which best breaks open a text has to be able to stand on its own, like chant or Bach, without the text to support it. A second paradox follows: Different musical lenses which themselves “mean” something yet don't “mean” anything will make the text mean different things.

Coda

I leave you with that tantalizing mystery. I also leave you, having not told you precisely what to do if you want to mean what you sing with your people. You and I each have to figure that out in our specific contexts in concert with the church catholic throughout the world of all time and space.

One more thing needs to be said: We should note that it’s the church musicians who come together to ask about meaning in our song, to inquire about the “unsettling power of music and text” which form us in the faith. For some reason, musicians at the moment are asking about meaning. Perhaps it's because we are not usually very powerful, so we have the epistemological privilege of the poor and can ask about important things. Perhaps it’s because, by our very vocations, we are compelled to seek the wisdom of the larger community. Perhaps it’s because at this moment in our history the church is driven to ask about first things, and liturgical music is immediately at issue.

Musicians are not perfect or better than the rest of the church. We have our own temptations and sins to confess. But we are asking about meaning. While probably necessary and good and proper, it seems nevertheless that much of our churches’ officialdoms are debating how many angels can dance on the head of a pin. As I heard a church musician say recently, “Let them debate. We will get together, wherever possible across our divisions, to sing and pray.”

Around word, font, and table, we sing, praying always that we will mean what we sing, seek the justice in the world that we sing about, and be thankful for the song.

Note


NPM Conventions are always a cross between a retreat and a vacation for me. I enjoy being spiritually as well as professionally renewed. Of course, just chatting with other ministers who are experiencing the same problems I am always helps. By the way, I have grown up with NPM: My first Convention was in Detroit (1981) when I was fourteen. The Convention is always the highlight of my summer. 

*Convention Participant*
Re-Membering Assembly

BY NATHAN D. MITCHELL

My focus in this article is on a revolution—not a revolution remembered in fading colors like those celebrated in the sixties, or any promoted by the immediate problems of the present, but the revolution launched by Jesus—a revolution which, I will argue, radically redefined two basic realities and what they mean. First, Jesus redefined both Creator and creation by redefining the rituals by which we worship God; and secondly, Jesus redefined that “new way of living together” which we call “church,” a community of competence and know-how, yes, but also a community of misfits. For these two realities, Jesus shed his blood, poured out the paschal mystery, fashioned a new people fully fed, freed, and forgiven. That is what Jesus’ preached as God’s “reign” or “rule” or “kingdom,” and that is what we mean today when we speak about “re-membering assembly” and “re-membering church.” All the rest is commentary.

Creator and Creation Redefined

The American poet Wallace Stevens once said that “we live in an old chaos of the sun,” and he was right. Indeed, we’re living on the edge of a universe that is still exploding, still expanding. We’re living, literally, in the midst of an ongoing cosmic cataclysm, an unfinished creation. Radiation from the Big Bang is still streaming through interstellar space, and light from stars that died many millennia ago is just now reaching our eyes. Jesus understood that ours is an exploding universe, a world still in the making, an incomplete experiment, an unfinished work of art. He would have welcomed the wisdom found in the cosmologies of both ancient and modern cultures. He would have loved the ancient Egyptian story which claims that God sneezed the world into being because, as American physicist Chet Raymo writes, those old Egyptian cosmologists had a point. After all, “fifteen billion years ago the universe began with an outward explosion of pure energy. A blaze of gamma rays, X-rays, and light. Energy became matter—quarks, electrons, neutrons, with quarks later forming protons and neutrons. Then, in a rush, came atoms, stars and galaxies. A veritable spray of material creation… the
Big Sneeze. Better than the Big Bang. More poetic, more firmly grounded in the ancient human quest for origins, and more evocative of an explosion from nothing. ‘Big Bang’ suggests a firecracker exploding in preexisting space and time. But space-time came into existence along with the universe, the way a sneeze sometimes comes out of nowhere.”

Jesus would also have loved, I think, the Eskimo story about Raven, the trickster god who creates the world with a bit of mischief. After all, creation didn’t begin as a solemn sermon, it began as a “wonderful, explosive, glottal call.” A whoop! A shout! Creation begins as the “Bird-Word: Ancient: Universal: Tongue-in-cheek. An infinitely fulsome cri-t-crack of creation. The Big Squawk.”

The gospels suggest that, like the ancient Egyptians and Eskimos, Jesus had a lively sense of humor. He may have been a serious “prophet with an attitude,” but he was also a gifted comic who enjoyed satire and parody. Over and over in the gospels, Jesus punctures the ponderous pomposity—the self-righteous solemnity—that so often characterizes religious speech and ritual. That’s why Jesus’ parables bristle with such subversive humor. God’s “reign” or kingdom doesn’t arrive like Queen Elizabeth opening Parliament; it doesn’t descend from heaven accompanied by bare-but Baroque putti and trumpet fanfares. Heck, Jesus says, God’s reign doesn’t even resemble the Temple liturgy or the towering cedars of Lebanon. It looks more like a damned nuisance, an out-of-control mustard plant choking a field and spoiling the crops.

God’s kingdom, Jesus says, isn’t the coronation scene in Musorgsky’s Boris Godunov (where all the people run around in fur hats shouting “Slava, slava, slava”). No, God’s reign is a frantic wife searching for missing money she’d stashed somewhere in her kitchen; it’s leaven, rotting and fermenting until the whole mass of dough puffs up like a universe waiting to explode!

So in Jesus’ view, God is neither a loquacious gasbag nor a bad-tempered bigot. Instead, God relishes a good sense of humor; God’s laughter fills the universe, just as the divine mercy reaches from sunrise to sunset and is new every day. The Big Squawk. The Big Sneeze. The Great Guffaw. The Bird-Word. God, Jesus insisted, does not need our solemnity; rather it is we who need God’s laughter. A friend of mine likes to say that the question we’ll be asked at the Last Judgment isn’t “Did you obey all the rules? Did you avoid sin and accumulate virtue?” No, the question we’ll be asked is “Did you enjoy it? Did you help others enjoy it?”

Please don’t misunderstand me. I’m not suggesting that God is a locular licensed “joyologist” (like Molly Shannon’s character on Saturday Night Live). But neither is God a humorless troll whopatrols heaven and earth looking for reasons to feel angry, enraged, and resentful. As Einstein once said, God is subtle but not malicious. Remarkably, when Jesus talks about God, he rarely quotes the language of the Bible, and that’s shocking because, as a devout Jew, we might expect him to describe or define God in the language of the psalms, the prophets, the wisdom literature. We would expect Jesus to speak, as the Hebrew Scriptures often do, of God as a fierce warrior, a raging storm, a spurned lover, a stern judge. But no, Jesus describes God’s being and action in stories drawn from daily life, often in stories meant to make us laugh. (“I thank you, God, that I am not like the rest of these people—especially this miserable publican.” You have to laugh at the Pharisee’s pretensions.)

Remarkably, when Jesus talks about God, he rarely quotes the language of the Bible.

Even more astonishing, perhaps, were Jesus’ ritual actions. As a devout Jewish layperson, Jesus participated in the liturgies of synagogue and Temple, but he was vigorously critical of both institutions. And his ritual parodies were sometimes breathtaking. For example, take the famous story of Jesus at dinner in the home of Simon, the Pharisee (Luke 7:36-50). In the ancient world, dinner was a formalized ritual occasion, and the table was a precise social map that revealed patterns of power and prestige among the diners. At a formal dinner, men alone reclined on couches, their left elbows resting on the U-shaped table and their feet stretched out toward the walls of the room. In Luke’s story, a woman suddenly rushes into the room: That act alone would have horrified the host and broken both ritual rules and decorum. She had, the gospel says, “a bad name in the town.” Readers of the story often assume this means the woman had some kind of “sexual history,” but that assumption is gratuitous, groundless. Neither Luke nor Jesus mentions sex, and both men and women can get a “bad name” in other ways than committing sexual sins. Maybe this woman had a short fuse; maybe she drank too much; maybe she gossiped or neglected her children. Or maybe her “sin” was simply that she made a living doing work that her “devout” and nosy neighbors found suspect, or disgusting, or demeaning.

In any case, Jesus never names this woman’s “sin,” and so, in effect, he treats it as irrelevant. Instead, Jesus opens his life and his body to the woman’s tender, generous ministry. Notice how her actions unfold. She takes the alabaster flask of perfumed oil; she breaks open its seal; she blesses Jesus’ tired feet with her tears and kisses and wipes them dry with her luxuriant hair; she pours out the oil over his feet, and so gives him the comfort of a precious, fragrant gift. She takes, breaks, blesses, gives: She performs all the ritual tasks of both host and guest, master and servant. And Jesus contrasts her passion, warmth, and generosity with Simon’s calculating coldness, his inhospitable neglect.

This woman, Jesus concludes, has truly turned the tables; she has revolutionized the rituals of dinner. The eucharistic overtones of the story are inescapable, much as they are in a similar story found in Mark 14:3-9, which concludes with Jesus promising “In truth I tell you, wherever throughout all the world the gospel is proclaimed, what she has done will be told as well, in memory of her.” In memory of her. Doesn’t that sound familiar? In Jesus’ eyes, this woman’s ministry has become a eucharistic icon, a sacred sign of the way God welcomes the needy to table in the kingdom. In effect, Jesus says, God wants to do for you what this woman has done for me. God wants to welcome you at table passionately, prodigally, passionately. God’s heart yearns for the human heart; God weeps when we bleed as surely as Jesus weeps over Jerusalem, for God’s will is always and only a willing good, just as God’s power is always and only a power exercised on behalf of the poor and needy. So the true moral test, Jesus suggests, isn’t how we keep people out, but how we let them in. God created us for passion and pleasure; our future is dinner and dance, not doom and despair.

So Jesus redefines God by redefining the rituals by which we worship God. Think for a moment about Jesus’ “triumphal entry into Jerusalem.” We imagine it as a solemn, weighty occasion, a brief moment of triumph in a week that ends in
tragedy. But I'd like to suggest that Jesus' action is really ritual satire, ritual parody. Jesus uses royal rituals to ridicule royal pretensions. After all, Jerusalem was a city dominated by the Temple—and the Temple itself was essentially a Herodian family shrine, since Herod the Great had been "deeply associated with its conception, building, and maintenance."3

So here comes Jesus, looking like Don Quixote, riding on a donkey! If that doesn't make you wise to the comedy, nothing will. Jesus isn't making a "royal progress" into the city; he's creating a deliberate ritual parody that ridicules the pretensions of the Herodian dynasty whose absurd puppet-kings were controlled by Roman procurators. Every year at Passover, Herod Antipas orchestrated his own solemn ceremonial entry into the city before the festival began; it was a suavely staged event planned by the king's handlers and attended by a huge entourage of citizens who dutifully shouted obligatory acclamations (because, after all, their livelihood depended on keeping tax revenues flowing into the Temple's treasury). These ostentatious royal displays could—and sometimes did—provoke parodies, mock-royal parades featuring the "village idiot" in the role of king, greeted by shouts, roars, and catcalls. Jesus' entry into Jerusalem was (I suggest) just this kind of parody—not a serious claim of royal prerogatives but a bitterly mocking gesture that lampooned the pretensions of Herod Antipas (and, by implication, any kind of imperialist power). In a word, Jesus responded to politics with parody and, of course, he paid the penalty. Think about that the next time you plan a Palm Sunday celebration!

Community and Church Redefined

I've suggested, then, that Jesus redefined God by redefining ritual, by mocking pretense, by ridiculing pomposity, and by showing how much the Holy One of Israel loves a good joke. As Creator, God is never static or inert, never an object or a thing. God is a verb: God is personal, passionate activity whose name and nature are known only in the thick of history, our history. As Father Xavier Seubert puts it, "God's acts of power in human history are real expressions of who and how God is."4 But what we sometimes forget is that "in Jesus God has become a human being and will remain human forever."5 In short, God is "irrevocably connected to the human bodiliness of Jesus, God is irrevocably particular in a human way."6 The incarnation thus signals God's choice of particularity within space and time as the proper mode of God's being. God has truly become one of us, the One who makes a difference to all things and to whom all things make a difference. Space, time, history, and matter have all become the sites, the places that define God's relational life—both as Creator, Word, and Spirit and as Emmanuel, God-with-us, on this pulsing, pale blue planet that twinkles and quivers at the edge of a distant galaxy in an ever-expanding universe.

God has not only entered our world; God has entered our life and our death. And that should absolutely knock us out, because if the Word became flesh, then the world has burst into flame and all bets are off. If the Word became flesh, then God's own self, God's very own self, has become a starving child, a battered spouse, a dead man walking. If the Word became flesh, then God's own self, God's very own life, has become a single parent trying to support a family on minimum wage. If the Word became flesh, then God's own self, God's very own life, has become the hollow, staring eyes of a young woman ravaged by breast cancer and chemotherapy. If the Word became flesh, then God's own self, God's very own life, has become the hollow, staring eyes of a young woman ravaged by breast cancer and chemotherapy. If the Word became flesh, then God's own self, God's own life, has become a young college student dropped off to a lonely road, beaten unconscious, strung like a scarecrow on a fence, and left to die with the tears frozen on his face, murdered simply because of who he was. If the Word became flesh, then "the divine meaning of life is incarnated [forever] in a certain human way of living."7 We are that "certain way of living." We are church, for that is what church is: a "certain way of living together," a faith-filled community of competence and know-how that is also a raucous community of misfits. Like our Lord and leader, we are loose cannons—traditionalists fired by a vision of life so intense and new it can only be described as radical, revolutionary, risen! We are the very body of a Jesus whose revolutionary radicalism consisted of his reassertion of old-fashioned principles dear to Mosaic mono-

Dr. Nathan Mitchell

Doesn't all this sound distressingly familiar?

theism: the covenant; a Torah-based ethics of mutual responsibility; a daily renewed faith in a nomadic God who wanders like a pillar of cloud, who lives simply wherever the people do, and who appears in the most resolutely ordinary circumstances of human life—in fuel, food, fire, flame, family, friends, and faithful partners; in breath, bone, body, blood, and bread. Remember, Jesus was a Jewish layperson who lived and died as a Jewish layperson, but he was a layperson who understood that if Israel was to live and flourish, it would have to become a new community, a re-newed community.

We can thus begin to understand why Jesus' entry into Jerusalem was not only ritual satire, but a potentially deadly deed. To Galilean peasants, to marginal Jews like Jesus, the Temple's cultic system was a rip-off that siphoned precious fiscal resources which could otherwise have kept peasant families and whole villages alive and together? It was a system that profited the few and burdened the many, a "vast ritual of hierarchical holiness and strictly divided spaces" that seemed to be "the very antithesis of the covenantal ideals of those hilltop communities [in Galilean]...

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lee] ... whose fiercely independent ... men, women, and children ... insisted that they had no lord to rule over them except God." The Temple had in fact become an insupportable paradox. Its aim was to enshrine and embody the covenant between God and Israel, but it had become a gargantuan bureaucracy “maintained by a vast civil service of scribes, administrators, accountants, service personnel, Temple officers, and high priestly families who were all dependent on the Temple revenues for support. According to the Torah, the Temple tithes and offerings were meant to ensure God’s blessing for the country’s agricultural bounty. Yet [these very arrangements] ... placed a significant economic burden [especially] on the rural population [who were also forced to pay significant] ... other taxes and tribute ... And when the priestly hierarchy was seen living in luxury and passively acceding to the demands of the ungodly Romans by authorizing a daily sacrifice for the well-being of the emperor,” say folk like Jesus must have had serious questions about Temple stewardship. Doesn’t all this sound distressingly familiar?

And so, Jesus came to believe that the liturgy of his day could no longer express the real relation between God and people. He began to preach the vision of a new society whose members could be happy, joyous and free, generous, peace-loving, just, merciful, compassionate. He began to gather disciples who voluntarily renounced three compulsive addictions that drive people to despair, rivalry, and violence. These three addictions, these three false values were money (refuge in riches), fame (the ambition to be somebody, to seek celebrity status), and power (the desire to dominate and control other people). “Instead of hoarding, [there is to be] sharing; instead of ambition, equality; instead of domination, solidarity and humble, voluntary service. Where there is rivalry, hatred, and violence, there should be mutuality, companionship, love, and life.”

Such was Jesus’ vision of a renewed Israel, a new human community. And it attracted a strange community of misfits. Here was Jesus, about whose early life we know next to nothing (Why? Father John Meier, author of the series A Marginal Jew, says there probably wasn’t much of anything to know.) Jesus seems to have been an “insufferably ordinary” person, a single man who had never married, a guy whose own mother had found herself unwed and pregnant. Here was Jesus, a guy whose life began in scandal and was

Bravo! to all of the volunteers who helped plan this Convention. I was at the original NPM Convention in Scranton, and I have attended all the nationals except one and countless regionals. This one was the most outstanding NPM Regional Convention of all, and it also topped many nationals. Thank you for all your hard work. You are like diamonds in a crown who planned a treasure of a Convention for all of us in this Jubilee Year.

Convention Participant
to end in scandal; a guy whose life began in controversy and was to end in controversy. Here was Jesus, hobnobbing with the religious low life of Palestine, traveling around the countryside "with a strangely mixed entourage of men and women 'on leave' from their spouses." Here was Jesus, a woodworker, a wandering teacher, and a Jewish worshiper, a layperson among laypersons, a man who became a priest only when he became a failure, stretched on a cross, a hanging between heaven and earth. Here was Jesus, with his vision of a new human community, a new way of living together, a community of misfits.

And we have become his body, bone of his bone and flesh of his flesh. I want to suggest to you that this fact—our life together as the Body of Christ—is so mind-boggling, so unutterable, so unsayable, that it can never be spoken; it can only be sung! You know that we create what we sing. You know that you belong to the oldest human profession (that other profession is the second-oldest!), the honorable profession of poet. Recall that for the ancient Greeks, a poet was, above all, a "weaver of words," a "rhapsodist." Indeed, the Greek verb rapteo (or raptein in the infinitive) meant "to stitch, to sew, to piece together." A poet is a weaver of words or, more accurately, a singer of songs. That's why Virgil's great epic poem, the Aeneid, echoing the rhythm and the invitation to the goddess in Homer's Iliad, begins with the line, "Arma virumque cano": "I sing of arms and a man." As Donald Hall puts it, poetry's singing begins in the crib, with a deliciousness of the senses, with gurgling and chortling and screeching. The body is poetry's door, and the sound of words "throb[bing] in legs and arms, rich in the mouth," is what eventually lets us into the house of language.

As church, as that new way of living together, as a community of misfits, as Christ's body, our language is rhythm, song, poem. As W. H. Auden once remarked, however, poetry by itself can't do a damned thing. It has to take us somewhere; it has to weave a sticky web that will seduce us into meaning, drive us toward action. And nowhere is that more evident than when we gather at table to keep the revolution alive, to keep curiosity alive, to keep passion alive, to keep our song alive.

Sister Catherine Vincie suggested at a recent conference at Notre Dame that our almost exclusive emphasis on eucharist as meal or banquet in post-conciliar catechesis may be somewhat mistaken. After all, banquets suggest abundance, lavish excess of food and drink—almost as though eucharist were a luxury meal for wealthy gourmands. This image is strongly appealing, of course, in an affluent American culture of conspicuous consumption, where a significant portion of our population is overweight and an equally significant portion lives homeless, gas-guzzling, all-terrain SUVs to the mall or the supermarket! And yet we know the planet is populated by millions (often women and children, often people of color) who experience none of our abundance, who would give their last scrap of clothing for a single cup of rice. In our world, a human being dies of hunger every 3.6 seconds, and 75 percent of them are kids under the age of five.

We have to face the fact that there is an ethics, an economics of eucharist that we are not free to ignore. If we come away from the table feeling fat, full, content, and sated—if we come away purring like cats, licking the last drop of cream from our whiskers—then we've missed the point. Because the point of the eucharistic meal is not to leave the table sleek, sassy, and sated; the point is to leave hungry, troubled, dissatisfied. The point is to leave with a bell full of grace, with a tickle in the throat, with a heart broken by the passion of God.

It is true, of course, that ours is a prodigal God, a God who wishes to do for us what the woman of the gospel did for the feet of Jesus—cleansing, kissing, comforting with precious perfume. It is true that our God has gardens to give away, worlds not yet imagined to build and bless, new creatures to invent, new songs to sing, new rhapsodies to sigh on windy nights. It is true that our Jesus says to us, as he dies on the cross, this day you will be with me in paradise." This amazing promise of Jesus goes far beyond anything we penitential criminals may ask. After all, our prayer is simple: "Remember me, Jesus, when you break the bonds of death and begin to rule over the new heavens and the new earth." "Remember me," we say. And Jesus replies, "Remember you? I assure you: right here, right now, today, in this time and this place, I give you everything—everything in heaven and on earth, everything Eve and Adam named and enjoyed in that first garden; everything you ever hoped for or dreamed of; everything alive and whole and holy; everything that lives and breathes and grows; everything that refreshes and renews; everything 'swift, slow, sweet, sour, adazzle, dim,' 'fresh-firecoal chestnut-falls, finches' wings,' 'landscape plotted and pieced—fold, felled, and plough.' I give you everything—the nature that is never spent; the 'dearest freshness deep down things;' the morning sun that springs as the Spirit broods over the world 'with warm breath and . . . bright wings.' I give you everything—a million angels dancing on the head of a pin, the wonder of a child's laughter; the miracle of a horse's hoof or a cat's paw; the daily bread kneaded, baked, blessed, and broken. I give you everything."

And all you have to do is ask: Ask me to remember you. "I assure you: this day you will be with me in paradise." Jesus gives us repentant criminals everything by giving us himself. His own presence and person, his own body, broken like bread, becomes the paradise, the garden, of God. And all we have to do is ask—and then give it all away. All of it, everything. Singing, open your hands and hearts, and give it all away. Our job is not to leave the table full but to make heaven happen here, now, in our own time and place. Our job is to make this world a wedding, to make this earth a passionate paradise of pleasure, a garden of delights. And we do this by giving it all away, by giving one another our selves, our bodies, our lives.

Oh, freedom!

Notes

2. Ibid., 22.
5. Ibid., 65.
7. Horsley and Silberman, 78.
8. Ibid., 75.
9. Ibid., 75-76.
God is good. All the time. Dios es bueno. Todo via. Church, we're in the right place at the right time, even if I do feel a little bit like Colin Powell standing in front of the Republican National Convention, trying to wrap my lips around a word—diversity—that may not have been welcome in our church or even at our Convention a few years ago but now seems to be the current fashion. We gather in this year of Jubilee with a very certain and definite purpose. It was Habakkuk, the late seventh-century prophet, who named that purpose. He was told by the Lord: "Write the vision down. For the vision certainly has its time. If it delays, wait for it" (Habakkuk 2:2-3).

It all begins with a vision, doesn't it? "Where there is no vision, the people perish." (Proverbs 29:18, KJV). This year of Jubilee is a time to look at the vision that summons us to ministry in the third millennium of Jesus Christ. This is the time to commemorate the two thousandth anniversary of his blessed birth as savior and redeemer. Pope John Paul has written that this year of Jubilee is a time to let faith be refreshed, hope increase, charity extend and extend itself still more.

Last December, at the opening of the Holy Doors, standing by the Holy Father in Rome, announcing Jubilee were two magnificently attired brothers from northern Nigeria blowing elephant tusk horns. And I said to myself, as I watched this event on television, this is a different church, and this is a different Jubilee. And then, country by country, people brought up incense and walked through the Holy Doors, following from the rising of the sun in the east all the way to its place of setting: Christians from Pakistan and from India; Christians from Sri Lanka; Christians from Thailand and Myanmar; Christians from North and South Vietnam, Korea, Japan, and China; from Melanesia and Micronesia; from Polynesia; from Hawaii; from Samoa and Guam; from all of the places of the rising sun, they announced the year of Jubilee. I knew that something special was going to happen. Do you feel it happening yet? Are we still waiting for the vision? Or is it starting to take flesh as certainly as flesh draped those bones in the dry valley on hearing the word of the Lord?

Universal Call

This year is a lifetime opportunity to reconnect our lives as ministers of music and as clergy, to join together to commit our lives to prayer and to sacrament, especially to penance and eucharist. The Jubilee calls all the baptized to repentance and reconciliation, to the forgiveness of debt, to Christian witness, to social justice, to works of justice. It's a seamless garment that we wear. This response to the universal call to holiness allows us to be transformed by the grace of Jesus Christ.

At the Basilica of the National Shrine of the Immaculate Conception in Washington, DC, there's a beautiful, multi-ton frieze, a bas-relief sculpture that extends from one side of that church (the seventh largest in the world) all the way to the other, so that you have to look at it as you go out the doors of the Shrine into the world. In that sculpture you see the universal call to holiness. Mother Mary is in the middle with Jesus, her son, and there is a procession of all the peoples—all the saints, all the martyrs. And I know, Church, that I want to be in that number . . . when the saints go marchin' in! It's a universal call to holiness, a call that must echo throughout our ministry, a call that challenges me and, I hope, all of us. This call is rooted in our baptism. We are baptized into Christ Jesus, Son of God, Word of the Father, to a life of joyful fidelity to the Holy Trinity. This life, our Holy Father says, has to be rooted in daily and fervent prayer. That's why I think the old saying from the Black church applies especially to us: "A praying church is a singing church. A singing church is a growing church. And a growing church is a loving church." But it all begins in prayer, in that union with God that Jesus so powerfully modeled for us every time, before and after, he went to give a sermon.

This vision of the universal call to holiness, lived out in lives that exemplify God's Jubilee, is for the rest of our lives! It waits in joyful hope for the coming of our Savior. Yes, the vision has its time. But the vision is taking on reality, taking on flesh, in the ministry that we so dearly love and cherish. Dominican Father Peter John Cameron wrote a beautiful little Magnificat guide for the Jubilee. He wrote:

As we respond in the third millennium of Christianity to this universal call, we try to create conditions to ensure that the power of salvation might be shared by all. Our mission is evangelical. Our Holy Father insists that the Church cannot cross the threshold of the third millennium without encouraging her children to purify themselves first through repentance of past errors and by confessing our own infidelity and inconsistency and our slowness to act on behalf of the Good News. Acknowledging the weakness of the past is an act of honesty and courage which is going to help us to strengthen our faith, to face the daily temptations to exclude people from the House of God.

And this repentance humbles us in ministry, so that pride does not take the place of the power of the Gospel. We take the ego out, we humbly repent of all the times that we have messed up. And we come confessing the power of Jesus, who
humbled himself even to death on a cross. Now, I just want to reaffirm this: It’s pretty easy to get lost in this year with all the secular celebrations of the third millennium. I rejoice that the world is celebrating—Amen! But we have to be reminded that Jesus is the reason for the millennium season. And if we have gotten caught up in our missions and our programs with millennial madness, then it’s time to get right with Jubilee justice! You see, what I’ve been noticing in these past few months, and in the past couple of years of preparation, is that all of our carefully divided ministries are starting to come together. They’re being woven, as strands in a fabric, so that it’s not social ministry or social justice over there, music ministry over here; it’s not organists over there, choir members over here, workers of social justice over there; but instead it’s the whole people of God, one church proclaiming God’s justice in the year of Jubilee, a year that has so captivated us that we, by the birth of Jesus Christ, order number all of our years. We count the years of the growth in the vision according to the blessed year of Jesus’ birth.

The Messiah was deliberate about the time that he came. As some folks say, God may not come when you want God to come, but God will always come right on time. And so, in the fullness of time, Jesus became flesh so that we might embrace him, we—a people who walked in darkness—might embrace this Jesus as resurrection and life. And we rejoice in this holy year because Jesus Christ, the center of history, is also the center of our lives! One of the many songs we need to be singing is, “Jesus, You’re the Center of My Joy”:

All that is good and perfect comes from you.
You’re the source of my heart’s contentment.
You’re the hope of all I do.
Jesus, you’re the center of my joy.

We rejoice in this holy year because Jesus Christ is the center of our lives. And we gather in great numbers in our dioceses and in our celebrations throughout this country—we gather in great numbers in our eucharistic congresses—because Jesus is the center of our joy. Now, we come here in such a gathering. We come together at the end of a series of regional Jubilee Conventions. We gather so that we might be filled with God’s Holy Spirit, and, motivated by a vision, a new vision, we might become the light of the world. Like the light at the apex of the pyramid at the Luxor Hotel, one of the brightest lights on the planet, visible to airline pilots going from Los Angeles to Washington, DC, we have to become light. The Lord has given us a light, and that light must not be hidden under a bushel basket. We have got to let it shine. We have got to be that light of Christ, which dawned on the world two thousand years ago. And we have to let the light of Jesus illumine everything that we do, that we might, in this light, see a new vision, see a new light.

A Sense of Mission

See if you can find, in God’s decision for a new earth and new heavens, your own personal sense of mission. This is what animates you to get up in the morning, what makes you go up into the choir loft or to sit at the console of the organ or on the keyboard of the piano or MIDI instrument. What motivates you to stand in front of the rest of the assembly and lift hands and help others to lift their hearts? What animates you to spend long hours in rehearsal learning your parts? What makes you get up in the morning? What helps you to preach and proclaim God’s word? What helps you in this ministry to which we have been called by our baptism? What vision animates?

I have something for your summer reading list. It’s a best seller that compares Jesus to a CEO. You won’t find it in the religion section of a bookstore, you’ll find it in the business section. Jesus CEO: Using Ancient Wisdom for Visionary Leadership is a wonderful best seller by Laurie Beth Jones.1 I recommend it to you because Jesus knew where he was coming from, and Jesus knew where he was going. Jesus had a vision—he knew his mission statement, and he did not deviate from it. He declared that his mission was, in essence, to teach people the good news. He saw himself as a teacher and a healer.

Do you have a personal mission statement? Have you written it down? Does your parish have a mission statement? Does your choir have a mission statement? Does your ministry of music have a mission statement? If you’re working on developing such documents, I recommend to you Brother Stephen Covey’s book, The 7 Habits of Highly Effective People (Fireside, 1990). I just want to you to change the title for yourself to The 7 Habits of Highly Effective Ministers of Music because our ministry will be totally ineffective unless we start by putting first things first. And it starts with writing the vision down:

Write the vision down,
Sing the vision round,
For the vision has its time.
If it delays, you must wait for it.
If it delays, you must wait for it.

Jesus could have done anything. He didn’t build a temple. He didn’t build a parish church, did not write or distribute books, did not even heal all the sick people. But he had a vision which animated his disciples so that, when Jesus died, the vision lived. When Jesus rose, the vision took flesh. When Jesus ascended and sent down the Holy Spirit, the vision took flesh and spirit came into dry bones. And that vision lived.

What is your mission? What is our mission? Can you define it? Have you announced it? Does anyone know about it? We’ve got to start putting the first things first. Here’s a little bit of Jesus’ own mission statement:

Jesus journeyed home to Nazareth one day.
Entered in the synagogue on the Sabbath to pray.
And he took the scroll, unrolled it and proclaimed:
“The Spirit of God is upon me.”

“God has anointed me to bring good news to the poor;
God has anointed me to comfort those who mourn.
Let the trumpet sound, proclaim the Jubilee:
The Spirit of God is upon me.”

God’s spirit is moving us to a powerful vision, a vision that involves leadership. I just spent the most marvelous week with 150 young people who were learning to take our places as ministers of music. They gathered with fifty adults, and for a week we studied the ministry of music, liturgy, and scripture. We studied theology and pastoral practice. We studied not only the liturgical books and the liturgical calendar, but we practiced and we learned psalmody. And that gathering, called “Music Ministry Alive!” and October-November 2000 • Pastoral Music
convened by David Haas in St. Paul at the College of St. Catherine, challenged those young people with a vision that they were given a gift by their baptism that they must share with all the people of God. And they learned how to do it; they learned how to be sensitive in the exercise of that ministry. They learned to have a vision that was not about them but was about the people of God. They learned to have a vision that allowed them to be approachable, even as they struggled with issues of adolescence and young adulthood. They learned how to step outside of themselves so they could listen to the needs of their peers, of their elders, and of the children in the assembly. They were able to show their passion for the various ministries, for the ways that they exercised the ministry of music. And, most critical of all, they learned to step up to the plate of music ministry and lead by example. They learned how to make the ministry fun so that other young people would be attracted to the ministry of music. And they went away with a mission statement, a vision that, by God’s grace, using them as empty vessels, God might fill them with the Holy Spirit, and they might transform the ministry of music in our church. Church, music ministers: Young people are not our future, they are our present. We should just hush up every once in a while, step away from the light, and allow them to share their gifts.

Jesus was proactive, not reactive. He could have reacted to all the stuff in life, but the part of Jesus’ leadership that I love so much was that, by being proactive with his vision, he was allowed to become Good News to the poor. He was allowed to become liberty to captives. He was literally sight to those who could not see. He was new legs and limbs to those who could not walk and a voice to those who could not talk. He was compassionate: He “suffered with.” He enfolded the vision: Jesus is Jubilee!

A mentor in this whole Jubilee and vision business has been Maria Harris. She wrote a wonderful book, *Proclaim Jubilee! Spirituality for the Twenty-First Century.* If you don’t have it, try to get it before the year runs out, although it’s really not just for this year or any one year. This proclamation of Jubilee is for the rest of our lives. Talking about the subject of Jubilee, Maria Harris challenges us as ministers of music. She says we must reconcile, we must evangelize, and we must celebrate. As ministers of music, we have equal shares in the evangeliza-
tion, the proclamation, the reconciliation, and the celebration. That's our job; that's what we must do. She ends by saying that maybe the biblical year of Jubilee, recounted in Leviticus 25, never actually took place in history, but it has a chance to take place right now through each of us. Jesus is our Jubilee and we are the Jubilee of Jesus—if we allow His vision to form us completely and to give life to our ministry. Let the Church say, Amen!

Personal Testimony

When I went to Washington, DC, twenty-five years ago, Rawn Harbor was the first pastoral musician I ever met. Even though I haven't told him so until now, I acknowledge Rawn as my mentor, as one whose leadership and example I follow as I try to be a pastor and a pastoral musician. About twenty-five years ago, when he brought the Choir of St. Benedict the Moor Parish up to Paulist Chapel, he shared with us a song by the St. Louis Jesuits. And when he said, "Here I Am, Lord," I surrendered my life. I want to thank God for that moment.

I, the Lord of sea and sky,
I have heard my people cry 
I will speak my word to them.
Whom shall I send?

_Here I am, Lord. Is it I, Lord?_  
_I have heard you calling in the night._  
_I will go, Lord, if you lead me._  
_I will hold your people in my heart._

You know, God holds us in God's heart, in that special place underneath God's heart. What we need to do, sometimes, is just let go and "let God." We have to allow God to do it.

I was at the University of San Diego when I first heard Father Clarence Joseph Rivers's "God Is Love." Someone let me cantor—it was the first song that I ever cantored, and I've been cantoring ever since because somebody prayed for me, had me on their mind. They took the time to train me, to show me what to do, and then they gave me the office of cantor. I was a young person—seventeen and eighteen years old at the University of San Diego. Someone cared for me when they allowed a group of high school kids to be the music ministry at Christ the King Parish in San Diego, California. Somebody made some room for teenagers and, with the Spirit of God and some mentoring by wonderful pastors, something happened that took everybody—all those high school kids—in those early choirs and caught them up. They're now all professional musicians and ministers of music, and some are even pastoring. That's my testimony: This happened because those who were in the ministry of music allowed young people to tell somebody what God had done for them.

Modeling Relationships

Now, the rubber hits the road for all of us in the relationship that has formed all of this—in the vision that forms this Association. NPM is founded on a key relationship between pastors and pastoral musicians. Very often, the church is broken because the relationship is broken. How many of us have ever had problems with pastors? You can go to a social justice ministry gathering or a religious education meeting or any of the Catholic conventions that we love so much to go to, and you'll find each time that the weak link, very often, is the relationship between the pastor and those who are ministering professionally or serving voluntarily. What our Association does is to try to model that relationship. We take the risk of jumping out and holding up the working relationship between pastor and musician as something that can be emulated by all the ministries in the church.

When I went to Holy Comforter-St. Cyprian Parish in Washington, I was assigned with the wonderful Father Raymond Kemp. We had no minister of music, so we fasted and prayed for a couple of days, and we discerned, and then Kenny Lewis came into our lives. We interviewed, of course: The interview process was thorough and comprehensive. But through discernment, Kenny Lewis came to us. We had some issues to deal with: salary, formation (Kenny had not ministered extensively in the Catholic Church and was not Catholic; he had a Protestant background, like so many of us in the Black church), the actual ministry, choir and the choir mess, and pastoring most of all.

Dealing with these issues taught me something: In the Black church, the pastor and the minister of music are really like co-pastors, so that the minister of music is a pastoral person shepherding the flock. The minister of music does everything—even hears confessions, sometimes, but just doesn't give absolution. The music minister is a peacemaker, a way-maker, one who helps us solve problems and stands in the gap when the pastor messes up. Amen!

It is the modeling of just such a close relationship that forms us in our Association. It's so important. Over the past twenty-four years, we've been exploring that relationship slowly, step-by-step. It's been growing in its depth as other parts of our organization have been formed and other ways of outreach have been established—a development seen especially in the work of our standing committees. What we're doing is important, Church: We're not playing; we are praying, Church. This is not about form or fashion. What we do is done with great seriousness and purposefulness, because the church gets in trouble and messes up when it doesn't model relationships, when it is not founded on relationships that are centered in the heart of Jesus Christ. If you don't believe me, read Garry Wills's _Papal Sin: Structures of Deceit_ (New York: Doubleday, 2000). It's a scathing indictment of what happens when the relationships get messed up and the church doesn't humbly confess its faults.

That's where pastoral musicians come in. They are balm in Gilead; they are bridges over troubled water. I think of their role in all of the pastoral situations that I have been in. I remember John and Esther Watson, both of whom have gone to the Lord, who ministered to my spirit and, when I did not have pastoral skills, by the ministry of music they ministered to choir members and to the whole congregation. For them it wasn't just a job, punching a time clock.

The music minister is a peacemaker, a way-maker, one who helps us solve problems and stands in the gap when the pastor messes up. Amen!

That relationship does have its challenges, however, and we take the risk to do the just thing, especially in this year of justice. I'm in a new situation, a wonderful situation, in which I work with a very gifted and anointed pastor, the son of a pastor and the grandson of a pastor, who is our minister of music. He's an NPM member and works with the local Chapter, but the rubber hit the road when he read the _NPM Workbook: Job Descriptions, Contracts, Salary_. He presented me with a contract—he had been working without one, because I was new to the parish. It was a hard thing for me to deal with when I read that contract and realized what it
would demand of our parish in terms of our own accountability. It was so shocking and challenging that he and I didn’t talk very much for a while, and there were a couple of times when we had to agree to disagree before we went into Mass, because you can’t go into Mass with a messed up mind. We went to the woodshed many times... but that’s the work, isn’t it? It’s the way relationships change us, just as this relationship and others with other music ministers have changed me.

Church, if we’re going to do the right thing, then paying a just and livable wage that helps our ministers of music simply to live has to be a part of our Jubilee vision and a part of our message. We’ve got to walk the walk that we talk, and what I love is that our Association steps into what is very often a diocesan vacuum and provides the kind of examples and leadership and the concrete things that we need to be doing. And I want you all to keep working with poor pastors like me, who talk about a God who is rich in houses and land... until it comes time to sign the paycheck. Then we cry poormouth, as my Momma used to say. But God is rich in houses and land.—God is good all the time! And there are ways for us to do justice in the ministry of music as we lift all peoples up in Jesus Christ.

The Heart of a Great Risk

We have dared to risk the vision and vision the risk. Our friend Linda O’Brien-Roth spoke with gentle yet firm persuasion about the heart of a great risk that faces us right now: to go beyond our good intentions about inclusion and diversity in order to “stand under”—understand—and to study the cultures of the peoples to whom we minister, with whom we minister and serve. This is part of the call of our baptism, an essential part of the Holy Father’s new evangelization. We’re all evangelists, after all: We confess that the Word became flesh. We have messed up and missed opportunities because we have not taken the risk of inculturating the Gospel of Jesus Christ. We missed the African-American harvest from a Roman Catholic perspective; that’s why most African-Americans are Baptist or anything other than Catholic. We put the harvest on hold and tended, historically, to other things. We missed the Native-American harvest. We told our Native-American sisters and brothers, peoples of the First Nations, that they could not bring their songs into church. We would...
not let them speak their language in our schools. And so, they walked away, and many young Native-Americans today would not be caught in our churches, because we have not repented. They go quickly, instead, to traditional religion. We are about to lose the Hispanic harvest, because our hearts need to be changed. Our hearts are still hard.

At our parish, once a month, at the main Sunday Mass at 10:00 AM—the “choir” Mass, the “traditional” Mass—we try to be somewhat inclusive because, downstairs, worshiping in Ibo, the Nigerian community is celebrating its monthly Mass, so we can’t have the Spanish Mass in that space. We do this inclusion as gently and sweetly as we can, with lots of catechesis, trying to put just a little bit of Hispanic flavor into the liturgy. This is causing a terrible reaction among the African-American, Caribbean, and African members of our congregation. They are very resistant, even though we are located in a barrio that has become almost fifty per cent Latino. Perhaps one thousand Salvadoran families live within an eight-block radius of the parish buildings.

It’s the challenge that we all face, though the flavors may vary in your community. It is the risk faced this summer in Encuentro 2000: Muchos Rostros en la Casa de Dios in Los Angeles. This was a twofold risk: The Encuentro movement that has been going on for twenty years took the risk of opening its Jubilee celebration to allow all the rest of us in. This risk was taken with great trepidation and a lot of struggle. Also, there was a risk taken by other groups parallel to Encuentro, like the Tekakwitha Conference for Native-American Catholics or our Black Catholic Congress or similar movements and groups within the Catholic Church, used to having their own meetings all by themselves and doing their own thing. We took the risk of setting our Jubilee celebration within the context of Hispanic pastoral ministry. It was a huge risk, but I thank God because it was song and it was ministers of music who helped us to make a way out of nowhere. I want to thank God for people in my life and my family like Jaime Cortez, John Flaherty, Anna Betancourt, Jesse Manibusan, Ricky Manalo, Bob Hurd, Frank and Val Jensen, who helped us in that historic Jubilee Encuentro conference—the official Jubilee celebration of our church in the United States—to merge visions and yet to sing one song in many different languages.

I wear a stole that is a visual example of visions merging. Some people think it is made up of the Black Liberation colors, red, black, and green, and that I am expressing Black power. But it is actually the maternity belt of the Acoma Pueblo people. In New Mexico they weave these for expectant mothers. After giving birth, the mothers sometimes hold and cradle the children using the belt. This symbol, merging a Native-American vision and an African-American vision, expresses the way we need to allow our visions to merge in this church and not remain divided. Don’t let the devil divide us up, Amen! Come into the big tent, into the house of God.

I close with this statement: Our cultural, racial, ethnic, inclusive pastoral ministry of music is not a fad, not a passing fancy. It’s not going away. It is an international challenge to Christian peoples throughout the world, especially in the countries of Europe which are becoming much more like the United States, nations of nations. To take this vision, to risk this vision, is to become rooted in the incarnation of Jesus Christ, who came two thousand years ago as a person of color, possibly an Afro-Asian Jew (you can’t hide in Egypt if you stick out in Africa, because Africa is “in” Egypt). This Jesus was good news for all peoples of all times, and this great Christian qahal, this great covenant assembly of God’s people filled with the Spirit, came into being precisely at Pentecost, when Africa and Asia and Europe all gathered to hear the good news of Jesus Christ, the Son of God and savior of the world. And there were two signs of that coming together, signs of our vision and of where we need to go, radical signs of God’s new circumcision. The first sign was tongues of fire, passion for the vision—the Holy Spirit telling us, “You gotta get fired up! Amen!” The Spirit appeared in tongues of fire on every head in that room, not just on some.

O God of Blessings, all praise to you: Your love surrounds us our whole life through.

You are the freedom of those oppressed;
You are the comfort of all distressed:
Come now, O holy and welcome guest:
Soli Deo gloria!

A billion voices in one great song,
Now soft and gentle, now deep and strong,
In every culture and style and key,
From hill and valley, with sky and sea,
With Christ we praise you eternally:
Soli Deo gloria!

Notes

6. Dr. Linda O’Brien Rothe delivered the plenary address at the Region IV Convention on Tuesday, August 1. Her topic was “Envisioning the Future: Seeing Visions and Dreaming Dreams.” An audiotape of her presentation (#FS00162) is available from ACTS (see ad in this issue).
7. Acoma Pueblo was founded before the twelfth century, possibly about the year 1075 CE. It is considered the oldest continuously occupied site in the United States. Discovered by the Spanish in 1540 and conquered by them in 1599, Acoma Pueblo became a haven for the Pueblo people during the Pueblo revolt of 1680. San Esteban Rey, a Spanish mission, was built at Acoma Pueblo in the early seventeenth century.
8. “Soli Deo Gloria” is from Marty Haugen’s collection Beneath the Tree of Life (Chicago: GIA Publications, 2000), a jubilee communion service designed to celebrate the common heritage among all Christians.
Recognizing Why We’re Not There Just to Sing

BY RUDY BORKOWSKI

I am on my long drive home to New Hampshire from the Region I Convention in Parsippany. In the evening rain, long after he said, “They don’t even know I’m here,” it all clicks, and the best music falls from my lips.

After your first NPM Convention, you realize (I hope) that you’re not there just to sing. You don’t go there just to sing; in fact, while you may be sad if there is no song, it’s not because song is our purpose. Song, you realize, is the effect, not the cause. Song is not planned; it happens as a result of something else.

In the span of four days I have met some people for the first time whom I have come to regard as among my closest friends. At the Parsippany Hilton, it seems that they and I are always seated near the ribbons. In the grand ballroom banners and circles of green ribbons have been hung around the room, often in the path of people trying to move in or out of the space. You can’t miss walking by accident into at least one of these creations. In our exhaustion, after all the walking involved in this Convention, we take to calling the round ones “transporters.” We step into them and call out, “Beam me up, Scotty!”—to no avail. But the humor lightens our step, and who is to say that the laughter does not get us to where we need to be?

After an all-too-short week full of education, validation, instrumentation, song, and even some wonderful silence, the ribbons follow us to the Basilica of the Sacred Heart in Newark. Five of us, traveling together by car, arrive in bright afternoon sunlight and take the left front pew in that magnificent building. Soon, one of the ribbon banners is raised between our seats and the entrance door through which many other Convention delegates are entering. The afternoon wanes, the space fills with people moving around the building, into and out of the sanctuary, gathering particularly near the impressive organ console in the sanctuary.

Mass begins. The space fills with the sound of more than one thousand voices raised in song. Everyone in the assembly is anxious to experience the big event; each rite unfolds in glory; and I am often moved close to tears at the energy and the attention to detail shown by all participants. We sit to begin listening to the word of God, our eyes fixed on the glorious ambo from which we would all give our eye teeth to be able to cantor that most musical part of Scripture, the psalm.

Song, you realize, is the effect, not the cause.

Suddenly, I find myself conscious of light. I feel it first on my hands, then I notice it to my right when Malcolm, seated there, leans forward. It lights up his face, especially his eyes: It is sunlight, warm, golden, not broken into myriad colors by stained glass, unnoticed in its journey but suddenly apparent at its arrival. The glow does not unduly warm because a wonderful breeze is blowing through the doors on the west side of the church. The light falls on Nancy, to Malcolm’s right, then it continues across the aisle to illumine the entire first row of people seated there. I notice that Gael, to my left, is doing what I’m doing—holding up her hands in the deepening rays of the late afternoon sun. We glance at each other and smile at the mutual recognition of wonder.

I look left to the doorway through which the sunlight is streaming. The illuminated air carries a million dancing motes of dust through the door-shaped shaft of streaming light. Invisible on the breeze, the motes were there before us all the time but not apparent until the sunlight caught them. The green ribbons are blowing around gently, motting the sunlight that falls on us as light drifts through the leaves of a tree. I see shadows fall across Joanne and Chip, seated on the other side of Gael.

While staying attentive to the reading and the psalm, I am now glancing around continuously, taking in the slow evolution as the sun’s angle changes. High up on the walls, the light through the stained glass is running in almost horizontal streams through the space and into the darkening glass on the east wall, all the colors skewed toward red as the sun sets. Creation is in motion around us.

We stand for the Gospel acclamation, and the incensing begins. The fragrance, borne on smoke that would quell the most confident of sopranos, fills the air, evoking olfactory memories of previous Masses. Continuity is carried on the smoke. We stand listening to the Gospel as I notice the smoke before me rising up, ever so slowly, in the evening air, changing as it ascends, beauty unfolding in its design, no two shapes the same in the moving moments. I feel as if we have been blessed in the symbol, left and right, up and down. I pray, knowing that I am not alone. Do we have to be cognizant of a blessing to receive one? Does a blessing have to come through an overt sign from the clergy? Can it not also come by God’s bidding from the world around us?

The Mass unfolds in increasing beauty and enriched community participation. The glory of the eucharist arrives; we sing our part in the great prayer giving thanks and asking for a share in Christ’s spirit. An army descends from the sancti-
April 15, 1998

Ahlborn-Galanti Organs
1164 Tower Lane
Bensenville, IL 60106

Dear Friends:

Now that our Ahlborn-Galanti Module is installed and has been thoroughly tested and put through its paces during Holy Week and Easter, I am pleased to tell you that the module has far surpassed our expectations.

The new sounds, especially the upper works, when combined with our rather dated 8-foot Pedal stop (1968), have enabled me to play music that was not successful previously. Also, the new sounds give support that was not successful previously. Also, the new sounds give support to our choir, enabling them to sing with much greater confidence and grace.

I suspect that the choir will now begin to grow.

Probably the most exciting change we have noticed is in the congregational singing. Before, when playing the hymns and service choruses, the congregation was nearly silent; now they seem to sing with enthusiasm and delight. Again, I attribute this to the added support of the upper pitches that were lacking, as well as the wonderful principal choruses.

One other change is meaningful to me as the organist, is that members of the congregation now linger to hear the postlude, which never happened before.

When the modules are combined with the pipes, I doubt that even the most trained ear would tell which is the module and which is the pipe. I couldn’t be more pleased.

Sincerely,

Robert Franz, Ph.D., F.R.S. A.
Organist and Choirmaster

July 7, 1998

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Dear Friends at Ahlborn-Galanti,

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I welcome and invite my colleagues to come and hear this instrument themselves and to hear why we are socribing this transformation these glowing accolades.

Sincerely,

Richard A. Barrows, M.D.
tuary to distribute communion to the rest of the assembly—bread and wine, Body and Blood to feed the Body and to flow through the Blood of the church. One priest ministering the Body of Christ to the Body of Christ is stationed right in front of me, facing toward the center aisle. He has pointy sideburns and for a moment I glance around to look for the transporter, wondering about Mr. Scott’s hand in all of this.

We rise to join the communion procession and to participate in that most common of shared Roman Catholic ritual experiences: confusion. Who is to go where? When should we move? The designated “logistics minister” is standing at the end of our aisle metering our flow, but when I get to her she whispers a change of direction: “Go around me, not in front of me.” Tangled in the kneeler, I nearly crash into her but avert disaster at the last moment. In my shy fumbling I find myself receiving communion from the archbishop, humbled, warmed by his broad smile. He could be my uncle. Moving to my left, I face an array of ministers offering the precious Blood. Stepping forward in the circle of my many friends, I receive and am simulaneously pleased at the flavorful selection of the wine chosen for this feast. We all return to our pew and stand, singing the communion hymn, focusing tightly on that singing—as is everyone in this assembly—as a symbol of our participation in this community rite of the church.

“They don’t even know I’m here.”

I blink, rocked back to awareness of a presence—the priest with pointy sideburns standing only twenty inches from me, prepared to offer the bread of life. He has a bemused grin on his face, and I realize that the people coming up the main aisle are so transfixed by the forward movement of the procession that they don’t even realize that additional ministers are waiting to serve them to their right and their left. Someone in the procession notices, smiles, and walks toward him. Suddenly his presence is apparent to all. He chuckles quietly; so do I. Then I remember that I am singing less than two feet away from him, and I do my best not to “overblow” my vocal instrument so as not to interfere with his actions (or his tolerance of so-so baritones).

The communion procession concludes; Mass achieves closure in increasing wonder and song. We sit through the entire postlude of organ music and linger longer, after the music has ended, to take in the memories, to compare notes and observations, to talk about everything. Finally, we leave with great reluctance through the west door and gather at our car—nearly the only one on the lot, since everyone else has long since moved along, anxious to get to wherever they are going. We stare up at the spires of the cathedral, illuminated by the late evening indigo sky. Suddenly, invisible on the wind, the sound of church bells rings out. We smile, laugh, and stand there enjoying this unexpected sound. The pigeons, disturbed, begin to fly through the beams of the church’s spotlights. We get into our car, joining the end of the slow-moving procession of traffic, and drive off to a late-evening dinner as the bells continue to ring out a farewell, fading with distance.

About twenty-four hours after the bells rang our departure from the cathedral, I find myself driving home, via Guilderland and Schenectady, New York, still aglow with the friendships I have made and with the memory of friends I have left behind only in presence, not in spirit. Pointing my car east, I drive toward New Hampshire through occasional rain under lavender clouds and, at one point, accompanied by the light of a stunning red sun peeking through the clouds into my rearview mirror.

“They don’t even know I’m here.” Finally, I get it. The lament of the priest, unable to perform his ministry, becomes the lament of God. We look for God and expect the divine presence in the eucharist, the identity rite of our faith, but in our earnest yet flawed attempt to recognize that presence we are trying to put God somewhere, in a structure of our own making where we can recognize the divine will’s shape and intent. Our human and even faith-filled desire to find God in the ritual may lead us to overlook the divine presence before our very eyes the rest of the time in the people; in the Body of Christ, the church; in the stranger. None of our senses can truly recognize God in the signs of bread and wine or in the beauty of light, the warmth of the sun, rising incense, gentle breeze, or even the glory of music. But our love should find Christ there and more especially in the people all the time, the incarnational sign right before our eyes, where we often do not remember to look or even remember to suspect that presence. We forget to look for the hand of the Creator in the very materials of the world around us and in our own physical identity. We forget to look for the Spirit providing direction—that presence only made apparent by the deflection of our random movements into a chosen path.

All of this I realize in one “wow” of a moment, and I burst into laughter. Vocal cords and breathing not at all under my control, my body laughs and laughs. It is rare music; it lightens my load. And, soon, very soon, I am home.
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Chant

By Flowing Waters


The church has been reluctant to come to grips with a fundamental musical-artistic question posed by the liturgical changes mandated by Vatican II: Should Gregorian chant be sung with vernacular texts? Whenever the question is raised, battle lines are immediately drawn. Two of those lines facing each other consist, on the one side, of those who want to preserve the chant with its original Latin texts and, on the other side, of those who say that this music can and should be used with texts in the language of local people. Is there any easy answer to this question that will bring peace to this battlefield?

There is no reason why the chant cannot continue to be sung with its original Latin texts and be meaningful. There is no question that the words and the notes form a heavenly marriage. Nevertheless, the Catholic Church has recognized that the Latin language is “foreign” to many nations today and that contemporary vernaculars—including English—may be used in beautiful ways in the liturgy. In the case of English as a poetic resource, we have many great contemporary composers who have used this language with great success: Benjamin Britten, Ralph Vaughan Williams, Ned Rorem, and Samuel Barber, to name just a few. There is no reason whatsoever why church musicians today should stick with texts in just one language. If the old Latin texts are within their musical abilities and appropriate for the communities they serve, then, by all means, use them. If a choir needs simple settings of English texts for musical, liturgical, or simply meeting practical congregational needs, then By Flowing Waters is a useful resource. In fact, both languages could be used within one celebration of Mass, if this makes sense musically and liturgically.

The 700 or so melodies in By Flowing Waters are not the “original” melodies from the Liber Usualis but translations and, sometimes, modifications of the music in the Graduale Simplex presented here in familiar round-note notation (instead of the traditional square notes used for chant). The collection of chants and texts in the Graduale Simplex, mandated as an official liturgical resource and, indeed, the first revised ritual book published after the Second Vatican Council (1967), was intended to bring authentic chant to the people with Latin texts but in a simpler form than the chants found in the Liber Usualis or the Graduale Romanum. But this “simple” Graduale never caught on, either in its original version or in the 1974 revision. The intention was admirable: to restore psalmody in the Mass (and not simply in the liturgy of the hours) and to bring an authentic musical simplicity to the assembly of worshipers through the repetition of some chants, avoiding the rather more difficult challenge of learning completely new compositions for each Sunday.

In By Flowing Waters, Dr. Paul Ford makes a solid, positive statement that Gregorian chant can be sung with English texts. In fact, many Episcopalians were doing just this before the Second Vatican Council. It is a difficult challenge not only to translate the meaning of the Latin text as faithfully as possible but also to make the translation poetic and, most important, singable. Are there problems in that regard in this resource? Of course there are. Any composer or editor knows the problems with translations. Sometimes it is almost impossible to use a literal expression in exactly the same place as the original. More problematic, in terms of using music composed for one language to set another very different language, is when a note or notes are added or subtracted from the original. Such alterations change—and, for many, destroy—the rhythmic principles of the original. Such alterations do not happen very often in this book, and the few adjustments are understandable.

Dr. Ford offers a helpful introductory essay on how to use the book. The bulk of the work offers new settings of all the proper texts to be sung at Mass: entrance or introit antiphon and psalm, the responsorial psalm, Alleluia and verse or tract, preparation of the gifts antiphon and psalm, and communion antiphon and psalm. In addition to the Antiphonary (propers) for the Sundays and major feasts of the liturgical year, there are also a section of propers for the more important saints’ days, settings of the commons; music for the ritual Masses, Masses for various needs, and Votive Masses; and the liturgy for the dead (including chants for the vigils and burial as well as the Mass of Christian Burial). In addition there are chants for the Order of Mass, five “suites” of chants for the ordinary, several settings of the creed, and some common tones for doxologies and Alleluias (some of the chants for the ordinary set the original Latin and Greek texts). An appendix includes other chants for various additional texts, plus performance notes and instructions for preparing assembly editions of this music. Finally, there are useful indexes of biblical references and of the chants listed by ritual type (entrance antiphons, responsorial psalms, and so on), mode, and text arranged alphabetically. The only missing index that would have proved useful as an excellent cross-reference would be an index for the original Latin texts.

By Flowing Waters will not be everyone’s cup of tea, and Dr. Ford must know this. But he has confronted the musical conundrum described at the beginning of this review, and he has solved it in the best way possible. Choirs, cantors, and congregations will find in this book a rich musical heritage, well prepared and sensitively approached. It will be an answer to the musical needs of many communities.
Thank you NPM for all the musical memories at the 2000 Regional Conventions!

from GIA Publications, Inc.—the memory makers.
Preparation of this work must have entailed long, difficult, and, perhaps, soul-searching research. The result is a job well done. Liturgical Press has done a fine job of printing and binding this important book; it is very attractive, and it comes with two ribbons as page markers. The representative CD recording, with twenty-five selections beautifully sung by the Schola Cantorum of St. Peter the Apostle, is a fine performance of this music. It will serve as a very useful reference and performance model.

Though a “traditionalist,” I am ready to learn and to accept new ideas if they are good. There is no reason why one cannot love the parent as well as the child. Congratulations to Dr. Ford for accomplishing what had to be done and, for the sake of the parent from which it sprang, to be done well.

William Tortolano

Choral

Notre Dame Choir Editions

The Notre Dame Choir Editions are distributed by C. F. Peters Corporation. These editions feature full-size (8½ x 11), beautifully engraved editions of Renaissance choral masterpieces. The careful and thoughtful editing is done by Ralph W. Buxton, who has chosen to use modern clefs, meter signatures, and barlines. Each piece includes historic notes, a full lineal translation of the text, and a listing of scholarly sources used to prepare the edition. This series currently comprises thirty titles and includes such pieces as Josquin’s Ave Maria (SATB), an Ockeghem setting of the same text (ATTB), Palestrina’s O Sacrum Convivium (SATB), and Thomas Tallis’s Salvator Mundi (ATTB). Also noteworthy is Buxton’s original composition Lullaby Carol, an attractive SATB motet with a fifteenth-century English text.

Rudy Marcozzi

This Our Joy and This Our Feast

Cassette, CS-450, $10.95. GIA.

When I first encountered Bob Moore’s latest collection, I was very impressed not only with his fine musical settings and the excellent texts he has chosen but also with his ability to be “at home” in a wide variety of musical styles. Even though the recording, by Richard Proulx’s Cathedral Singers, is a pleasure to listen to in itself, the pieces are also generally accessible for parish use. Here are some comments on six of my favorite pieces in this collection.

**Build Your City on the Hill**, SATB choir and trumpet (G-4936, $1.20). The text by Sylvia Dunstan, based on the gospel images of city, lamp, salt, and yeast, would be very appropriate for occasions that center on themes of discipleship and mission. The lively music is built on a simple ascending pentatonic figure stated first by the solo trumpet and then imaginatively developed by various sections of the choir and/or vocal soloists alternating with the trumpet. The choral parts are not difficult, but a secure trumpet soloist is required.

**Sweet Refreshment**, choir, cantor, congregation, and piano with optional guitar, bass, and violin (G-4934, $1.30). Written in a gospel style, this very accessible piece would work very well for a baptism or a

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baptismal renewal. The text is based on the Blessing of Water at the Easter Vigil. The cantor "lines out" each section of the refrain for the congregation to repeat, and four verses are provided for the cantor and choir.

*How Holy This Feast*, SATB choir (G-4941, $1.30). This beautiful setting of the ICEL translation of *O Sacrum Convivium* is probably the most vocally demanding piece in this collection, but, because of its ability to communicate a sense of the mystery of the eucharist, it is well worth the effort. The first section is based on a hushed ostinato setting of the words "how holy." After a more declamatory second section ("You gave them bread from heaven"), the mysterious ostinato returns one step higher as the third section develops and then fades away, leaving only the simple phrase sung by the treble voices. Appropriate for any celebration of the eucharist.

*I Come with Joy*, two-part voices, piano, optional glockenspiel, French horn, and double bass (G-4933, $1.20). Moore provides a joyful setting of this text by Brian Wren with music in 7/8 meter. The basic two-part vocal line is greatly enhanced by an imaginative piano accompaniment and optional instrumental parts. As part of GIA's "Not for Children Only" series, this cheerful piece is very accessible to and appropriate for many types of singing groups and occasions.

*Slowly Turning, Ever Turning*, SATB choir, piano, and cello (G-4935, $1.60). Dolores Dunfier's lovely poem about the slow process of Christian conversion is given a simple but imaginative musical setting. By alternating measures between 2/4 and 6/8 meter, the music meditatively conveys the slow and steady turning of the heart to Christ, while the cello provides an effective counterpart to the voices and piano. Even though the metric variations provide a bit of a challenge, this piece should be quite accessible to most choirs, and it would be especially appropriate during Lent and Eastertide.

*Christ Is the Day*, SATB choir, piano, and oboe (G-4938, $1.30). This stunning setting of Richard Leach's beautiful poem is surely the crown of this collection. The text centers on the image of the candles that signify the coming of the light of Christ, making this composition especially appropriate for the Advent-Christmas season. Moore provides a haunting melody in an unhurried 9/8 meter and then enriches it with oboe and an elegant piano accompaniment. After the first three stanzas, an instrumental interlude leads to a skillful modulation, and changes in the texture of voices and accompaniment provide a special setting for the words of the fourth stanza: "Joy is a candle of mystery and laughter, mystery of light that is born in the dark; laughter at hearing the voice of an angel, ever so near, casting out fear." A sudden modulation leads to the powerful final stanza, building to a climax with the words "Candles make way! Christ is the day."

Charles Gardner

**Handbell Recitative**

*In Paradisum.* Arr. Douglas Wagner. 3 octaves of bells. C instrument. AMSI, HB-9, $2.25. The bell score in this arrangement of music from Fauré's *Requiem* consists of arpeggiated patterns throughout. Most ringers have bell changes, but, in almost every instance, there is ample time to make those changes.

*Koinonia Processional.* Stan DeWitt. 3 October-November 2000 • Pastoral Music
makes this an enjoyable piece to ring. You may also want to consider it for use with a children’s bell choir.

Two Easy Seasonal Processions. Cynthia Dobrinski. 3-5 octaves, opt. bell trees, opt. flute or oboe. Agape. 2118, $3.50. Here are two very versatile handbell selections. The first is an Advent procession based on “O Come, O Come, Emmanuel,” with five suggested methods of performance. Some options include the use of bell trees, use of full choir, four ringers, flute, and oboe. The second selection is “A Christmas Tapestry,” incorporating “O Come, All Ye Faithful,” “Joy to the World,” and “Angels We Have Heard on High.” There are also several performance possibilities for this composition, including two to five octaves, organ, and timpani; two to five octaves, brass quartet, and timpani; three to five octaves of bells alone; or two bell choirs ringing antiphonally. Both compositions are rated Level II.

Earth Shall Ring (Personent Hodie). Arr. Margaret R. Tucker. 3-5 octaves, opt. 2 handchimes (A4 and D5). Choristers Guild, CGB214, $3.50. Here is a simple, full, Level II arrangement with the first twenty measures written to be used as a procession. The melody moves through the various octaves so that all have an opportunity to play it. This piece is within the capabilities of a children’s bell choir.

Weren’t You There on That Christmas Night? Natalie Sleeth, arr. Martha Lynn Thompson. 3-5 octaves, opt. 2 octaves of chime instruments. Agape, 1701, $2.95. This arrangement of the Natalie Sleeth song can be performed alone as a handbell piece or in conjunction with the choral octaves CP190(two-part) or C5032(SAB). The bell arrangement is lovely by itself, but it makes a wonderful accompaniment to the choral octaves.

Noel We Ring! Arr. Douglas Mears. 2 octaves plus. Agape, 2056, $12.95. Do you have ringers who would really like to be challenged by learning four-in-hand? If so, this may be the collection for you to consider. The songs included are “Silent Night,” “In Dulci Jubilo,” “Noel Nouvelet,” “Carol of the Bells,” “A Christmas Suite,” “Ding Dong! Merrily on High,” and “Lo, How a Rose E’er Blooming.” The carols are arranged for a quartet of ringers holding two or three bells in each hand. They can, however, also be performed effectively by two-octave handbell or handchime choirs.

Jean McLaughlin

Books

I want to talk about two books in this review: two books which speak to the heart of what it means to be Catholic. These books are not specifically liturgical, and they are very much removed from religious education and doctrine. That is what makes them so important: The topics they discuss are pre-liturgical, and it is those topics that are in danger of dropping from sight. These two books are about what it means to be Catholic, and they tell us about the kinds of people who are involved in the care and passing on of our traditions as well as what the unspoken aspects of those traditions are and how they affect being Catholic.

The Catholic Imagination


Father Greeley, sociologist, novelist,

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essayist, and text writer (several of his compositions are in The Collègeville Hymnal), is one of our most interesting modern authors. His latest book is a real triumph, and one which should be read and studied by every liturgist and musician. The Catholic Imagination is the culmination of years of study. For most of the past ten years Andrew Greeley has been slowly developing his conclusions on the "Catholic imagination," and this latest effort is indeed his best statement on this subject.

Greeley focuses on what is unique about Catholic culture. "Catholics live in an enchanted world, a world of statues and holy water, stained glass and votive candles, saints and religious medals, rosary beads and holy pictures," Greeley writes. "But these Catholic paraphernalia are mere hints of a deeper and more pervasive religious sensibility which inclines Catholics to see the Holy lurking in creation."

The book never really defines the "Catholic imagination," choosing instead to describe it over and over in varying ways—an effective technique. Seven chapters go through various aspects of life—place, time, desire, community, authority, and so on—and explain that there is a distinctive and particularly Catholic way of understanding and living those realities. Greeley talks about great themes of Catholic culture—sacrament, salvation, community, festival, hierarchy, erotic desire, and the mother love of God—particularly as they have been treated by Catholic artists. In his unique style, he spends the first half of each chapter explaining his point and the last half citing sociological data confirming his conclusions.

The book is a marvelous blend of theological and aesthetic observations together with sociological insights. He is making a strong case for creativity as one of the most important meanings of being Catholic. The book would be good for Catholics seeking self-understanding and for other readers trying to get a grasp on why Catholics are not the same as Protestants. The theological differences among the various Christian traditions, Greeley suggests, are only signs of much deeper distinctions. Catholics are different because the majority of contemporary Catholics share in the Catholic enchantment and in so doing, are quite different from most of their Protestant neighbors.

Greeley is a good author, so this is an easy book to read. The introduction is an absolute necessity, though the first chapter is the most difficult to understand. It would be easy to give up on the book at about page thirty-three or so, but that would be a mistake. The publishers have presented the text in a format that is printed well, with a good type face and wide margins, but the pictures that accompany the text are only minimally adequate.

I recommend that Catholic Imagination be on the Christmas list of everyone who has to plan liturgy, preach homilies, teach children and adults, and work in self-understanding programs. It tells us a great deal about who we are. It is a seven on my scale of seven.

Afterimage: The Indelible Catholic Imagination of Six American Filmmakers


On this same theme of what it means to be Catholic, another new book answers the question in a very specific area. Father Blake's work is a strong book that refuses to accept the idea that Catholicism is something which is a plaything of the young and is then discarded when an adult really begins to think about it.

A religious tradition is so fundamental to who a person is, Blake contends, that it influences the way a person thinks and imagines. The proof that Blake elicits for his theory is the work of those in the film industry. He says that the films of Catholic artists speak for themselves, and what they say is said in Catholic language, Catholic theology, Catholic conclusions, and Catholic images.

The author writes:

The religious imagination is not an exclusively Catholic issue. Thirty years ago...I did a doctoral dissertation with the descriptive but unimaginative title The Lutheran Militia of Ingmar Bergman's Films. Fifteen years later, after a lengthy stint as an editor and film reviewer for America magazine, while teaching film at a Catholic school, LeMoyne College in Syracuse, N.Y., I wrote Woody Allen, Profane and Sacred...[to examine if his works]...reflect the theology as well as ethnic humor of his American Jewish heritage.

It was clearly time to turn to the Catholics in the movie business. Catholics have been and continue to be extraordinarily well represented in the artistic sectors of the film industry, but
they come in all colors, sizes and shapes. I selected these six directors not only because they are the most prominent directors who happen to be in some sense Catholic, but also because they are such different kinds of Catholics.

His six selections include John Ford, from an Irish Catholic neighborhood in Maine; Alfred Hitchcock, who was exposed to Irish Catholicism by his mother but tempered by an Anglican father, a London childhood, and a successful career in England before he became an American Catholic; Martin Scorsese and Brian DePalma, from different kinds of Italian-American Catholicism, with Scorsese moving from a tough Italian neighborhood in Lower Manhattan to a prep seminary and Catholic high school in the Bronx, while DePalma went to Presbyterian and Quaker schools in affluent sections of Philadelphia and identifies himself as having grown up a Presbyterian. The last two are Frank Capra and Francis Coppola who viewed their Catholicism very differently: It was an embarrassment to Capra and a source of great pride in Coppola.

Blake contends:

While the artists as individuals diverge wildly in their Catholic styles, their films show an unmistakable and identifiable spiritual kinship. Almost without exception, they display a Catholic sense of sin, guilt, atonement and redemption. Even the most virtuous of their heroes struggle with grace as members of a communion of sinners. They seek redemption within a community rather than as individuals, and often salvation is mediated by a loving, self-sacrificing savior. For them, the world is a holy place, touched by sin and redeemed through love. They love rubrics, rituals and vestments. Some heroes manifest the qualities of saints who are cruelly tempted but who prevail. They think in terms of hierarchies and clan loyalties, and communication from the group is the severest of consequences for betrayal of the community. Material objects bear spiritual meanings, just like sacraments.

I am not a great film fan, but I found this book to be captivating. The author cites film after film, and even though I have not seen many of them, I could still understand what he was saying. The work is well written and mentally challenging. It is also a seven on my scale of seven.

W. Thomas Faucher

The Mozart Effect for Children


Don Campbell is known to NPM through his articles in Pastoral Music (5:1 and 16:5) and his book Master Teacher: Nadia Boulanger, published by The Pastoral Press. Don has specialized, in recent years, in the role of music in relationship to body, mind, and spirit. His research, based on the theories of Alfred Tomatis and his own work with vocalization (toning), led to the ground-breaking book The Mozart Effect, published in 1997. Don’s earlier career involved work with children through the Choristers Guild and his own teaching. Now he has

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brought together his earlier career and his more recent research in clear and lucid form in The Mozart Effect for Children. This work combines practical instruction for new parents with enough technical background to convince the uncertain that making music with the child, even in the womb, is vital to the child’s growth to full potential. His final recommendations combine the works of Mozart with a detailed list of children’s songs arranged according to age groups: pregnancy, infants, babies, toddlers, pre-schoolers, kindergartners, early elementary school, and late elementary school. The list includes some Spanish-language recommendations. The Children’s Group in England (their web site: www.childrensgroup.com) has released four audio recordings (CD and cassette) in its Mozart Effect for Children and Music for Babies series based on this book.

Campbell’s latest book is a significant work designed as a practical tool for parents. If you are pregnant, this is a helpful and rewarding resource; if you know someone who is pregnant, share this book with them. If you are a music educator in pre-school or elementary school, check out the suggestions for music for those groups. If you experience music not only as a rich and rewarding aesthetic experience but also as a bridge to a more creative, intelligent, healthy, and joy-filled life, read this book. The Mozart Effect for Children contains the seeds of a revolution for all who care about the spiritual aspect of the human race.

Virgil C. Funk

About Reviewers

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

Rev. Virgil C. Funk, a presbyter of the Diocese of Richmond, VA, is the president of the National Association of Pastoral Musicians.

Mr. Charles Gardner is the director of the Office of Worship for the Archdiocese of Indianapolis, IN.

Mr. Rudy Marcozzi is an assistant professor of music theory at the Chicago Musical College of Roosevelt University; he also works as a musician for University Pastoral Music.
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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. E-mail 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

CALIFORNIA

Youth Choir Director. St. Stephen’s Episcopal Church, Orinda, CA. Phone: (925) 254-3770; e-mail: Lnoble@pacbell.net.

Part-time position for high-energy musician interested in developing youth choir to complement very active music and youth programs. Four hours onsite per week; $250 per month. Responsibilities include one rehearsal per week, coordination of performances of Sunday worship services with director of music, and general development of the program that will become “feeder choir” to the two adult choirs. Must be able to conduct and accompany one weekday rehearsal and Sunday morning liturgy. Knowledge of liturgical music preferred but not required. Call to express interest or e-mail résumé to above address. HLP-5485.

CONNECTICUT

Director of Music/Organist. Immaculate Conception Parish, 60 Town Hill Road, New Hartford, CT 06057. (860) 379-5215. Director of music/organist wanted for suburban parish of 1,000 families. This position offers the opportunity to develop a participative liturgy in collaboration with the parish staff and a liturgy committee. The applicant will need to develop the music ministry from the ground level—development of cantors, adult choir, and children’s choir—in cooperation with an enthusiastic faith community. Salary based on experience, $10,000-$15,000. Inquiries may be made at above address. HLP-5493.

DISTRICT OF COLUMBIA

Director of Music Ministries. St. Matthew’s Cathedral, 1725 Rhode Island Avenue, NW, Washington, DC 20036. Search reopened. Vibrant, downtown cathedral parish (1,400 families) seeks individual to nurture joyful, prayerful singing assembly. Seven weekend Masses (six with music) include Latin Novus Ordo and Spanish language Mass. Oversees entire program and paid staff. Required: pipe organ and piano skills, excellent choral conducting skills, extensive knowledge of practice in Roman Catholic liturgy and repertoire (including chant, polyphonic, traditional, and contemporary). Master’s required, doctorate preferred. Competitive salary and benefits. Information and complete job description available at www.stmatthewsacathedral.org. Send résumé and three professional references (considered as they are received) to Search Committee at above address. To be filled by July 1, 2001. HLP-5479.

GEORGIA

Director of Music/Organist. St. Jude the Apostle, 7171 Glenridge Drive, Atlanta, GA 30328. Fax: (770) 399-7866. Multicultural parish committed to Vatican II vision of full, active assembly participa-

tion seeks full-time director of music/organist. Responsible for music at four weekend liturgies, holy days, seasonal celebrations, and funerals. Direct twenty-person adult choir (with desire for growth) and fifteen cantors. Instruments include Rodgers three-manual organ and Yamaha grand piano. Requires person of faith experienced in Catholic liturgy and music tradition. Excellent skills in voice, directing, and keyboard a must. Salary $40,000+ based on experience. Send résumé attn: Tom Parks at above address. HLP-5483.

ILLINOIS

Music Director. Our Lady of Mt. Carmel Church, 690 W. Belmont Avenue, Chicago, IL 60657. Phone: (773) 535-0453; fax: (773) 525-9438. Full-time position coordinating and maintaining the parish’s total liturgical music program. Direct the adult choir of professional and volunteer singers. Experienced and knowledgeable in Roman Catholic music and traditions. Choral conducting expertise with an appreciation for broad range of musical styles; strong organ skills (E. M. Skinner and Visser-Rowland pipe organs). More information on the music program at www.mt-carmel.org. Full compensation package; salary negotiable, commensurate with experience and credentials. Send cover letter, résumé, and supporting materials to Music Committee at above address. HLP-5467.

Liturgy/Music Director. St. Clare, 205 West Third Street, O’Fallon, IL 62269. E-mail: jamesde@apci.net. Growing 900-household parish in bedroom community of St. Louis seeks full-time director of liturgy and music. Theology degree or equivalent and keyboard skills required. Work collaboratively with parish staff, keyboardists, choirs, and incorporate youth into the Sunday assembly. Ability to empower others in ministry essential. Will be actively involved in our ongoing discussion about worship space that is too small. Send résumé and references to Search Committee at address or e-mail above. HLP-5469.

Pastoral Associate for Music and Liturgy. Immaculate Conception Parish, 117 E. Madison Street, Columbia, IL 62236. Phone: (618) 281-5105; fax: (618) 281-6848; e-mail: immaculateconceptionparish@yahoo.com. Growing faith community seeks individual to work in
collaborative team ministry environment. Must have strong management and communication skills. Qualifications include proficiency with piano and organ, directing existing choirs, recruiting and training new members, planning liturgical celebrations, and training ministers. Salary commensurate with education and experience. Position includes full benefits. Respond to Search Committee by mail, e-mail, or fax. HLP-5474.

**Director of Music/Liturgy.** St. Francis Xavier Church, 303 S. Poplar Street, Carbondale, IL 62901. Full-time position available immediately in 535-family parish with established liturgical program in Carbondale, home of Southern Illinois University. Wanted: person of faith, deeply grounded in Catholic theology/liturgy/tradition, skilled pianist/organist/choir director, able to incorporate traditional/contemporary styles of worship. Salary commensurate with education/experience. Benefits included. Send résumé, references, and documentation of musical and liturgical preparation/accomplishments ASAP to Search Committee at above address. HLP-5475.

**Organist/Pianist.** Holy Cross Church, Batavia, IL. Phone: (630) 879-4750; fax: (630) 879-9502. Part-time position to accompany adult choir for weekly liturgy and rehearsal as well as special seasonal liturgies. Contact Mary Bolton or fax résumé. HLP-5495.

**Indiana**

**Director of Music Ministries.** St. Luke Catholic Church, 775 Holliday Drive East, Indianapolis, IN 46220. Suburban parish of 2,200 families seeks a creative person for the effective preparation, coordination, performance, and leadership of music for the liturgical celebrations of the parish. Current building expansion will offer music rehearsal space. Vocal and/or instrumental proficiency, training in Roman Catholic liturgy, and at least three years experience as a pastoral musician are required. Responsibilities include the operation of a twenty-five-rank Schantz organ and management of the adult choir, the children’s choir, and the contemporary ensemble. Salary and benefits are competitive. Submit résumé including availability and references to Search Committee at above address. HLP-5476.

**Music and Liturgy Director.** Our Lady of Good Hope Church, 7215 St. Joe Road, Fort Wayne, IN 46835. Spirit-filled Roman Catholic parish of 1,000+ families seeks a full-time music and liturgy director. Person should possess good leadership and organizational skills; musical expertise in directing adult, teen, and youth choirs; proficiency on piano/or-
gan; ability to work with and train cantors; and knowledge of Catholic liturgy. BA in music and/or liturgy or related experience preferred. Send résumé and references to Fr. David Voors at above address. HLP-5492.

KANSAS

Associate Director of Liturgy/Organist. St. Lawrence Catholic Campus Center, University of Kansas, 1631 Crescent Road, Lawrence, KS 66044. Phone: (785) 843-0357. Full-time, twelve-month professional position for extensive campus ministry program. Duties include service playing at weekend and holy day liturgies, choir accompaniment, recital and concert performance, supervising student organists, coordinating instrumental musicians, playing for weddings and funerals, some choral conducting, and collaborating with director in developing formation programs in liturgy and music for Catholic university students. Master's in organ required; DMA preferred. Background in Catholic liturgy necessary. Salary/benefits package commensurate with degree and experience. Send application letter, résumé/vita, and names of three references to Michael Podrebarac at above address. HLP-5490.

KENTUCKY

Director of Worship/Music. Our Mother of Sorrows, Louisville, KY. Fax: (502) 637-3794; e-mail: ourmoo@bellsouth.net. Full-time position in 600-household parish with school K-8. Plan all liturgical services and direct music program, adult choir, and cantor program. Work with faculty to prepare school liturgies and sacramental celebrations. Good people skills a must. Looking for candidates with liturgy experience, keyboard skills, and ability to work with children. Salary commensurate with qualifications. Send résumé attn: Fr. Terry Langford. HLP-5482.

MAINE


MICHIGAN

Organist/Music Director. St. Peter Church, 515 E. Knight Street, Eaton Rapids, MI 48827. Phone: (517) 663-4735. Full- or part-time position available in a Spirit-filled, active parish. Pipe organ, adult and children's choirs. Prepare music for three weekend liturgies plus holy days and prayer group meetings. Weddings and funerals extra. Work closely with DRE for children's liturgy as needed. Competitive salary with benefits. College nearby with opportunity for further study. Send résumé to Rev. Bennett Constantine at above address. HLP-5481.

Director of Music and Liturgy. St. John, the Baptist Catholic Church, 2099 Hacker Road, Howell, MI 48843. Phone: (517) 546-7200; fax: (517) 546-0403; e-mail: fgeorge@parishsys.com. Full-time position in suburban parish (located near US-23 and M-59) with 1,440 registered families and growing! Responsibilities: principal musician/cantor at four weekend liturgies; choir director of three choirs (adult, children, and contemporary); principal musician at weddings/funerals; coordinate worship committee; and coordinate, train, and schedule liturgical ministers. Grand piano and electronic organ. We are seeking an energetic and enthusiastic individual with good keyboard skills, choral conducting skills, and good singing voice—a person trained in the principles of good liturgy. Competitive salary and benefit package based on qualifications and experience. Send résumé to Fr. Francis George. HLP-5497.

NEW JERSEY

Music Director/Organist. Church of the Immaculate Conception, 30 North Fullerton Avenue, Montclair, NJ 07042. Phone: (973) 744-5650; fax: (973) 744-7936; e-mail: churchim@bellatlantic.net; website: www.njcommunity.com/sites/churchimont. Full-time position in 1,000-household Roman Catholic parish, suburban Essex County, NJ. Seeking individual skilled in choral direction, recruitment/training of cantors, and development of congregational singing. Instruments: forty-voice Austin pipe organ (1916; refurbished 1995) with Peragallo sanctuary console, Kurzweil electronic keyboard, Yamaha piano. Responsibilities: five weekend/holy day liturgies; funerals, weddings, sacramental celebrations; weekly rehearsal with twenty-five-member adult choir; periodic rehearsal with children's choir; seasonal concerts; special events for parish secondary school. Salary $30,000-35,000, depending on education and experience, plus guaranteed minimum $10,000 in wedding, funeral fees; Archdiocese of Newark lay employee benefits. Direct inquiries to: Msgr. Timothy J. Shugrue, Pastor. HLP-5464.

Music Director. Our Lady of the Lake, 294 Sparta Avenue, Sparta, NJ 07871. Phone: (973) 729-6107; fax: (973) 729-7203. Select music for regular Sunday Masses and special services through year. Provide suitable musical accompaniment. Responsible for directing parish choir and coordinating children's, contemporary, and 5:30 pm choirs. Provide music for funerals/weddings. Responsible for music area, organ, and purchase of music supplies. Serve as member of liturgical committee. Salary $16,000-21,000. HLP-5488.

Director of Liturgical Music. Our Lady of Grace Church, 35 N. White Horse Pike, Somerdale, NJ 08083. Phone: (856) 783-2256; fax: (856) 435-1722; e-mail: CJMozart@aol.com. Full-time position for 1,300-family parish with 300-student elementary school. Requires person of faith experienced in Catholic liturgy/music tradition; good vocal, conducting, keyboard, and organ skills. Musically minded pastor (classical/concert pianist who performed with and conducted symphony orchestra and chorus at Carnegie Hall/Lincoln Center). Form/conduct adult choir, contemporary ensemble; recruit/train musicians/cantors; form children's choir, possible bell choir (part-time music teaching in upper grammar school grades). Salary $24,000, negotiable depending on degree and experience. Diocesan benefits. Send résumé and three letters of reference to Msgr. Carl J. Marucci. Additional personal information available at his symphony orchestra/chorus website at www.jcdc.org (un-
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affiliated with parish). HLP-5487.

NEW YORK

Coordinator of Liturgical Music. Saint Anthony of Padua, 45 Crandall Street, Cortland, NY 13045. Full- or part-time position for experienced individual to coordinate the music of a small, progressive community. Must be proficient in organ and piano and able to train cantors. Responsible for weekend Masses, funerals, and weddings. Full job description upon request. Salary commensurate with education and experience. Send résumé and references to Rev. Jerome Katz at above address. HLP-5470.

Organist/Music Director. The Community Church of Syosset, Syosset, NY. Fax: (516) 677-0437. Part-time. We are a growing church with a new pastor, and our committed choir has a tradition of good music. One evening rehearsal and one Sunday service. Competitive salary. Fax résumé to church office. HLP-5489.

Director of the Office of Worship and Music. Diocese of Buffalo, 795 Main Street, Buffalo, NY 14203. Director serves, in collaboration with the Diocesan Liturgical Commission, as resource to the bishop and diocesan staff; fosters among the clergy and laity of the diocese an understanding/appreciation of liturgy/liturgical music. Applicant should expect to spend approximately equal time in the areas of liturgy and liturgical music. Coordinate parish, vicariate, and diocesan educational programs for professional development in liturgy and music. Practicing Catholic with master’s degree in liturgy and/or music or the equivalent in education and experience. Send résumé, letter of reference from your pastor, and names/addresses of three professional references to Paul C. Eberhardt, Director of Human Resources. HLP-5499.

OKLAHOMA

Music Director/Organist. St. John Church, 715 South Johnstone, Bartlesville, OK 74003. E-mail: stevesej@yahoo.com. Full-time position available immediately. Competitive salary $32,500-$35,000, cultural amenities. Benefits package includes medical and dental insurance and a retirement plan. Forty Rank Casavant Organ. The successful candidate will be someone who is well organized, able to work well with volunteers, and work closely with the pastor and staff as team member. The applicant should have a minimum of a bachelor’s degree in church music or organ performance. If interested send résumé and two or more letters of recommendation to Rev. Stephen Austin at above address or e-mail: HLP-5468.

OREGON

Music Director. St. Cecilia Catholic Church, 5105 SW Franklin Avenue, Beaverton, OR 97005. Fax: (503) 626-7204. 2500-family parish located in a suburb of Portland. Active member of a Roman Catholic parish faith community. Coordinate and direct the parish music program, including: directing adult, youth, and folk choirs; cantors; and musicians. Resource for the school staff. Proficiency in playing the piano. Bachelor’s degree or equivalent in music or liturgy. Send résumé to Jim Cassinelli. HLP-5501.

Pennsylvania

Director of Music Ministry. St. Therese Catholic Church, 61 Mill Street, Unictown, PA 15401. Candidate must be proficient in organ/keyboard and choral conducting. Must possess good interpersonal relationship skills. Salary commensurate with experience. Send résumé ASAP to Fr. Zaccagnini at above address. HLP-5422.

Director of Liturgical Music/Organist. St. Bede the Venerable, 1054 Holland Road, Holland, PA 18966. Phone: (215) 357-5720; e-mail: gpac@safeplace.net. Responsibilities: coordinate/schedule cantors and music groups for all parish liturgies; hymn lineage; recruit/train new music ministers; participate on liturgy committee; coordinate with brides; play at weddings/funerals; play at weekend Masses, solemnities, and various liturgies. Requirements: degree in music preferred; proficiency with organ; competence with variety of liturgical music; good communication skills; interview and organ audition. Competitive salary. Send résumé to Fr. Gary Pacitti. HLP-5478.

Parish Organist/Director of Liturgical Music. St. Joseph Church, 18 E. Center Street, Danville, PA 17821. Phone: (570) 275-2512; e-mail: sjcd@ptd.net. Full-time music ministry director needed at 1,350-family, 150-year-old central Pennsylvania Roman Catholic parish. Responsibilities include organist for weekend liturgies (pipe organ); direct fifteen-voice adult and thirty-voice children’s choirs; oversee cantors; possibly some grade school teaching and playing funerals, weddings, and special liturgies. Competitive salary and benefits. Job description available upon request. Send résumé to Rev. William M. Weary, Pastor, at above address. HLP-5480.

**Director of Liturgical Music.** St. Basil Catholic Church, PO Box 307, Dushore, PA 18614-0307. Phone: (570) 928-8865; fax: (570) 928-7972; e-mail: stbasil@epix.net. Full-time position for two parishes and four summer mission churches in the breathtaking Endless Mountains of Pennsylvania. Responsibilities: conduct adult and youth choirs; recruit and train other musicians and cantors; develop bell choir. Principal church undergoing extensive million-dollar renovation; will be purchasing new organ. Needs person of faith, people skills, experience in Catholic liturgy—progressive and traditional. Salary, based on education or experience, includes newly remodeled, fully furnished, three-bedroom home, two baths, private, with landscaped gardens, all utilities included, plus diocesan benefits. Contact Fr. Michael Harris. HLP-5503.

**SOUTH CAROLINA**

**Director of Music Ministries.** St. Peter, 70 Lady’s Island Drive, Beaufort, SC 29902. Fax: (843) 522-0667; e-mail: HLSavaresse@isc.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, with excellent vocal and organ skills. Needs to be flexible and capable of working collaboratively with other ministries. Candidate responsible for adult choir and training of other musicians and cantors. Sunday and weekday liturgies, funerals, and weddings. Competitive salary and benefits. Send résumé to J. L. Savarese. HLP-5469.

**Choir Director/Organist.** Marine Corps Air Station Chapel, Supply Department, MCAS, Beaufort, PO Box 55001, Beaufort, SC 29904-5001. Phone: (843) 228-7348. Part-time position. Supports both Catholic (two Masses) and Protestant worship (one service.) Develop proposed assembly repertoire. Teach new music to assembly. Actively work to improve the liturgical music program. This includes, but is not limited to, implementing extensive and innovative use of choir and musical settings for the general intercessions and eucharistic prayer. Must have leadership ability that will allow him/her to interrelate on various levels with a broad mix of people. Job description is available on request. Send résumé or direct questions to Mrs. Connie Washington at above address. HLP-5494.

**TEXAS**

**Director of Liturgy/Music.** St. Michael Catholic Church, 3713 Harwood Road, Bedford, TX 76021. Phone: (817) 283-8746; fax: (817) 283-9306; e-mail: SMCC@airmail.net. Full-time position for parish of 4,000+ households. Successful candidate must be creative and energetic with post-Vatican II vision. The director will plan and coordinate all parish liturgies and must be able to collaborate with priest presiders, choir director, volunteer liturgical ministers, and other staff members. Must be a practicing Catholic with keyboard and vocal skills, degree in liturgy or related field, and at least three years experience as director of liturgy. Excellent salary and benefits. Send résumé attn: Search Committee. HLP-5484.

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**Virginia**

**Music and Arts Associate.** Truro Episcopal Church, 10520 Main Street, Fairfax, VA 22030. Phone: (703) 273-1300 ext. 220; fax: (703) 591-0734; e-mail: gjaskulski@truro.org; web site: www.truro.org. Full-time position for large, mission-minded church with vibrant, blended, Christ-centered worship. Work closely with rector and music and arts director in planning, directing, accompaniment. Music and arts ministry includes Royal School of Church Music training. Take part in regular worship life and help shape new initiatives in music and arts instruction. Need organ/piano skills and administrative experience. Church plans to expand with additional services, renovations/additions to church campus, and installation of 85 rank E.M. Skinner/Aeolian-Skinner Organ. Salary $35,000-$40,000. Generous benefit package. Address letters of inquiry with résumé and references to Alan Bonsall, Music and Arts Associate Screening Committee. HLP-5498.

**Director of Music.** Arlington United Methodist Church, 716 S. Glebe Road, Arlington, VA. Fax: (703) 979-7051; e-mail: marilyn@web.sp.com or geakes@erols.com. Part-time position available now. Lead adult/children's choral and handbell choirs. Send résumé to above fax number or e-mail addresses. HLP-5502.

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BY M ARIE R UBIS BAUER

Balance in the Life of a Pastoral Musician

I have always been taken with the text of the hymn "Take My Life and Let It Be," written in 1874 by Frances Ridley Havergal (1836-1879), the daughter of a British hymnist, baptized by another hymnist. A very first glance at her hymn text shows it reflecting a total submission of the self to God, but a further examination of the various petitions in the verses, I think, shows that the words have much to tell us as we struggle each day to achieve balance in our lives.

Take my life and let it be consecrated,
Lord, to thee;
Take my moments and my days, let them flow in ceaseless praise.

Our very existence is a gift of God. Every moment of every day should be cherished and lived to the fullest. As we open Scripture, the first two things that we learn from the Genesis accounts of creation are that God always existed and that God created. What an amazing model for artists and musicians—to know that through our recreating we follow in the image of God our Creator.

Time is precious, an important resource that nonetheless has very real limits. On the seventh day, Genesis says, God rested. We must take this as an important cue. Rest and worship are not just luxuries; they are built into the plan. While we musicians often work hardest on the Lord's Day, we must still carve out time in our lives to observe a day of rest and recuperation: "The Sabbath was created for people, not people for the Sabbath."

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Pastoral Music • October-November 2000
Take my hands and let them move at the impulse of thy love.
Take my feet and let them be swift and beautiful for thee.

The obvious interpretation of this verse has to do with service. Could it refer as well to us being served by Christ? The impulse of the love of Christ is manifest in the eucharist and in acts of charity. Throughout history, countless individuals have also called on Christ for healing. We recall the healing of the man with the withered hand or of the lame man who was able to walk at the command of Christ. Such accounts remind us that we come to Christ as we are—weak and wounded, bruised and sore. In order to serve, we must step back to recognize our own failings and our need for healing. Indeed, Christ serves us in our weaknesses.

We certainly must value the gifts and talents entrusted to us, but we must also understand and accept the reality of our limits. Time is a very real limit in the life of a minister. We must faithfully take time to recuperate, to reflect, and to be healed so that we might serve better. Pray often.

Take my silver and my gold, not a mite would I withhold.
Take my intellect and use every power as thou shalt choose.

The issues surrounding employment and compensation of the pastoral musician are many and varied. Some musicians are happily employed and compensated; many others volunteer their service as a labor of love; many are overworked and underpaid. The issue of justice in compensation and workload is a very real issue in ministry. While we earn our living as stewards of this great creation, we are charged to return a portion to God. Parishes often provide formulas where one can figure an "exact amount" due to God. The reality, however, is that God is worthy of all that we can give. In addition to monetary contributions, I have found, over the years, that volunteering in an area outside of music is deeply rewarding.

As far as God's use of our intellect, we certainly offer our intellect in every liturgical and musical venture in which we engage. The development of this gift takes time and effort—a valuable part of our offering to the church which should not be overlooked as we weigh the issue of how to spend our time and resources.

Take my will and make it thine; it shall be no longer mine.
Take my heart, it is thine own; it shall be thy royal throne.

Many of us overwork ourselves on a regular basis, which makes it hard for us to stop and consider God's will for our lives. Find a confessor, spiritual director, or close friend with whom you can share your thoughts, concerns, and joys. This person should be completely honest with you and function as a mirror so that you might gain other perspectives regarding your life and the impact it is having on others, so that you might know yourself better. The head and the heart may battle with one another, but in the end you will come out ahead. In each person the balance between head and heart may be slightly different, but it takes both for wise decision-making. If things are difficult in your position, if it becomes necessary to make a change in your professional situation, it is often helpful to have

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Take my love, my Lord, I pour at thy feet its treasure store.
Take myself, and I will be ever, only, all for thee.

When you are feeling out of balance, remember why you wanted to become a pastoral musician in the first place. Were you drawn to this ministry by the manner in which love is expressed in melodies too deep for words? Or was it the way that the words, entwined in the ribbons of chant, became woven into your very soul? Perhaps it was the way you discovered that you could make a difference in the prayer life of another parishioner through the vessel of your voice? We each have a different story, but I would be willing to wager that love is at the root of it all: Christ’s love for us, our love for Christ and for each other, and the love of God’s beauty itself. Our lives are a sacrifice of love for God and for the Body of Christ.

We will probably spend our whole lives in search of the perfect balance between work and rest, intellect and heart, serving and being served. We know that our healing and our wholeness come through the one source of perfect balance, the incarnate Christ—fully human and fully divine. Whether in rest or in work, may we find ourselves centered in Christ, balanced as pastoral musicians.
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October 3-7


Major speakers: Marie Chin, Mark R. Francis, J-Glenn Murray, Eileen Burke Sullivan.

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Contact: Sister Carla Przybilla, o.s.r., The New Life Center, PO Box 1876, Middleburg, VA 20118. Phone: (800) 982-6216. Fax: (540) 364-2779.

San Jose
October 28

Diocese of San José Catechetical and Liturgical Gathering: Jubilee, Called to be Prophets/Llamados a Ser Profeas.

Keynote by Rev. Richard Fragomeni.

Place: San José State University.

Contact: Office of Pastoral Ministry, Diocese of San José, 900 Lafayette Street, Suite 301, Santa Clara, CA 95050. (408) 983-0127.

Colorado

Colorado Springs
October 8-11

American Institute of Organbuilders Twenty-Seventh Annual Convention.

Place: Doubletree World Arena Hotel.

Events include recitals, presentations, organ demonstrations (including the Air Force Academy instruments), and exhibits. Contact: Robert Sullivan, Registrar, 606 17th Street, NW, Canton, OH 44703. Phone: (330) 452-7411; e-mail: AIORegistrar@aol.com.

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Springfield
October 29-30


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Fort Wayne
November 4

Jubilee Year Eucharistic Liturgy and Concert featuring Steve Warner and The Notre Dame Folk Choir. Sponsored by the Diocese of Fort Wayne-South Bend. Place: Cathedral of the Immaculate Conception, Fort Wayne, IN.

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Annual Folk Choir Concert for the Missions featuring Steve Warner. Place: Basilica of the Sacred Heart, Notre Dame University.

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Retreat and Conference with David Haas and Lori True. Place: All Saints Parish. Contact: Mary Anne McCoy at (515) 265-5001.

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December 28-31

Five workshops will follow each keynote to develop the topic. Contact: Rev. Michael J. Newman, ssc, 346 Cherry Street, Chico, CA 95928. E-mail: jubilee2000ky@yahoo.com; web: www.geocities.com/jubilee2000ky/.

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Concert and Workshop for Church Musicians featuring Paul Tate and Deanna Light. Place: St. Thomas the Apostle Church. Sponsored by World Library Publications. E-mail: Thomas@jspaluch.com.

ONTARIO
TORONTO
October 25-27
Annual Meeting of the Ontario Liturgical Conference. Place: St. Joseph’s Center, Toronto. Contact: National Liturgy Office, 90 Parent Avenue, Ottawa, Ontario K1N 7B1. E-mail: liturgy@cccb.ca.

VIRGINIA
ALEXANDRIA
November 18
Concert of Sacred Dances. Sponsored by the Potomac Chapter, Sacred Dance Guild. Place: Mount Vernon United Methodist Church. Contact: Constance Bibb, 9909 Corsica Street, Vienna, VA 22181. E-mail: bandjord@starpower.com.

WYOMING
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Second Annual Sacred Music on the Prairie Festival for Church Musicians. Featuring Cheryl Anderson, Charnaine Coioppo, Rev. Janet Forbes, Rev. Gary Ruzicka, Dr. Lynn Trapp. Contact: Patrick Stolz at (307) 635-8261 ext. 211 or e-mail: Baggrisio@aol.com.

Send information for CALENDAR to: Rev. Larry Heitman, c.f.p.s., Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6372; fax: (219) 866-6100; e-mail: heitman@saintjoe.edu.

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New at OCP

Michael Prendergast, former director of the Office of Worship and Christian Initiation for the Diocese of Great Falls-Billings, MT, has accepted a new position as liturgy specialist at Oregon Catholic Press in Portland, OR, beginning November 1. A native of Butte, MT, Michael holds a master’s degree in theology from Mount Angel Seminary in St. Benedict, OR, and a master’s in liturgical studies from St. John’s University, Collegeville, MN. He serves on the NPM Council and chairs the Responsible for Music Ministries (RMM) Section of the Association.

New from OCP: Enhanced CD-ROM Plus...

As part of Share the Light, a children’s music collection by Bernadette Farrell, OCP Publications has produced its first music-based CD-ROM. Share the Light encourages children to participate in songs used in the classroom or the liturgy. Because the CD-ROM (part of a two-CD set) includes nine songs accompanied by both American and British sign language, all children can learn to sign as well as sing the songs, and hearing-impaired children will also be able to participate. The CD-ROM uses a technology that works with both Windows and Macintosh platforms.

OCP has also recently released Alleluia! Praise to You, Volume 1, fifteen new and familiar gospel acclamations for every Sunday in Lent (all three cycles) plus Alleluia verses for the rest of the year, for contemporary ensemble (choir, cantor, keyboard, guitar, and various instruments). Alleluia! Praise to You, Volume 2 is for SATB choir and organ. It includes gospel acclamations for Lent, Advent, the Easter Season, and Ordinary Time. OCP has also published the latest volume in its Singing the Psalms series. Singing the Psalms, Volume 5 contains twenty-four settings in responsorial form by new and familiar composers. Composers new to the series whose works are featured in this volume include Owen Alstott, Steve Agrisano, David Ash, Laura Ash, Kevin Keil, and Mark Purtill. For additional information, contact: OCP Publications, 5536 NE Hassalo, Portland, OR 97213. Phone: (800) 546-8749; fax: (800) 462-7329; web: www.ocp.org.

Jean Langlais
Biography and Music

Dr. Ann Labounsky, member of the NPM Standing Committee for Organists and chair of organ and sacred music at Duquesne University in Pittsburgh, has published a biography of her mentor, Jean Langlais, at his request. Born in Brittany and blind from the age of two, Langlais played, taught, and composed for the organ most of his life. Only J. S. Bach wrote more compositions for the organ.

Ann studied with Langlais in Paris and accompanied him as guide and interpreter on his 1964 U.S. tour. In her biography, she focused particularly on the relationship of Langlais’s music to important aspects and inspirations of his life: his Roman Catholicism, physical challenges, Breton heritage, education, family, friends, and relationships to other significant twentieth century French musicians. Langlais also authorized Dr. Labounsky to record his complete organ works, a twelve-volume project for the Musical Heritage Society begun in 1979 and still in progress (volume nine is due to be released in October).


New Music from Fischer

In a major new issue release for 2000, Carl Fischer has published sixty-two choral octavos for church and school. The school choral release is part of a new initiative in the area of educational choral music called The Carl Fischer Performance Series for Chorus. The series consists of carefully selected music in five color-coded voicings ranging from easy two-part treble to full-scale SATB selections.

In the area of church music, Fischer has published twenty-two new choral titles (several in multiple voicings) that include music by Eugene Butler, Elizabeth Campbell, Virginia Croft, Hal Hopson, Patrick Liebergen, Dana Mengel, Earlene Rentz, and Crawford Thoburn.

Promotional mailings for the releases, including complete CD recordings of the two collections, were sent, respectively, to school choral directors and church music directors in the United States. Copies of both promotions are still available from the Carl Fischer Promotion Department. Contact: Carl Fischer, 65 Bleeker Street, New York, NY 10012. Phone: (212) 777-0900; fax: (212) 477-6996.

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BY THE PARTICIPANTS

The major benefit I received from this NPM Convention is... being part of such a vibrant, joyous group... rejuvenation... renewal... reaffirmation... validation... challenge... major attitude rearrangement... inspiration to continue in the Lord’s service... the Spirit was truly present... hearing the message... energy... perspective... vision... excitement... communication and collegiality... support from a national organization... knowing these great NPM people... networking with others in music ministry... attending an event full of others witnessing their faith through music... closing Mass—elegant, simple, majestic... experiencing the Convention with our parish staff... deciding to take the risk and return once more to the parish liturgical team... musician-clergy sharing... enabling my high school music ministers to experience (and enjoy!) NPM... seeing the American church so vital and so diverse... being part of such a large singing assembly... wide variety of musical styles that can be included in our liturgies... so much talent... proof that there is hope for the church by a return to traditional practices... affirmation of orthodoxy... realizing the many possibilities open to us as musicians... recognizing that movement is essential... learning to think and pray in inclusive ways... learning new ways to integrate music... learning about handbells... prayer-centered sessions... good, practical knowledge... excellent keynote speakers... intoxicating speakers... top-quality presenters (technically and spiritually)... bishops who were delightful and real... practical models of worship... nice use of local talent... good pacing of the Convention... pilgrimage to RLDS Temple... “Stories from the River”... “Hope in the City”... focused workshops... youth-oriented workshops...
insights for incorporating youth in liturgy... hands-on advice about directing choirs... instruction in organ study and understanding Gregorian chant... cantor workshops... industry showcases... campus ministry discussion... new insights into the liturgy of the hours... new music... spiritually vibrant music... exhibits... musical events... putting faces with names of composers... meeting new people... hospitality of our hosts... meeting the warm and hospitable NPM staff... taking a break with my family... hope!

A future Conventions we should have more (better)... organization... opportunities to share information... opportunities to sing together... community building... handicap accessible locations... exhibits... variety in exhibits... listening stations at exhibits... exhibits with moderately priced religious art... free music... showcases... translations provided for multi-cultural events... depth in presentations for experienced liturgical people... icebreakers for new participants... breakouts... workshops on multi-culturalism... on music in the RCIA... for music educators... for instrumental ensembles... for cantors... for choir members who are not cantors... for lay presiders/chaplains... for priests... for beginning youth ministers... for youth ensembles... for prison ministers... on vocal technique... on Gregorian chant... on changing jobs... on planning weddings and funerals... on the sacrament of the sick... on equipment, techniques, purpose of sound "reproduction"... on making a transition to a new hymnal... on composition... on accompanying... on basic skills... a quiet space for personal prayer... daily Mass... space in meeting rooms... space to gather... Hispanics as major speakers... African-Americans as major speakers... well-planned plenum addresses... engaging speakers... Gospel choirs... traditional choirs... jazz... harpists... contemporary music... on-site concerts... jam sessions... soundproofing between breakout rooms... liturgical environment... grace and spiritual presence (prayerful attitude) at liturgies... ecumenical contact... resources for children's choirs... resources for LifeTeen... for small, rural communities... for the upcoming liturgical cycle... for guitarists... morning prayer based on the psalms... lay presiders for morning prayer... chairs... handouts... blank pages for notes in the program book... conservative viewpoints... (cheaper) options for meals... a babysitting room for people with children... area maps... guides... time between sessions... free time... time to share in small groups... time to gather in state groups... time to visit the exhibits... time to witness... social time... afterglow.

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