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We explore the latest version of the General Instruction of the Roman Missal, prepared to accompany the third edition of the Roman Missal. The official Latin text (Institutio Generalis Missalis Romani 2000) is available at the website of the National Conference of Catholic Bishops: http://www.ncbhscc.org/liturgy/index.htm. Copies of a draft English study translation are also available from the NCCB Secretariat on the Liturgy, 3211 4th Street, NE, Washington DC 20017.

(Further information is available at the website or by phone: (202) 541-3060.)

We begin our review of the new General Instruction by acknowledging that there has been and continues to be some confusion about implementing the document: When does it go into effect? It turns out that the answer to that seemingly simple question is not an easy one. We have asked Sister Ann Behauer, canon lawyer and associate director of the Secretariat for the U.S. Bishops’ Committee on the Liturgy, to help clarify the issues related to this question. She does so admirably!

The latest revision of the General Instruction retains more than seventy-five percent of the 1975 edition of the General Instruction—the one under which we currently operate. There are four major areas of change that those studying the document have noted. First, there is a change in the English text from a more familiar to a more sacred language, using “paten” instead of “plate,” for instance, and “chalice” instead of “cup.” Second, there are more specific rubrics for the ministers, e.g., a requirement that the priest-presider remain in the sanctuary during the greeting of peace or a detailed description of how to use the censer. Third, there is a distinct change in emphasis in legislation on music, e.g., a strong suggestion that the liturgy should always involve music and a note that it is required on Sundays and holy days. The fourth major area of change concerns directives regarding liturgical environment, such as the observation that reserving the Blessed Sacrament in a separate chapel is no longer the preferred practice, but it does remain one of the recommendations for the place of reservation.

A detailed examination of the changes in the liturgy that will be mandated once the new General Instruction and the third edition of the Missale Romanum go into effect is important to an understanding of these documents, but equally important is the realization of what has not changed.

Since what the new text has to say about music will have the most immediate impact on our members, we have asked Father Michael Jofchas to provide a commentary on music and musicians in the General Instruction 2000. The key changed elements are: (1) a consistent highlighting of the importance of music in eucharistic celebration, especially on Sundays and holy days; (2) an added emphasis on Gregorian chant as the music “more proper to the Roman Liturgy”; (3) an added emphasis on the priest’s role in singing the Eucharistic Prayer; (4) a clarification that the communion song begins while the priest is receiving communion; and (5) a broader explanation of the role of bishops’ conferences in determining the texts and melodies of certain liturgical songs.

We also take a broad look at the “standard liturgy” (missa normativa) underlying the specifics of the General Instruction. Our editor, Gordon Trautt, puts the current “standard” in a broader historical context, noting especially the dramatic shift in the normative model from the one on which rubrical requirements were based before the Second Vatican Council and that used as the basis for every edition of the General Instruction since the Council.

Finally, in my Commentary (page 59), I reflect on some of the discussions about this document that dominated the 2000 National Meeting of Diocesan Liturgical Commissions in Costa Mesa, CA, last October.

The danger in a time like this, especially when a new document has been released in the unusual way that the new General Instruction has appeared, is the very real concern that we start counting tree trunks and lose sight of the forest. The major liturgical insight of our time is that Christian liturgy is the act of the whole assembly; it belongs to the whole church and not to any individual part or member. Coming to an understanding of how we share as faithful individuals in such a corporate act is the great challenge; the details either help us or get in the way of expressing that understanding. Music, as the new edition of the General Instruction so strongly confirms, is a great aid to involving people in the corporate liturgical act. The text has confirmed our continuing affirmation that “musical liturgy is normative” . . . and transformative. As this Jubilee Year comes to an end, we have been given in this document both a confirmation of our ministry and a challenge to make that ministry serve our communal worship in ever better ways.
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Illustrations: Cover: Icon of the Dialogue: The Theotokos with St. Peter and St. Andrew. This icon, painted by Peter Pearson, was commissioned by the Archdiocese of Baltimore to serve, with the ancient icon of Our Lady of Sitka, as the centerpiece of the VIII Plenary Session of the Joint International Commission for the Theological Dialogue between the Roman Catholic Church and the Orthodox Churches. The two saints, representing the two traditions, are shown honoring Christ and his Mother and moving toward each other. Page 2: Mary Magdalene with perfume, plinth of the Holy Table, First Presbyterian Church, Stamford, CT. Page 16: Christ Carrying the Cross, marble, Michelangelo, Church of Santa Maria sopra Minerva, Rome. Other photos throughout this issue are of Sacred Heart Parish, Glyndon, MD; members of the NPM Chapter, Baltimore, MD; and St. James Cathedral, Orlando, FL.
Winter 2000-2001
To: The NPM Circle of Friends
From: Rev. Virgil C. Funk
Re: The Future of the Association

Developing the vision of pastoral musicians is the responsibility of all our members, but it is an especially demanding responsibility for those in leadership positions at NPM. Chapter Directors as well as NPM Board members, NPM Council members, and Section Committee leaders need a common vision for the National Association of Pastoral Musicians. Transitions are a wonderful time to reflect on the vision of the Association.

Pastoral music serves all aspects of parish life. Pastoral musicians serve worshiping communities, and music plays a role in education, social ministry, and evangelization. While most musicians do spend most of their time and energy on sacramental celebrations, a greater awareness is possible of the use of music for education, in concerts for evangelization, and for moving people to action.

Pastoral music serves all the ritual functions of worship. Praise, adoration, thanksgiving, intercession are obvious functions, but lament, grieving, entering the holy, invoking the spirit, and storytelling are also ritual functions of music. Our repertoire should not sound the same for these diverse ritual functions, and it should not be shaped the same, either. Diversity of musical form is vital to pastoral music.

Pastoral music celebrates all the cultures. Music carries the culture. Latino, Polish, American folk and contemporary choral, African, Irish, Italian, and German musical styles dominate our present repertoire. The Pacific Rim, world music, sounds of the future as well as of the past must be heard in our worship. We need these sounds not because we are being innovative or experimental but because the Body of Christ is diverse, and no one culture owns the religious culture of the Body.

Pastoral music unites culture and the holy. Pastoral music is about the glorification of God and the sanctification of the people—at the same time. Emphasize the divine over the human or the human over the divine, and pastoral music loses its mission. Keeping this balance is our life's work.

In celebration of the NPM Circle of Friends,

[Signature]

Rev. Virgil C. Funk
President
Convention Update

“Musical Liturgy Transforms”
July 2-6, 2001
Washington, DC

The Twenty-Fifth Annual Convention of the National Association of Pastoral Musicians in Washington, DC, July 2-6, 2001, will be a Convention you won’t want to miss! In early February, NPM members will be receiving a full brochure describing the Convention, but here is a thumbnail sketch of what to expect, just to whet your appetite. Mark your calendars today!

Sunday and Monday. Pre-Convention activities on Sunday and Monday, July 1-2, will include diverse opportunities. A visit to the United States Holocaust Museum will be special because we will be joining members of the American Conference of Cantors and the Guild of Temple Musicians, who are meeting during these same days in Washington. Special organ recitals, the performance that concludes our national Children’s Choir Festival, and the music provided by the First National Catholic Handbell Choir Festival will all fill our ears with rich sound. New product demonstrations, on Monday morning, the music industry will present more than forty sessions featuring new products for musicians—everything from the latest in organ building to computerized programming for liturgical planning. And all that before the Convention even starts!

On Monday, July 2, 2001, the Convention’s opening event will begin with prayer led by the first Catholic Chaplain of the House Of Representatives. Our Washington-based keynote presenter, Msgr. Raymond East, will set the tone for our theme: “Musical Liturgy Transforms.” Recalling that twenty-five years ago, during our first Convention, we celebrated the theme “Musical Liturgy Is Normative,” we examined our experience of pastoral music’s role in the intervening decades to discover that musical liturgy is not only normative, it is transformative. This opening event will also serve as the NPM Annual Members’ Meeting, with presentations by the Board of Directors. The Association will then go into meetings by Sections, well-prepared events where the voice of NPM can be heard.

State meetings and receptions lead, on Monday evening, to eight festival events. The reason for eight events is that there is no one place in Washington that can host a gathering our size! Performances by John Bell; the Ars Repertore Singers, with Dr. Leo Nestor conducting; the Rheinberger Organ Concerto with Orchestra; Music of the Americas; The Notre Dame Folk Choir; the NPM/WLP Circle of Friends; a Handbell Festival; and a joint program with the American Conference of Cantors are all options among which you will have to choose.

Tuesday. On Tuesday, July 3, after morning prayer, Sister Lourdes Sheehan, jsu, the new Associate General Secretary of the United States Catholic Conference, will speak to us about a vision of the Church for the future and about our diversity. You will then have a choice of more than forty-five breakout sessions in the morning and again in the afternoon. Then, on Tuesday evening, you will go to the John F. Kennedy Center for the Performing Arts for a special performance by Sweet Honey in the Rock—just for NPM! Sweet Honey in the Rock is a Grammy Award-winning African American female a cappella ensemble with deep musical roots in the sacred music of the black church—spirituals, hymns, gospel—as well as jazz and blues. Five African-American women join their powerful voices, along with hand percussion instruments and simultaneous interpretation in American Sign Language, to create a blend of lyrics, movement, and narrative that variously relate history, point the finger at justice, encourage activism, and sing the praises of love. Look out across the Potomac and enjoy a glass of wine on the beautiful Kennedy Center veranda on a July evening.

At the same time as Sweet Honey’s first performance, those who choose to wait to go to the Kennedy Center for the second performance will have a unique opportunity to experience Like Winter Waiting, an evocative musical play by John Foley, sj that tells the Advent story with humor, poignancy, and joy. Father Foley has published sixty compositions as a member of the St. Louis Jesuits and forty more since that group separated. His classical compositions have been performed by the Louisville Orchestra,
the Chicago Symphony, and the Chicago Lyric Orchestra, and they have also been featured on National Public Radio. In 1993, Father Foley became the director of the Center for Liturgy at St. Louis University.

**Wednesday.** On Wednesday, July 4, after morning prayer, Mr. Horace Boyer will start the Independence Day fireworks with a dynamic presentation on the music of the church and its impact on our ability to be church. Once more, after his presentation you will choose among forty-five breakout sessions in the morning and afternoon. Later, after a visit to the National Cathedral (Cathedral Church of St. Peter and Paul), where you will enjoy the singing of the best of the Royal School of Church Musicians’ youth choir at evening prayer, you will go to one of five churches surrounding the famous National Mall. You may choose to go to Marty Haugen’s program featuring the NPM/GIA Circle of Friends; or a revival; or an organ recital with Donald Sutherland; or Lessons and Carols with Schola Cantorum of St. Peter the Apostle, under the direction of J. Michael Thompson; or the San Antonio Vocal Arts Ensemble at St. Matthew’s Catholic Cathedral; or join the crowd on the Mall as part of the annual Festival on the Mall with the National Symphony Orchestra. No matter which event you choose, at the end of it you can easily walk to the Mall for the gala Fourth of July fireworks. Religious freedom is a key part of our celebration of the Fourth of July!

**Thursday.** On Thursday, July 5, after morning prayer, Rev. John Gallen, Dr. Elaine Rendle, Dr. Nathan Mitchell, Rev. Edward Foley, and Rev. J. Michael Jonas will provide a stimulating presentation on the development of thought about pastoral music over the previous twenty-five years. This presentation alone is worth the whole Convention! Again, there will be more than forty sessions to choose from on Thursday morning. In the afternoon, though, you will be choosing among six performances and ritual events, including a Hymn Festival with John Ferguson; the NPM Honors Choir presentation with Leo Nestor; “Hymn of Creation” with Joe Mattingly and Richard Fragneti; a Latino Festival; the Sacrament of Anointing in the Eastern Rite; and the OCP/NPM Circle of Friends. The evening celebration will include the Twenty-Fifth Anniversary Banquet. This will be a “Washington-style” official banquet, so be sure to bring your dress-up clothes for the occasion. The evening will conclude with a dance.

**Friday.** Early in the morning, at the Ukrainian Catholic Shrine of the Holy Family, just across the street from the National Shrine of the Immaculate Conception, you will have an opportunity to celebrate the Divine Liturgy. Later that morning, the Convention Eucharist at the National Shrine, with the entire NPM membership singing its praises to the glory of God for twenty-five years of service, will conclude our Anniversary Convention.

As you can see from this brief overview, this Convention will be like no other! Mark the dates on your calendar. Prepare to stay the whole week: The National Folk Life Festival takes place on the Mall at this time; the new Pope John Paul II Cultural Center will be celebrating its grand opening; and there are all those monuments to visit as well. Enjoy Washington, DC, at its finest. And celebrate the ways in which musical liturgy transforms... not only our music for the past twenty-five years, not only the musicians, not only the whole assembly, but even Washington, DC! Be there.

**First National Catholic Handbell Festival**

The Twenty-Fifth Anniversary NPM Convention will also feature the First National Catholic Handbell Festival. Donna Kinsey and Jean McLaughlin will serve as clinicians and coordinators; Malmark Handbells and Schultemerich Carillons have generously agreed to co-sponsor this event with NPM.

Handbell choirs and partial choirs who want to be a part of this historic event should request application information from the NPM National Office, 225 Sheridan Street, NW, Washington, DC 20011-1452. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPMINSING@npm.org.

**Headquarters Hotel**

Headquarters for NPM 2001 is the Marriott Wardman Park Hotel, the largest convention hotel in Washington, located in a prestigious neighborhood next to Rock Creek Park and minutes from the National Cathedral and the National Zoo. The hotel is steps away from the Woodley Park Metro stop, which connects you quickly with all the sites around the National Mall and other areas of the District of Columbia, and the neighborhood is peppered with unique restaurants.

While the Marriott is our headquarters hotel, we are also making extensive use of its next-door neighbor, the Omni Shoreham Hotel, for events and breakout sessions. Since 1930, the Omni Shoreham has provided facilities for many historic international and political meetings as well as Presidential Inaugural Balls. (Its ballroom has been featured in several movies set in Washington.)

Additional housing options will be listed in the full Convention brochure, due to arrive in February. Watch for it!

**A Choice of Airports**

Washington, DC, is served by three major airports: Reagan National, just across the Potomac from the District of Columbia in Arlington, Virginia; Washington Dulles International Airport in Fairfax and Loudoun Counties, Virginia; and Baltimore-Washington International Airport in Maryland, between the two cities. When you are making your travel plans for the 2001 National Convention, check the rates to these various airports: You might save a bundle!

**Be Part of the Program!**

The 2001 National Convention is rich with possibilities for your participation. The checklist on the opposite page names some opportunities to be part of this memorable event. Examine the list, let us know how you might like to be involved, and return the form to us before January 21, 2001. Checking any of these opportunities does not commit you to participation in the event; it gives us an indication of our members’ interest in assisting with the Convention, and it gives you a chance to receive additional details. When we receive your form, we will send you further information about the opportunities that you’ve expressed an interest in, and we will pass your name along to the person who is coordinating the event or program. That person will follow up with additional contacts in the first half of 2001. So read the brief descriptions of the various options given here, and make your selection. Be an intimate part of NPM 2001!
Photocopy this form. Indicate your interest to participate in the 25th Anniversary Convention Events, July 2-6, 2001. Check all the items about which you—or your parish group—want more information. This form is only a request for information, not a commitment. Please return form by January 21, 2001.

☑️ Yes, send me more information

☐ Outstanding Choir Member
Sing in the choir for the 25th Anniversary Convention Eucharist, July 6 at 9:30 AM, and in recital with the NPM Honors Choir, July 5, at 3:00 PM, under the direction of Dr. Leo C. Nestor. Rehearsal schedule, July 2-5.

☐ Handbell Festival
Bring your handbell choir or partial choir to participate in the First National Catholic Handbell Festival. Educational rehearsals June 30, July 1 and 2. Performance July 2, 8:30 PM.

☐ Children’s Choir Festival
Bring your children’s choir to sing with Dr. Michael Jothen. Educational rehearsals June 30, July 1. Performance July 2, 11:00 AM.

☐ Young Organist Master Class
For organists ages 5 to 21: Enter an audition on July 2 for a performance during the National Convention.

☐ Choir Directors
Sing in the American Festival Celebration under the direction of Paul Salamunovich; DMM, RMM, and CDI, sponsors. Rehearsals July 3 and 4, 1:30-4:00 PM. Performance July 5, 10:45 AM.

☐ Singers
Sing in the Anniversary Revival Choir. Performance July 4, 7:00 PM.

☐ Tell Your NPM Story
Give testimony at the Twenty-Fifth Anniversary Banquet. Tell the story of what NPM has meant for you. Selected submissions will be published; three submissions will be read by their authors at the NPM Banquet, July 5!

Additional Opportunities

☐ Assist in the Anointing of the Sick
As a minister, assist the sick in this Eastern Church ceremony of anointing or present yourself as a person in need of sacramental anointing, July 5 at 3:00 PM.

☐ Sponsor a Young Person
Be a sponsor who helps a young person attend the 25th Anniversary Convention, July 2-6.

☐ Responsible for Your State Meeting
Help plan the meeting for your state on July 2 at 6:00 PM.

☐ Responsible for the Banner
Be the person responsible for bringing your diocesan or Chapter banner or flag for the Anniversary Banquet on July 5 at 7:30 PM.

☐ Instrumentalist
Volunteer to play your orchestral instrument at an event of the 25th Anniversary Convention.

Of Further Interest
Please indicate your interest in participating in the following events.

☐ Holocaust Museum, July 2. Shared musical meeting with the American Conference of Cantors and Guild of Temple Musicians.

☐ Folklife Festival, July 1-2, 6-7. The National Folklife Festival on the Mall celebrates the cultures of many nations.

☐ Library of Congress, July 5, 10:45 AM. A presentation of "special treasures" from the Library’s Music Collection.

☐ Night Tour of Washington, July 1. Ride the "Freedom Trail."

☐ National Celebration on the Mall, July 4. Enjoy Independence Day festivities featuring the National Symphony Orchestra.

☐ Serve as a Group Leader, July 4. Help to guide groups from the July 4 performances to the Mall and back to the hotel.

Photocopy this form, fill in your interests, and send it before January 21, 2001, to NPM Opportunities, 225 Sheridan Street, NW, Washington, DC 20011-1452. Fax: (202) 723-2262. Or e-mail your interests to NPMSING@npm.org.

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St. Louis Establishes Funk Scholarship

To celebrate the Jubilee of Parish Musicians, the Archdiocesan Office of Music Ministry in St. Louis, the Archdiocesan Commission for Sacred Music, and the St. Louis NPM Chapter hosted the Seventh Annual Archdiocesan Musicians’ Convocation at the Cathedral Basilica of St. Louis on November 14. Father Virgil Funk was invited to be the homilist at this celebration. To honor his work with the Association, the St. Louis Chapter Director, Karen Romeri, announced that the Chapter has established the Rev. Virgil C. Funk Scholarship to help further the education of aspiring church musicians from the St. Louis area. As a remembrance of the event, the Chapter presented Father Funk with a framed reproduction of a mosaic of St. Louis the King which is part of the art collection in the Basilica—the largest collection of mosaics in the world.

Eberz Award to Scinta

NPM member Frank Scinta received the Msgr. Paul J. Eberz Award for Excellence in Liturgical Ministry on Saturday, October 8, at the close of the Diocese of Buffalo’s Third Annual Diocesan Liturgy Convocation. The award is named for Msgr. Paul J. Eberz of the Diocese of Buffalo, who exhibited a deep love for the liturgy and especially for liturgical music throughout his long ministry (he was ordained in 1954). Those qualifying for the award must have served a minimum of ten years in a particular ministry (not necessarily all in the same community) and exhibit leadership excellence and leadership in a particular liturgical ministry, modeled in liturgical and pastoral practice. Mr. Scinta has served since 1975 as director of music and organist at Blessed Sacrament Parish, Buffalo, where Msgr. Eberz spent his final years of retirement. He also teaches at the Buffalo Public School for the Performing Arts and is the music director of the Canisius College Chorus and Glee Club.

Keep in Mind

Fred Pratt Green, hymn writer whose compositions crossed theological and denominational lines, died on October 22. Born near Liverpool in 1903, Green was ordained as a Methodist minister; he chose Methodism over the Anglican Church because the Methodists practice open communion. Married in 1931, Green served several circuits in the London area; during World War II he combined his ministry with the tasks of an air warden. Over two decades, he wrote about 300 hymns and songs; his work gained particular popularity in the United States. Green received an honorary doctorate from Emory University in Atlanta in 1982; in 1995, he was honored for his hymn writing by Queen Elizabeth II, who named him a Member of the Order of the British Empire (CBE).

Archbishop Eugene Marino, sst, former archbishop of Atlanta, died peacefully in his sleep on November 12, at St. Ignatius Retreat House in Manhasset, Long Island, NY. Born on May 29, 1934, in Biloxi, MS, he was ordained a priest of the Josephite Order in 1962. In 1974, he was ordained an auxiliary bishop of Washington, DC, and he served that archdiocese until he became the first African-American archbishop of Atlanta, GA, in 1988. Archbishop Marino resigned this office in 1990, after admitting that he had had an ongoing relationship with a woman in Atlanta. After a period of counseling, Archbishop Marino returned quietly to ministry, particularly focusing on retreat work and spiritual development.

We pray for them in song, as Fred Pratt Green taught us: “Let every instrument be tuned for praise! Let all rejoice who have a voice to raise! And may God give us faith to sing always: Alleluia!”

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- $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: NPM@npm.org • Web: wwwnpm.org

Meetings & Reports

City Parish, Country Parish

The Center for Applied Research in the Apostolate (CARA) at Georgetown University recently released an update of its National Parish Inventory, the first comprehensive database of U.S. Catholic parishes, a project begun in 1998. Among its findings are characteristics of parishes according to size. The Inventory divides parishes into four categories: “mega” parishes of more than 1,200 registered households; “corporate” parishes of 550 to 1,200 households; “commu-
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Clarity" parishes of 201 to 549 households; and "family" parishes of 200 or fewer registered households.

CARA found that 93% of the "mega" parishes are located in metropolitan areas, 97% of these very large parishes have a resident pastor, and 92% have a director of religious education. (While the survey asked about directors of religious education and parish youth ministers, it did not ask about directors of music ministries.) Most of the middle-range parishes are also located in metropolitan areas, and most of them have a resident pastor (96% of the "corporate" parishes and 91% of the "community" parishes). At the lower end of the population scale, only 34% of "family" parishes are located in metropolitan areas, and only 63% of these smallest parishes have a resident pastor, though 64% of them have a director of religious education.

In every region of the country, there are more laypersons on parish staffs than priests, either diocesan or religious. The closest balance is achieved in the Northeast (an average of 1.77 priests to 1.87 laypersons); the greatest difference is in the West (1.60 priests to 2.81 laypersons).

About 22% of all the parishes responding to the survey reported at least one Mass per month in a language other than English. The average number of non-English Masses per month is eight, in those parishes that offer Mass in another language, and most of those are celebrated in Spanish (76%). More parishes celebrate in Polish (6%), Vietnamese (4%), or Italian (3%) than Latin (2.5%).

We Believe! on the Web

We Believe! is a volunteer organization dedicated to promoting the reform of the Roman Catholic liturgy, providing information on events affecting the liturgical life of the Roman Catholic Church; networking and support among those concerned about liturgical reform; a forum for civil discourse on the liturgical issues of the day; access to useful pastoral resources; exposure to the best liturgical scholarship in English; and opportunities for constructive action to advance the cause of contemporary, authentic, and effective liturgy in the Roman Catholic tradition. Its president is Edward Foley, CAPUCHIN. Information about We Believe! is now available on the web at www.WeBelieve.cc or by mail—We Believe! 1899 Pinehurst, St. Paul, MN 55116—or e-mail—wbelievel@uswest.net.

Vocal Competition

Singers are invited to compete for $32,000 in prize money at the Eighth Annual American Traditions Competition. There is no age limit for competitors, and no formal vocal training or performing experience is required. Participants will be expected to perform a repertoire of musical theater, blues, jazz, gospel, art songs, and songs of the World War I era (1914-1918). Thirty to forty singers will be invited to Savannah, GA, for the week of live competition rounds, March 2-11, 2001, during the Twelfth Savannah Onstage International Arts Festival. The deadline to enter is December 29, 2000. Phone (912) 236-5754 for an application.
Dabru Emet:
A Jewish Statement on Christians and Christianity

The phrase “Dabru Emet,” meaning “Speak the truth,” comes from the verse: “These are the things you are to do: Speak the truth to one another, render true and perfect justice in your gates” (Zechariah 8:16). This important statement was prepared by four authors: Dr. Tikva Frymer-Kensky, of the Divinity School, University of Chicago; Dr. David Novak, University of Toronto; Dr. Peter W. Ochs, University of Virginia, Charlottesville; and Dr. Michael A. Signer, University of Notre Dame, South Bend, IN. It was co-signed by an additional 168 rabbis and other Jewish leaders from the United States, Canada, and the United Kingdom and released on September 10, 2000. In addition to Dr. Signer, who wrote for Pastoral Music 23:3 (February-March 1999), signatories whose names are familiar to NPM members include Dr. Lawrence A. Hoffman (who co-authored the article with Dr. Signer) and Rabbis Steven Bob and Leon Klenicki (Pastoral Music 15:5). We share this statement with our members in order to encourage dialogue and understanding between the traditions. It is reprinted with the permission of the Institute for Christian and Jewish Studies, Baltimore, MD.

In recent years, there has been a dramatic and unprecedented shift in Jewish and Christian relations. Throughout the nearly two millennia of Jewish exile, Christians have tended to characterize Judaism as a failed religion or, at best, a religion that prepared the way for, and is completed in, Christianity. In the decades since the Holocaust, however, Christianity has changed dramatically. An increasing number of official Church bodies, both Roman Catholic and Protestant, have made public statements of their remorse about Christian mistreatment of Jews and Judaism. These statements have declared, furthermore, that Christian teaching and preaching can and must be reformed so that they acknowledge God’s enduring covenant with the Jewish people and celebrate the contribution of Judaism to world civilization and to Christian faith itself.

We believe these changes merit a thoughtful Jewish response. Speaking only for ourselves—an interdenominational group of Jewish scholars—we believe it is time for Jews to learn about the efforts of Christians to honor Judaism.

We believe it is time for Jews to reflect on what Judaism may now say about Christianity. As a first step, we offer eight brief statements about how Jews and Christians may relate to one another.

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Jews and Christians worship the same God. Before the rise of Christianity, Jews were the only worshipers of the God of Israel. But Christians also worship the God of Abraham, Isaac, and Jacob; creator of heaven and earth. While Christian worship is not a viable religious choice for Jews, as Jewish theologians we rejoice that, through Christianity, hundreds of millions of people have entered into relationship with the God of Israel.

Jews and Christians seek authority from the same book—the Bible (what Jews call "Tanakh" and Christians call the "Old Testament"). Turning to it for religious orientation, spiritual enrichment, and communal education, we each take away similar lessons: God created and sustains the universe; God established a covenant with the people Israel; God's revealed word guides Israel to a life of righteousness; and God will ultimately redeem Israel and the whole world. Yet, Jews and Christians interpret the Bible differently on many points. Such differences must always be respected.

Christians can respect the claim of the Jewish people upon the land of Israel. The most important event for Jews since the Holocaust has been the reestablishment of a Jewish state in the Promised Land. As members of a biblically-based religion, Christians appreciate that Israel was promised—and given—to Jews as the physical center of the covenant between them and God. Many Christians support the State of Israel for reasons far more profound than mere politics. As Jews, we applaud this support. We also recognize that Jewish tradition mandates justice for all non-Jews who reside in a Jewish state.

Jews and Christians accept the moral principles of Torah. Central to the moral principles of Torah is the inalienable sanctity and dignity of every human being. All of us were created in the image of God. This shared moral emphasis can be the basis of an improved relationship between our two communities. It can also be the basis of a powerful witness to all humanity for improving the lives of our fellow human beings and for standing against the immoralities and idolatries that harm and degrade us. Such witness is especially needed after the unprecedented horrors of the past century.

Nazism was not a Christian phenomenon. Without the long history of Christian anti-Judaism and Christian violence against Jews, Nazi ideology could not have taken hold nor could it have been carried out. Too many Christians participated in, or were sympathetic to, Nazi atrocities against Jews. Other Christians did not protest sufficiently against these atrocities. But Nazism itself was not an inevitable outcome of Christianity. If the Nazi extermination of the Jews had been fully successful, it would have turned its murderous rage more directly to Christians. We recognize with gratitude those Christians who risked or sacrificed their lives to save Jews during the Nazi regime. With that in mind, we encourage the continuation of recent efforts in Christian theology to repudiate unequivocally contempt of Judaism and the Jewish people. We applaud those Christians who reject this teaching of contempt, and we do not blame them for the sins committed by their ancestors.

The humanly irreconcilable difference between Jews and Christians will not be settled until God redeems the entire world as promised in Scripture. Christians know and serve God through Jesus Christ and the Christian tradition. Jews know and serve God through Torah and the Jewish tradition. That difference will not be settled by one community insisting that it has interpreted Scripture more accurately than the other; nor by exercising political power over the other. Jews can respect Christians' faithfulness to their revelation just as we expect Christians to respect our faithfulness to our revelation. Neither Jew nor Christian should be pressed into affirming the teaching of the other community.

A new relationship between Jews and Christians will not weaken Jewish practice. An improved relationship will not accelerate the cultural and religious assimilation that Jews rightly fear. It will not change traditional Jewish forms of worship, nor increase intermarriage between Jews and non-Jews, nor persuade more Jews to convert to Christianity, nor create a false blending of Judaism and Christianity. We respect Christianity as a faith that originated within Judaism and that still has significant contacts with it. We do not see it as an extension of Judaism. Only if we cherish our own traditions can we pursue this relationship with integrity.

Jews and Christians must work together for justice and peace. Jews and Christians, each in their own way, recognize the unredeemed state of the world as reflected in the persistence of persecution, poverty, and human degradation and misery. Although justice and peace are finally God's, our joint efforts, together with those of other faith communities, will help to bring the kingdom of God for which we hope and long. Separately and together, we must work to bring justice and peace to our world. In this enterprise, we are guided by the vision of the prophets of Israel:

It shall come to pass in the end of days that the mountain of the Lord's house shall be established at the top of the mountains and be exalted above the hills, and the nations shall flow unto it ... and many peoples shall go and say, "Come ye and let us go up to the mountain of the Lord to the house of the God of Jacob and He will teach us of His ways and we will walk in His paths" (Isaiah 2:2-3).

For an expanded discussion of the issues explored in the Dabrur Einet statement, see Christianity in Jewish Terms, edited by Tikva Frymer-Kensky, David Novak, David Sandmel, and Michael Signer (Boulder, CO: Westview Press, 2000—website: www.westviewpress.com). Read opinions about Dabrur Einet and discuss it with others at Beliefnet (www.beliefnet.com). For more information, contact Rabbi David Fox Sandmel, Institute for Christian and Jewish Studies, 1316 Park Avenue, Baltimore, MD 21210. Phone: (410) 523-7227; e-mail: statement@icjs.org; web: www.icjs.org.

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For Musicians

Not “Ordinary” but “Ordered” Time

BY RICK REED

What would you think if scholars, working among the caves where the Dead Sea Scrolls were uncovered, were to discover an ancient calendar showing that the Sermon on the Mount was originally scheduled for mid-August, but it was moved to September because, in the original schedule, Jesus would be on his annual three-month summer vacation? Would that scenario sound familiar? Have you served in a church where things went on hiatus for the summer and major events were delayed until the fall? It’s certainly something that’s happened in every church I’ve attended or worked for. I’m not talking merely about the loss of members during the summer months; the summer hiatus extends from the congregation’s seats all the way upstairs (or to the back, front, or side—wherever the music ministry is normally located). In fact, many of our choir programs shut down for the summer not because of a planned break but from necessity: People simply don’t show up.

Why does our ministry, especially its choral and ensemble parts, abandon “Ordinary” Time? What I am referring to are those Sundays initially called, in the first edition of the Lectionary, Sundays “of the Year” but now named Sundays “in Ordinary Time.” These are the ordered—or numbered—Sundays that have no other name. There is no feast (Holy Trinity, Epiphany, Easter) to celebrate, so these Sundays are simply numbered. This numbering makes them no less a Sunday worthy of celebration, yet a feeling seems to have permeated our church that if a Sunday is only numbered and not named, it’s of lesser importance than named Sundays. And the great bulk of these “unimportant” Sundays happen when we’re used to the long summer vacation from school (originally provided, of course, so we would have children’s help in tending to the farm chores).

Year-Round Ministry

Is it too much to say that the music ministry abandons these summer Sundays? Is that verb not strong enough, or does it hit the bull’s-eye? For as long as I can remember, summertime has been a perpetual “low Mass.” I have vivid childhood memories of the hot church—no air conditioning—that made my pressed shirt stick to me (though I had been excused from wearing a tie by my mother!), the smell of cut grass drifting through the open windows. And I remember the crowds not being that much different from the rest of the year. We were the only Roman Catholic Church in a town of a few thousand souls in western Pennsylvania, and, during the summer, Masses moved ahead by a half-hour to try to deal with the heat, but that was the only concession I can recall to the summer.

Things seem to have changed in many parishes. We all work so hard from September to May that we think we need three months to relax so that we’ll be ready for the next intensive fall season. But this attitude seems to suggest that we’re looking at the wrong calendar.

Do altar servers cut back after Pentecost? Do lectors? Eucharistic ministers? (Okay, maybe the latter because the congregation might be smaller in the summer.) When parishioners sign on for a ministry, they and we should be fully aware that this service to our community is a year-round event. Every sacrament offered to us is good for the entire year. There is no basic difference between a late January Mass and a mid-July Mass. And both happen during the season that I am calling Ordered Time.

If the basic alignment of other liturgical ministries doesn’t change when summer arrives, why do we accept that two parts of our music ministry (cantor and organist/keyboardist) don’t need the summer break as much as another part (choir or contemporary ensemble)? The unfortunate parallel of a large portion of

The First Holy Day

The Church celebrates the paschal mystery on the first day of the week, known as the Lord’s Day or Sunday. This follows a tradition handed down from the apostles and having its origin from the day of Christ’s resurrection. Thus Sunday must be ranked as the first holy day of all.

Because of its special importance, the Sunday celebration gives way only to solemnities and feasts of the Lord.

General Norms for the Liturgical Year and the Calendar, nos. 4-5

The Mystery in All Its Aspects

Apart from those seasons having their own distinctive character, thirty-three or thirty-four weeks remain in the yearly cycle that do not celebrate a specific aspect of the mystery of Christ. Rather, especially on the Sundays, they are devoted to the mystery of Christ in all its aspects. This period is known as Ordinary Time.

General Norms for the Liturgical Year and the Calendar, no. 43

Celebrate the Proper Liturgy

Since Sunday is the first holy day of all, the nucleus and foundation of the liturgical year, the bishop should ensure that . . . on the Sundays in Ordinary Time the proper Sunday liturgy is celebrated, even when such Sundays are days to which special themes are assigned.

Ceremonial of Bishops, no. 379

Mr. Rick Reed is the associate liturgy director at Transfiguration Catholic Church near Marietta, GA. Part of his job involves arranging and composing music for parish liturgies.

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Ordered Time with the summer “farming break” only serves to diminish the largest season on the liturgical calendar. Calling it “Ordinary” instead of “Ordered” doesn’t help, either.

Help from Homilists?

How many homilists have taken an opportunity to explain that Ordered Time is our opportunity to focus on the weekly Sunday mystery? Not enough, in my experience. What my experience has taught me is that the larger percentage of any given parish is not composed of liturgical experts; even most liturgy committees with which I’ve worked are not “experts.” Personally, I’d be lost without my copy of The Liturgy Documents close to my desk—that reference work and, of course, a Sacramentary and Lectionary.

But most Catholics are willing to learn, to expand their knowledge. Of course, the faithful (those who attend church fifty-two weeks each year, not forty) love Ordered Time in our church, if for no other reason than this very practical one: Unlike the situation at the great feasts, on these Sundays they don’t have to fight for seats! Since many of our parishioners are worshipping at “Our Lady of the Lake/River/Theme Park” during the summer months, more seats are available at the parish. During the “liturgical year” that follows the school calendar (September to May), four of six Masses every weekend are standing room only at my church, but few people have to stand in the summer.

But, to drift back to my point, how can we, as music ministers, allow a liturgical season to languish like this? Cannot more churches instill a sense of ministry in their choirs that will bring them to perform their ministry for the entire liturgical year? Yes, I know the realities: People just aren’t going to be there. But examine why this is so. People do go on vacations, but not just between Memorial Day and Labor Day. People do go on vacations, but they are rarely away for twelve weeks. In my part of the country, it’s not uncommon anymore for parents to take their children out of school for a week or two, so that they may vacation with both parents. But our early agricultural roots, from which the current school year of nine or ten months developed, lead us to treat the summer months as a time apart, even a “disordered” time.

Adjusting to Reality

At Transfiguration Catholic Church, we do what I’ve seen many churches do: adjust for reality. We stop choir rehearsals after Pentecost (not after Memorial Day), and for the “ordinary weeks” of summer, we have anyone able to continue their ministry show up one-half hour before Mass for a quick rehearsal of familiar music. In our case, that rehearsal also serves as a sound check. With this arrangement, a large percentage of our choir, as well as our other music ministers, continues to show up every week.

I really don’t know how we fare in the number of ministers who show up in the summer compared to the other liturgical ministries in the parish. Do music ministers have a lower percentage of “no-shows” than lectors? Our liturgy secretary enters attendance into the computer, but, at this point, we do not have a check-in sheet for the music ministry, while we do have such sheets for lectors, servers, and eucharistic ministers. Perhaps it’s time that we give the same check-in responsibility to our ministry. On the other hand, if one alto of four doesn’t show up, that absence doesn’t necessarily have the same impact on the liturgy as would one lector not showing up.

Our society is slowly getting away from the school year mentality. School districts around the country are moving to year-round education. Most of the people I’ve talked with about this really like that schedule. Many cost-conscious travelers travel before Memorial Day or after Labor Day because rates go down. So when are we going to change our attitudes toward Ordered Time?

Revealing the Meaning of Time

Since Sunday is the weekly Easter, recalling and making present the day upon which Christ rose from the dead, it is also the day that reveals the meaning of time. It has nothing in common with the cosmic cycles according to which natural religion and human culture tend to impose a structure on time. The Christian Sunday is wholly other! Sprunging from the resurrection, it cuts through human time, the months, the years, the centuries, like a directional arrow that points them toward their target: Christ’s Second Coming. Sunday foreshadows the last day, the day of the Parousia, which in a way is already anticipated by Christ’s glory in the event of the resurrection.

Pope John Paul II, Apostolic Letter Dies Domini, no. 75
1. What is the General Instruction of the Roman Missal?

The General Instruction of the Roman Missal is the official document explaining the basic Catholic theology of Mass and offering a description of the way a community should use the rituals, gestures, and words found in the book to which it is attached (the Roman Missal or Sacramentary) to express that theological meaning. Father Mark Francis describes the contents this way: “In addition to being a simple description of the structure of the Eucharist, the Instruction also articulates the ‘whys’ and ‘hows’ of this celebration by explaining doctrinal principles and by outlining how these principles give shape to the present rite of Mass.”

This document may be found in the front of the Sacramentary along with other important documents: the U.S. Appendix to the General Instruction, the Directory for Masses with Children, the General Norms for the Liturgical Year and the Calendar, and one or more calendars of feasts and observances. It is also available in collections of liturgical documents such as The Liturgy Documents, Volume One from Liturgy Training Publications, Chicago.

2. What’s in the General Instruction?

The current General Instruction of the Roman Missal (often abbreviated as GIRM) contains eight major sections.

First, an introduction states Catholic theology about the Eucharist and the ways in which that theology has been expressed in the past. This section links that past heritage to the present Order of Mass, pointing out why our current practice has changed from the model developed and published in 1570, during “the difficult period of attacks against Catholic teaching on the sacrificial nature of the Mass, the ministerial priesthood, and the real and permanent presence of Christ under the eucharistic elements” (General Instruction 1975, Introduction, no. 7).

The pattern for eucharistic worship presented in the current Order of Mass is built not only on that earlier model but also on even older traditions, using scholarship that developed after 1570, and on a “broader view” of the Church’s rich tradition. It also “marks a major step forward in liturgical tradition” through a focus on the “pedagogic and pastoral character of the liturgy” (GIRM 1975, Introduction, nos. 10, 12) and on the communal view of the liturgy endorsed by the Second Vatican Council.

Second, there is a general description of the way Mass works. Chapter II of the current version of the Instruction offers an overview of the Mass as a celebration with two major parts (liturgy of the word, liturgy of the Eucharist) composed of eight important elements: reading and explanation of the word of God, vocal and silent prayer, singing and silence, ritual movements and postures (GIRM 1975, nos. 7-23). The next section (GIRM 1975, nos. 24-57) describes the normal way Mass unfolds.

The third section describes the offices and ministries in Mass: the people who perform the actions, speak the words, sing the songs. It begins with the general statement that “all in the assembly gathered for Mass have an individual right and duty to contribute their participation in ways differing according to the diversity of their order and liturgical function . . . All, whether ministers or laypersons, should do all and only those parts that belong to them . . .” (GIRM 1975, no. 58). Then this section names the major functions of those in holy orders (bishop, priest, deacon); those who make up the majority of the assembly—the congregation, choir, and cantor; and those who perform special ministries—acolyte, reader, cantor of the psalm (psalmist), and others.

The fourth section of the General Instruction then describes in detail how all of this comes together in the normal celebration of Mass. This is the section that contains the detailed instructions about how to prepare for and celebrate Mass with a congregation, concelebrated Mass, and Mass without a congregation. Many of the arguments and problems with liturgy that arise in parishes actually concern the details found in this section.

Section five describes how the space for worship should be arranged and how it should be furnished. “The general plan of the sacred edifice should be such that in some way it conveys the image of the gathered assembly. It should also allow the participants to take the place most appropriate to them and assist all to carry out their individual functions properly” (GIRM 1975, no. 257). There are descriptions of the altar and its furnishings, the chair for the priest celebrant and other ministers, the lectern or ambo (reading desk), the places for the rest of the community, the placement of the organ and other musical instruments, the place for reserving the eucharistic elements, and images (statues and other representations of Christ and the saints). Similarly, section six deals with the requisites for celebrating Mass: bread and wine, vessels, vestments, and other furnishings required for church use.
The final two sections deal with rules governing the selection of Mass texts, with special rules for ritual Masses (Masses in which another sacrament or other rite is celebrated), Masses for various needs and occasions, and Masses for the dead.

3. Why is there a new edition of the General Instruction?

The first edition appeared in 1969, when the revised Order of Mass, mandated by the Second Vatican Council and approved by Pope Paul VI, was published. A second edition of the General Instruction accompanied the full text of the Roman Missal or Sacramentary when it was published in 1970, and subsequent editions appeared in the next three years with minor corrections to reflect changes in other rites and practices (e.g., the suppression of the order of subdeacon). A new edition of the Instruction was printed in 1975 with the revised edition of the Sacramentary—this is the edition we are currently using.

Since 1975, there have been new saints' feasts and memorials added to the calendar, along with new texts for the priest, and some feasts have been upgraded to solemnities. There has even been a new Eucharistic Prayer added to our options: the Eucharistic Prayer for Various Needs and Occasions. To take account of all the changes in the past fifteen years, the Vatican prepared a new edition of the Sacramentary. At the same time, responding to questions and concerns raised around the world, the Congregation for Divine Worship and the Discipline of the Sacraments also prepared a new edition of the General Instruction.

The structure of the Instruction remains largely unchanged from the 1975 edition, though there have been some significant additions: The size of the text has expanded in the Latin original from 340 to 399 paragraphs. There is a stronger focus throughout on the role of the bishop and the role of the priest celebrant. Chapter four has been reorganized to take better account of ritual changes when a deacon is assisting. A new ninth chapter has been added, in light of the 1994 statement on inculturation titled Fourth Instruction on the Implementation of the Constitution on the Liturgy. It describes the roles of bishops' conferences and of individual bishops in overseeing adaptations of the basic Roman document.

As with the 1969 edition of the General Instruction, this text was released before the full book that it is intended to interpret. Part of the reason for this pre-release is to provide bishops and their advisors an opportunity to examine the changes made in the basic model and to see how those changes accord with the needs and expectations of their local communities. In some places, for example, where communion is distributed under only one form, or where there are only one or two Masses on a Sunday, there is not a great need for the involvement of several ministers in preparing and distributing the consecrated bread and wine; that appears to be the model described in the new document. It must certainly be adapted for many U.S. parishes that regularly offer communion under both forms and that have several Masses each Sunday. Such issues are being addressed now in many forums; no doubt there will be an American appendix to this document, as there is to the current form of the General Instruction, that will describe appropriate adaptations to the needs of Catholics in the United States.

4. What is the value of a draft English translation?

The draft translation prepared under the direction of the NCCB Committee on the Liturgy by its Secretariat allows for wider reflection and consultation on the new edition of the General Instruction. It draws on the official English translation of the 1975 text, adapting it where necessary to include the new or revised material in the Latin document. The process of preparing this translation involved both the U.S. Secretariat and the Roman Congregation for Divine Worship and the Discipline of the Sacraments. While some people have treated this draft English text as quasi-official, since its preparation involved high-ranking officials in Washington and Rome, the Secretariat has made it clear that this is only a study text. The final English translation of the Latin Institutio Generalis Missalis Romani will be made following the usual procedure for official English liturgical texts. A careful translation will be prepared by the International Commission on English in the Liturgy and sent to all the member bishops' conferences. They will vote on this text, and it will be amended as necessary. Once the bishops' conferences have approved a translation, it will be submitted to the Roman Congregation for its confirmation of the work of the bishops' conferences. After this process is completed, a date will be set for implementation of the new General Instruction. Until then, unless Rome and the U.S. bishops decide otherwise, we follow the 1975 General Instruction which currently guides our practice at Mass.

Notes

1. "Sacramentary" is actually an older and better title for the book, since the book explained by the General Instruction contains just the texts, music, and instructions needed by a bishop or priest to celebrate Mass; a "missal"—a medieval book developed for Masses at which the priest was the only minister—actually contained all the texts to be used at Mass, including those now found in the Lectionary, the Book of the Gospels, and the music resources used by a community.


Revised Books and Renewed Liturgy

BY ANN REHRAUER

New liturgical books and documents can have a significant impact on the manner in which we worship. While the revised texts are significant, so is the manner in which we receive and utilize them. On Holy Thursday, 2000, Pope John Paul II approved the publication of the third edition of the Roman Missal with a new Institutio Generalis. While we do not yet have a copy of the new Missal or the apostolic constitution that specifies the date on which the Missal and the law it contains become effective, we do have an advance copy of the section of the Missal entitled Institutio Generalis Missalis Romani. The Institutio Generalis, comparable to the praenotanda of other liturgical books, contains a theological introduction as well as the legislation governing the celebration of the liturgy. This is a revised edition of what we formerly referred to in English as the General Instruction of the Roman Missal. I will use the Latin title, Institutio Generalis, to refer to the revised edition.

Preparing for the New Missal

With the Holy Father’s approval, the Congregation for Divine Worship and the Discipline of the Sacraments (CDWDS) released the Institutio Generalis early to allow bishops and others to study the new provisions and to plan their catechesis for and implementation of the revised Missal. When the CDWDS released the Latin version of the Institutio in June 2000, the U.S. Bishops’ Committee on the Liturgy simultaneously released an informal study translation in English. Since that time, pastors, parish staff, diocesan personnel, and the Bishops’ Committee on the Liturgy have been inundated with questions about timelines for implementation, the reason for changes or additions, requests for possible exceptions to the legislation, how this will eventually affect parish life and worship, and the nature and authority of the English study translation.

The idea of a study translation arose early in 2000 when the Committee on the Liturgy learned that the third edition of the Roman Missal would be published sometime during the year. At their March meeting, the members of the committee approved a proposal to have the Liturgy Secretariat prepare an English study translation of the revised Institutio which could be available as soon as the Latin edition was published. By releasing the study translation simultaneously with the Latin, the committee wanted to provide readers with a sense of the content of the new Institutio even before the new law went into effect. It was also the committee’s hope that offering one translation would forestall the confusion which would be created by widespread publication of conflicting translations that might be prepared by special interest groups.

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A Rather Interesting Period

The release of the third edition of the Missal moves us into a rather interesting period. Between 1996 and 1998 the bishops of the United States reviewed and approved a new translation of the USA edition of the Roman Missal under the English title of the Sacramentary. The translation was based on the second edition of the Roman Missal. That translation and the adaptations made by the NCCB were then submitted to the Congregation for Divine Worship in 1999. We are currently awaiting confirmation of those texts. With the publication of the third edition of the Missal, there are additional eucharistic (prayer) texts plus the new version of the Institutio Generalis that need to be translated. The translations will then be approved by the bishops before they can be forwarded to the Congregation for the requisite confirmatio. As soon as the new edition of the Roman Missal is published in Latin (sometime in early 2001), the work of translating the additional texts will begin.

One of the first questions people ask about the Institutio concerns the time and manner of implementation. As noted above, we do not yet have a copy of the apostolic constitution which specifies the date on which the Institutio becomes the universal law. When the full Missal is available, we will see the constitution and know the date on which the law goes into effect. The diocesan bishop, as the moderator of the liturgy in his diocese, will be responsible for the implementation of the Institutio and will direct and oversee the catechesis and preparation of priests and people that precedes the implementation.

One notices a greater emphasis on reverence and the care of things associated with the liturgy. There is also a clearer delineation of roles and a greater emphasis on the role of the ordained ministers.

The second most commonly asked question concerns new provisions or modifications from the previous edition. The theological introduction to the Institutio (nos.1-15) is basically the same as the 1975 edition and should still be read and interpreted in light of Sacrosanctum Concilium, which is its primary source. In structure, the revised edition is also similar to the previous one except for a rearrangement of the fourth chapter and the addition of chapter nine, which delineates the authority of individual bishops and of episcopal conferences regarding adaptations in the liturgy. Fourteen of the fifty-nine new...
entries appear in this final chapter. The reader will also note some changes in language and tone. There is the addition of the adjective "sacred" to describe silence, images, vessels, and vestments. Throughout the revised Institutio one notices a greater emphasis on reverence and the care of things associated with the liturgy. There is also a clearer delineation of roles and a greater emphasis on the role of the ordained ministers.

The provisions dealing with the placement of the tabernacle have also been revised and expanded. Number 276 of the 1975 edition of the Institutio expressed a strong preference for the reservation of the Blessed Sacrament in a chapel separate from the main body of the church: "Every encouragement should be given to the practice of eucharistic reservation in a chapel suited to the faithful's private adoration and prayer. If this cannot be done ..."
The revised Institutio #315 modifies that provision, drawing on Eucharisticum mysterium #55 and adding that the diocesan bishop determines the place of reservation, which can be in the main body of the church (but not on the altar of sacrifice) or in a separate chapel. If a separate chapel is chosen, it should be integrally connected with the church building and conspicuous to the faithful.

During the next few months, the U.S. bishops and their liturgical advisors will continue to study the revised Institutio and to suggest areas where there may be a pastoral need to modify a few provisions. These suggestions will be forwarded to the Committee on the Liturgy, which will develop specific proposals for the NCCB's consideration at the 2001 meeting in Atlanta. At that meeting, the bishops may decide to request an indult from the Congregation (CDWDS) to modify a few provisions of the Institutio for the United States. If the Congregation grants the indult, those changes would eventually be incorporated into the USA Appendix to the General Instruction.

The Pastoral Introduction to the Order of Mass

Shortly after the release of the Institutio Generalis, the Secretariat for the Liturgy announced that the NCCB request for an early publication of the Pastoral Introduction to the Order of Mass (FIOM) had been granted by the Congregation (CDWDS). The Pastoral Introduction is a commentary on the Institutio Generalis created by ICEL and extensively adapted by each Episcopal conference to reflect the manner in which the Mass is celebrated in that particular country. The Pastoral Introduction was approved by the U.S. bishops as part of the revised translation of the Sacramentary and submitted to the Congregation for Divine Worship for the requisite confirmatio in 1999. The bishops decided to request a confirmatio from the Congregation in the hope that the Pastoral Introduction would become part of the introductory documents in the USA edition of the Roman Missal. Because the Pastoral Introduction has great potential as an instrument for catechesis on the Mass, Bishop Fiorenza asked the Congregation to permit the U.S. bishops to publish the Pastoral Introduction as a separate document before the revised translation of the Missal was confirmed.

The Congregation granted the request and allowed the United States to publish the Pastoral Introduction before a decision had been made regarding the inclusion of the Pastoral Introduction in the revised translation of the Missal. In granting this permission, the Congregation modified the text to bring it into conformity with the 2000 edition of the Institutio Generalis.

Because the confirmation of the revised translation of the Roman Missal may be delayed (with the release of a new edition) and because the U.S. bishops may request a few modifications for the United States, the Committee on the Liturgy decided to delay the publication of the Pastoral Introduction at this time. The Committee believes it is better to allow the U.S. bishops to request their indults from the Congregation and then incorporate them into the Pastoral Introduction before the text is published. Otherwise further confusion could result if the Pastoral Introduction were published in its current version and a later version was issued when the requested indults are granted.

The Major Work

In these next months, as we await the publication of new liturgical texts, the major work before us is that of study and prayerful reflection. Priests and pastoral ministers can help parishioners to deepen their understanding of the liturgy by studying the theological sections of the Institutio Generalis and the parallel sections of the Conciliar documents, especially Sacrosanctum Concilium and Lumen Gentium. Knowing and understanding the reasons for the provisions of the Institutio help us to implement them well. However, the purpose of new editions of liturgical books is the renewed and improved worship of the Father in spirit and truth, which occurs when minds and hearts are more closely conformed to Christ who offered the perfect sacrifice of praise. In studying the roles of all the participants in the liturgy, all of us should reflect on and evaluate the areas where we have yet to implement fully the Council's vision of that full, conscious, and active participation called for by the very nature of the liturgy. Revised rites can help us to pray better, but the basic renewal that still awaits us is that described in Sacrosanctum Concilium no. 11: "In order that the liturgy may possess its full effectiveness, it is necessary that all of us come to the liturgy with proper dispositions, that our minds be attuned to our voices, and that we cooperate with divine grace."
Music in the General Instruction 2000

BY JAN MICHAEL JONCAS

Whatever objections they may have to other aspects of the document, pastoral musicians have reason to be delighted with the treatment accorded liturgical music in the Institutio Generalis Missalis Romani 2000 (hereafter IGMR2000). The document consistently highlights the importance of music in eucharistic celebration, offers guidelines for its proper employment, and exhorts both liturgical ministers and the assembly as a whole to manifest full, conscious, and active participation in the liturgy by means of sung prayer at appropriate times.

This article will not exhaustively treat every mention of music in the new document, but it will highlight the significant omissions from, modifications of, and additions to earlier versions of the text now appearing in IGMR2000. It will comment on musical issues raised in the order in which they appear in the document.

Chapter One: Importance and Dignity

After a fifteen-article introduction situating the revision of the structure, texts, and ceremonies of Roman Rite eucharistic celebration in the history of the church, Chapter One of IGMR2000 discusses the importance and dignity of the eucharistic celebration (articles 16-26).

Reminding the reader that the liturgy employs outward signs to foster, strengthen, and express faith and that, therefore, choices of those signs commended by the church for its liturgical worship must be made wisely so as to foster active and full participation and properly serve the spiritual well-being of the faithful (art. 20), the document provides new directives on the role of the bishop as moderator, promoter, and guardian of the local church’s liturgical life (art. 22). In this context we read that the bishop has special responsibility to lead clergy and laity to a deep and fruitful celebration of the Eucharist: “To this same end, he must be vigilant that the dignity of these celebrations be increased; the beauty of the sacred site, of music, and of art should contribute as much as possible to this [task of] fostering [the liturgical life of clergy and faithful in the diocese].” Music is thus positioned among the outward signs employed by the liturgy; its beauty is not seen as a distraction from prayer but as one means of fostering proper participation in the eucharistic liturgy.

Following article 23’s reminder that accommodations and adaptations are normal parts of pastoral planning for the celebration of Mass, article 24 presents a non-exhaustive list of instances for such accommodations and adaptations: “These adaptations, for the most part, consist in the choice of certain rites or texts, such as liturgical songs [cantuum], readings, prayers, exhortations, and gestures, which may better respond to the needs, preparation, and culture of the participants; they are committed to the priest celebrant.” Thus the IGMR2000 does not propose a “one-size-fits-all” musical program for the celebration of the Eucharist. Judgments of repertoire must take into account the actual people gathered for celebration and must conform to the prescriptions and spirit of the liturgy as indicated in article 23.

Notice that, although ultimate responsibility for music choices devolves upon the priest celebrant as president of the liturgical assembly, IGMR2000 does not presume that the priest celebrant need make all these choices alone. The expertise of pastoral musicians is certainly called for, and the document consistently highlights the importance of music in eucharistic celebration . . . and exhorts both liturgical ministers and the assembly as a whole to manifest full, conscious, and active participation in the liturgy by means of sung prayer at appropriate times.

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Chapter Two: Singing as Ritual Element

Chapter Two is divided into three unequal parts treat-
ing the structure of the Mass, its celebratory elements, and its ritual segments (art. 27-90). In the description of singing as one of the celebratory elements of the ritual action, there are two important additions to earlier paragraphs that appear in IGMR2000. Repeating earlier commendatory statements about the importance of singing (“Therefore, great use should be made of singing in the celebration of Mass, with due attention paid to the culture of the people and the ability of each liturgical assembly”), the document adds this: “Even though it may not always be necessary to sing every text intended to be sung, e.g., in weekday Masses, nevertheless, every care should be taken to guard against the complete absence of singing by ministers and people in celebrations, since this is required on the Lord’s Day and on holy days of obligation.”

The second addition to earlier versions of the General Instruction is an expanded comment on the use of Gregorian chant. Before, there was at this point a reference to the desirability of people knowing how to sing some texts in Latin, set to simple melodies, “since people frequently come together from different countries.” That practical and passing reference to chant is now expanded by a more theoretical commendation of Gregorian chant as the music “more proper to the Roman liturgy,” taken from the Second Vatican Council’s Constitution on the Sacred Liturgy: “All things being equal, Gregorian chant should hold the chief place as the [music] more proper to the Roman liturgy. Other kinds of sacred music, especially polyphony, are not to be excluded, so long as they reflect the spirit of the liturgical action and promote the participation of all the faithful.”

This chapter also expands descriptions of the individual parts of the Order of Mass, particularly when it comes to singing. So, for instance, IGMR2000 notes that

“Even though it may not always be necessary to sing every text intended to be sung . . . , nevertheless, every care should be taken to guard against the complete absence of singing by ministers and people . . .”

the text of the Gloria is not to be replaced by any other hymn, and it should be begun by the priest (or a cantor or choir) and then sung by everyone together (#53). The responsorial psalm is commended as “of great liturgical and pastoral importance,” and it is appropriately sung, “at least as far as the people’s response is concerned,” though it is presumed that the psalmist will sing the verses in ordinary circumstances (#61).

There is a major addition to the current text in the description of the Gospel acclamation. IGMR2000 says that singing the Alleluia or other Gospel acclamation “in itself constitutes a rite or ritual action by which the assembly of the faithful praises, greets, and expresses in song their faith in the Lord who is himself about to speak in the Gospel.”

Chapter Three: Offices and Ministries

Chapter Three discusses the offices and ministries operative in the celebration of Mass: the offices of holy orders (art. 92-94), the assembly (art. 95-97), specialized ministries (art. 98-107), and how they are to be coordinated (art. 108-111).

While no explicitly musical dimensions of the ordained clergy’s liturgical ministry is mentioned in this chapter, article 96 offers an exhortation to the faithful in the context of its discussion of Christian unity manifest in celebration: “They should become one body, whether by hearing the word of God, or joining in prayers and liturgical song, or above all by offering the sacrifice together and sharing together in the Lord’s table.”

In its discussion of specialized ministries, IGMR2000 confirms the prescriptions of earlier editions of the document that an instituted reader “may also . . . , in the absence of the psalmist, sing or read the psalm between the readings” (art. 99).

Article 102, repeating the directives of GIRM 1975: #67, states: “The psalmist or cantor of the psalm is to sing the
Chapter Five: Arrangement and Furnishings

The arrangement and furnishing of the church building for eucharistic celebration are the concerns of Chapter Five (art. 288-318). Among the general principles enunciated, those in article 294 are especially germane to music:

The people of God assembled at Mass possess an organic and hierarchical structure, expressed by the various ministries and actions for each part of the celebration. The general plan of the sacred building should be such that in some way it conveys the image of the gathered assembly. Thus it should also allow the participants to take the place most appropriate to them and assist all to carry out their individual functions properly.

The faithful and the choir should have a place that facilitates their active participation.

In its discussion of the sanctuary arrangements, IGMR2000 notes that “the readings, responsorial psalm, and the Easter Proclamation (Exsultet) are proclaimed from the ambo; it may also be used for the homily and the intentions of the general intercessions (prayer of the faithful)” (309).

When it comes to the nave arrangements, IGMR2000 devotes two articles to locating the choir and musical instruments within the body of the church:

In relation to the design of each church, the schola cantorum should be so placed that its character as part of the assembly of the faithful that has a special function stands out clearly. The location should also assist the exercise of the duties of the schola cantorum and allow each member of the choir complete, i.e., sacramental participation in the Mass. (312)

Moreover the organ and other lawfully approved musical instruments are to be placed suitably in such a way that they can sustain the singing of the choir and congregation and be heard by all with ease when they are played alone. It is appropriate that the organ be blessed before its designation for liturgical use. This should be done according to the rite described in the Roman Ritual.

During Advent the organ and other musical instruments may be used with moderation, corresponding to the character of the season, but should not anticipate the full joy of the Nativity of the Lord.

During Lent the use of organ and musical instruments is permitted for accompanying sustained singing. Nevertheless, exceptions are made for Laetare Sunday (the Fourth Sunday of Lent), for solemnities, and feast days. (310)

Chapter Six: Material Requirements

Chapter Six deals with the material requirements for celebrating Mass: the bread and wine (art. 319-324), liturgical furnishings (art. 325-326), liturgical vessels (art. 327-334), vestments (art. 335-347), and other requisites (art. 348-351). No explicit directives concerning music appear...
in this chapter, unless one extends the concern of art. 349 that liturgical books be “truly worthy, appropriate, and beautiful” to worship aids and hymnals employed by the choir and faithful.

Chapter Seven: Choices

Chapter Seven discusses the choice of particular Mass formularies and the formulae within them (art. 352-367). Article 352 provides the general principles by which such choices should be made:

Pastoral effectiveness of [liturgical] celebration will be increased if the texts of the readings, the prayers, and the liturgical songs correspond appropriately, as far as possible, to the needs, spiritual preparation, and culture of the participants...

In arranging [the elements of celebration] of the Mass the priest should attend to the common spiritual good of the people of God more than to his own inclination. It should be held in mind that, for the sake of concord, the choice of these elements is to be made along with those who exercise any role in the celebration, least of all excluding the faithful with reference to those things that more directly pertain to them.

Since however the faculty of selecting the different parts of the Mass is faced with multiple options, it is necessary that, before the celebration, the deacon, readers, psalmist, cantor, commentator, and choir—each for his or her own part—know thoroughly the text pertaining to each, so that nothing would occur in any way extemporaneously. For harmonious arrangement and execution of the rites will contribute much toward disposing the souls of the faithful toward participating in the Eucharist.

The focus of this chapter is on the choice of liturgical texts; for those familiar with the three dimensions of choosing liturgical music enunciated in Music in Catholic Worship (musical, liturgical, and pastoral), IGMR2000 places high priority on selecting appropriate worship texts within the liturgical dimension. Note that the priest’s responsibility for the appropriate ordering of public worship (mentioned in the commentary on article 24 above)

Note that the priest’s responsibility for the appropriate ordering of public worship here explicitly involves consulting with other participants.

Chapter Eight: Particular Masses

Masses and Prayers for Various Circumstances (art. 368-378) and Masses for the Dead (art. 379-385) are the topics treated in Chapter Eight. Musical concerns are not explicitly treated in this chapter, except for article 370’s notice that “in all Masses ad diversa [i.e., ritual Masses, Masses for various needs, votive Masses], unless the opposite is expressly indicated, it is lawful to use weekday readings as well as the chants occurring between them, if they are congruent with the celebration.”

Chapter Nine: Bishops

The final chapter of IGMR2000 (art. 386-399) consists of new material, primarily taken from Incultration and the Roman Liturgy: Fourth Instruction on the Right Application of the Conciliar Constitution on the Liturgy (1994). Broadly speaking, the chapter deals with the liturgical accommo-
dations and adaptations that fall under the competence of individual diocesan bishops and territorial bishops' conferences.

No particular issues involving liturgical music are remanded to the competence of individual diocesan bishops in this chapter. However, territorial bishops' conferences are given the right to determine "the texts of the liturgical songs at the entrance, at the preparation of gifts, and at communion" (390), to approve vernacular translations of biblical texts (including the biblical psalms that are sung and the liturgical songs that are inspired by the Scriptures) (391), and to approve vernacular translations of liturgical texts (including "antiphons, acclamations, responses, litanic supplications, etc."). (392). Conferences are reminded that "the translation of the texts is not intended primarily for meditation, but more for proclamation or singing during the course of the celebration" (392). Thus IGMR2000 explicitly recognizes that the "singability" of biblical and liturgical texts must be taken into account by those experts charged with liturgical translation into the vernacular. It is not enough simply to render the Latin originals accurately: Vowel sounds, consonant combinations, accentual patterns, and rhythmic devices peculiar to a given language must be attended to in creating a singable text.

In addition to approving texts to be sung, bishops' conferences are also given the competence of determining melodies to which these texts are set in article 393: "Attentive to the eminent place that liturgical song holds in celebration, as a necessary or integral part of the liturgy, it is for the Conferences of Bishops to approve appropriate melodies, especially for the texts of the Ordinary of the Mass, for responses and acclamations of the people, and for particular rites occurring during the liturgical year." (393)

By and large episcopal conferences have exercised this melodic oversight by directing that musical settings of certain texts be printed in the Sacramentary, most notably the dialogues of the Order of Mass, the prefaces and eucharistic prayers, and "occasional" pieces like processionals for Holy Thursday, the Reproaches on Good Friday, and the Exsultet sung during the Easter Vigil.

The article does not explicitly give the conferences the right to forbid other settings of these texts. However, composers might voluntarily want to limit proliferating

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settings of these texts so that sung ritual responses might be learned by heart, remain the same throughout a given territory, and arise quasi-spontaneously from the assembly, since worshipers would not have to pause to be cued for the setting they are singing in a given celebration.

Finally, article 393 also gives bishops' conferences the competence to determine issues of musical form and instrumentation impinging on common worship: "Likewise it is [for them] to judge which musical forms, melodies, and musical instruments it is lawful to admit into
divine worship, insofar as they are truly appropriate for sacred use or can be made so.20

It may surprise First World pastoral musicians to read that episcopal conferences are given the right to determine musical forms employed in the liturgy, since most First World musical forms are religiously neutral. However, there are musical forms in other cultures that have direct connection to other religious systems or even to particular gods and goddesses; bishops’ conferences would be on the watch to make sure that employing such musical forms would genuinely inculturate the Gospel and not dilute it through syncretism. The concern about selection of appropriate melodies may be easier for us to imagine: Some contemporary worshipers have found it difficult to use the AUSTRIA hymn tune, applied to texts such as “Glorious things of thee are spoken, Zion, city of our God,” since the tune was sung by Nazis to the text “Deutschland, Deutschland über alles.”

Finally, although First World episcopal conferences might wish to forbid certain instruments on the grounds of taste (can a kazoo ever serve as an appropriate liturgical instrument?), connotation (will saxophones always carry a connotation of entertainment music?), or propriety (can pre-recorded accompaniments genuinely facilitate live congregational singing?), this is a greater issue for bishops’ conferences in other parts of the world where instruments may be used only in particular cults or be dedicated to non-Christian gods and goddesses.

IGMR2000 may truly enrich the sung prayer of Roman Rite Eucharist.

Neither Restoration Nor Blessing

It should be clear that IGMR2000 neither restores a pre-Vatican II set of rubrics for the celebration of Roman Rite Eucharist nor blesses whatever local customs have developed over the past thirty years. Rather it provides universal law for the celebration of the editio typica tertia (third edition) of the forthcoming Missale Romanum. As such it provides norms for the celebration of Roman Rite Eucharist in Latin as soon as MR2000 becomes available. It also offers broad guidelines and trajectories for local episcopal conferences in adapting MR2000 for spiritually fruitful vernacular celebration in their own territories as well as to diocesan bishops in their roles as guardians, supervisors, and promoters of the liturgy in their own dioceses.

It should also be clear that it will take some time for episcopal conferences and diocesan bishops to reflect on IGMR2000, to commission vernacular translations of the document, to adopt or adapt its prescriptions according to their specific competences, to seek and gain recognitio of the translated and possibly adapted document from the Congregation for Divine Worship and the Discipline of the Sacraments, and to provide programs of instruction and formation for clergy and laity charged with implementing the document. I hope that pastoral musicians will use this time to familiarize themselves with the document, to offer their own suggestions about appropriate adaptations of the document’s prescriptions to their local worship offices, diocesan bishops, and territorial episcopal conferences, if they feel so moved after reflection and prayer, and to prepare the faithful for its implementation in collaboration with their pastors. In this way IGMR2000 may truly enrich the sung prayer of Roman Rite Eucharist.

Notes


At the time this article is being written no official English translation of the document is available. Therefore all translations of the document that appear in this article are mine. References to page numbers of the published Latin edition will appear after a colon (e.g., page 10 would appear “IGMR2000:10”).


5. Because of an extended illness, Father Joncas was unable to complete the work on Chapters Two and Four in time for publication. These sections were completed by Dr. Gordon Truit, editor of Pastoral Music, with Father Joncas’s approval.

6. “40. Quamvis non semper necessarium sit, v. gr. in Missis ferialibus, omnes textus cantu proferre qui per so cantui destinantur, curandum omnino est ne desit cantus ministrorum et populi in celebrationibus, quae diebus dominicis et festivis de præcepto peraguntur.”


8. “62. Post lectionem, quae immediate Evangelium praecedit, cantitur Alleluia vel alter cantus a rubricis statutos, prouti
pus liturgicum postulat. Huiusmodi acclamatione ritum seu actum per se stantem constituit, quo fidelium coetus Dominum sibi in Evangelio locuturum excipit atque salutat fide quae suam cantu profiteatur.

9. "147. Tunc sacerdos incipit precem eucharisticam... Populus vero sacerdoti in fide et cum silentio se societ, necnon interventibus in eucharisticæ Precis cursu statuitis, qui sunt responsiones in dialogo Praefationis, Sanctus, acclamation post consescrationem et acclamation Amen post doxologiam finalem, necnon aliae acclamationes a Conferentiarum Episcoporum probatae et a Sancta Sede recognitae.

Valde convenit ut sacerdotes partes Precis eucharisticæ, quaet notis dictantur, cantu proferat."


11. "352. Efficacitas pastoralis celebrationis profecto augebitur, si textus lectionum, orationum et cantuum necessitatibus et praeparationi animi et ingenio participantium apte, quantum fieri potest, respondebunt...

Sacredos, proinde, in ordinanda Missa, ad commune bonum spirituale populi Dei, potius quam ad suam propensionem attendet. Memor sit insuper huiusmodi electionem partem concordi ratione esse faciendam cum iis qui partem aliquam in celebratione exercent, fidelibus minime exclusis, in iis quae ad ipsos magis directo spectant.

Cum vero multiplex arerratur facultas soligendi diversas Missae partes, necesse est ut ante celebrationem diaconus, lectors, psalmista, cantor, commentator, schola, unusquisque pro sua parte, probe sciant quinam textus ad se spectans adhibebant, nihilque ex tempore quodammodo eveniat. Harmonica enim ordinatio et executione ritum multum confert ad componentes fidelium animos ad Eucharistiam participandam." IGMR2000: 92.


15. "390. Conferentiarum Episcoporum est aptationes definire... uti sunt... testus cantuum ad introitum, ad praeparationem donorum et ad communionem..." IGMR2000: 103.

16. "391. Idem Conferentiaris spectat versionibus testuum biblicorum qui in Missae celebratione adhibentur... [.i.e.] psalmi... et carmina liturgica..." IGMR2000:103.

17. "392. Item Conferentiarum Episcoporum erit versionem allorum testuum... apparare... uti sunt... antiphonae, acclamationes, responsa, supplications litanicae, etc." IGMR2000:103.

18. "392... Prae oculos habeatur quod testuum versio non spectat imprimis ad meditationem, sed potius ad proclamationem et cantum in actu celebratio." IGMR2000: 104.


20. "393... Item iudicari quaeam formae musicales, melodie, instrumenta musica in cultum divinum admittere liceat, quatenus usu sacro vere apta sint vel aptati possint." IGMR2000: 104.
The “Standard” Mass—Fine-Tuning Our Current Model

BY GORDON E. TRUITT

At some point in the second century of Christian history, the basic structure of local churches took shape. Christian communities were usually small (perhaps one to two hundred people), located in an urban setting, and composed of an ethnically diverse group of people from the lower ranks of society—often slaves, freed slaves, entrepreneurs with small businesses, some soldiers, and, occasionally, members of a wealthy family or two. Apart from times of severe anti-Christian persecution, this group met regularly on the Lord’s Day (Sunday) under the direction of an “overseer” (episkopos, bishop). The bishop was assisted in the practical details of running the community by a group of deacons, and he usually had a council of advisors (presbyteroi, elders).

The bishop presided at and led the unique form of Christian worship that was the heart of each Sunday assembly: the Eucharist. The central elements of the Eucharist were drawn from the Christian Gospel: the narratives of Jesus’ life, ministry, death, and resurrection combined with the ritual meal recalling Jesus’ unique approach to meals as eschatological symbols of the presence of God’s reign. The structure that held and expressed those unique elements was borrowed, in large measure, from synagogue ritual, Jewish prayer forms, and the ritual meals celebrated in Jewish homes. It was up to the bishop to take those elements and structures and combine them in appropriate ways for the local church.

As Christian communities began to increase in size, incorporate more members of society’s higher ranks, and expand beyond the cities into the countryside, it became necessary to establish satellite communities which were overseen by members of the council of elders. These elders were appointed to do for the satellite communities what the bishop did for the mother church in the big city. The pattern for ritual in these new communities was to be the pattern borrowed from the bishop’s practice, adapted by the presbyter to local circumstances. To aid local communities, collections of prayers and ritual instructions were prepared, drawing not only on the local bishop’s practice but also on what the local church knew of the practice of bishops in other places. Eventually, by about the tenth century, these collections were put together in a book called a missale (missal).

Some books describing a local bishop’s liturgical practice and giving the texts that he used had a much wider influence than others. This was certainly the case with the books detailing the ritual practice of the bishop of Rome. The wide and spreading influence of Rome’s practice was strongly fueled in the ninth century by Charlemagne’s intent to unify his empire in religion as well as under central political control. Seeking to standardize liturgical practice in the Frankish Empire (and, also, to create a ritual connection that would further confirm his title “Emperor of the Romans,” conferred on him in Rome on Christmas Day, 800, by Pope Leo III), Charlemagne requested a copy of the ritual books used by the pope. Probably intending to send a formal gift rather than an actual, usable book, Pope Hadrian I sent Charlemagne a pontifical later called the Hadrianium. In the minds of Charlemagne’s advisers (as well, so far as we can tell, in

In the minds of Charlemagne’s advisers, this book was woefully inadequate as a model and source book for Christian liturgy.

actual fact, compared with what we know of Christian liturgy in Rome at the time), this book was woefully inadequate as a model and source book for Christian liturgy. The Emperor’s experts felt that they had to supplement this Roman book with texts and practices borrowed from the local model, Gallican liturgy. Eventually, this hybrid book that bore an imperial mandate, with various later additions and “corrections,” worked its way back to Rome, where it was accepted, for political reasons as well as for ritual unity, as the norm for liturgical practice in about the fifteenth century and published, in 1485, as the standard Pontificale Romanum.

In roughly similar ways, a missal with texts and ritual instructions for Mass celebrated by leaders other than bishops (i.e., priests), made its way back and forth between the Frankish Empire (by now, the Holy Roman Empire) and Rome, picking up various accretions in its travels, still modeled more or less on the Mass as led by a bishop but with severe adaptations for simpler settings than cathedrals. The most radical of these adaptations was the reduction in the number of required ministers from the several who assisted a bishop to one: the priest.

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The National Association of Pastoral Musicians

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The New Millennium of Pastoral Music Begins with this Convention
Fine-Tuning the Model
Continued from page 29

Taking a form called the *missale secundum usum Romanae curiae* (the "missal as used by the Roman curia"), this book was spread across Europe by the mendicant orders that developed during and after the thirteenth century as well as by traveling members of the curia, who took their ritual books with them on their journey. Using their own books was a practical decision: Practices varied so much across Europe that papal representatives would have had to learn at least some new details of local liturgical practice wherever they stopped. With their own books, they could celebrate in the style with which they were familiar.

**Standardizing Practice**

By the time of the Council of Trent (twenty-five sessions held in three groups between 1545 and 1563), the missal of the Roman curia represented the most familiar form for celebrating Mass. It, therefore, became the basis for a standardized form for celebrating Mass that, by and large, would be imposed gradually on most of western Europe and on its overseas colonies over the next few centuries. This form was enshrined in the *Missale Romanum* published by mandate of Pope Pius V in 1570.

The model for celebration contained in this book was still, at its root, a description of the way a bishop would celebrate Mass with a full retinue of ministers, modified for use by a single minister (the priest) who required no more than one assistant (a server). The *Ritus servandus* (ritual to be followed), printed in the front of the book, described how the priest should carry out all of the ritual actions and deal with all of the texts found in the book. The *Pontificale Romanum*, a reformed version of a thirteenth century collection, was made obligatory for bishops of the Roman Catholic Church by Pope Clement VIII in 1596. It contained the elaborated version of Mass as celebrated by a bishop with several assisting ministers, including deacon and subdeacon, that had been condensed for one priest in the *Missale*.

The bishop’s Mass as celebrated by one priest remained the standard form for Mass in Western Catholicism for the next four hundred years. Everything not done by the priest was considered incidental to Mass; this included most music and anything done by lay congregants. More elaborate forms of the Order of Mass—"high" and "solemn high" Mass—were treated as elaborations of the basic, standard model, whereas, in reality, they were actually closer to the original model from which the single-priest Mass had been condensed.

**A New Standard**

It was not until the revisions of the *Missale Romanum* undertaken at the mandate of the Second Vatican Council that a new standard model for Mass was developed. The revisions were based not on the person of the presider (either bishop or priest) but on the communal nature of the liturgy and on the role of the whole liturgical assembly in that communal act: "Liturgical services are not private functions, but are celebrations belonging to the Church, which is the ‘sacrament of unity,’ namely, the holy people united and ordered under their bishops. Therefore liturgical services involve the whole Body of the Church; they manifest it and have effects upon it; but they also concern the individual members of the Church in different ways, according to their different orders, offices, and actual participation" (*Constitution on the Sacred Liturgy*, no. 26). The reformed rites, therefore, were envisioned from the perspective of a gathered community with all the appropriate ministers needed to effect full participation, "by means of signs visible to the senses," in the signification and effective implementation of human sanctification and in the public worship of God "performed by the Mystical Body of Jesus Christ, that is, by the Head and his members" (CSL, no. 7). The driving force behind the model being developed was "full and active participation by all the people" since that was "the aim to be considered before all else" (CSL, no. 14).

The standard established for the Mass of Paul VI, therefore, is not that of liturgy celebrated at a cathedral where the bishop presides, though from the first the *General Instruction of the Roman Missal* gave at least lip service to that earlier model as having priority of place "because of its meaning" (*GIRM*, 1975 edition, no. 74); the normative model is essentially Sunday Mass at a parish (*GIRM*, 1975, no. 75) large enough to provide the full range of ministers needed to "bring about in the faithful a participation in body and spirit that is conscious, active,
full, and motivated by faith, hope, and charity” (GIRM 1975, no. 3). “As far as possible, this Mass should be celebrated with song and with a suitable number of ministers . . . It is desirable that as a rule an acolyte, a reader, and a cantor assist the priest celebrant; this form of celebration will hereafter be referred to as the ‘basic’ or ‘typical’ form. But the rite . . . also allows for a greater number of ministers” (GIRM 1975, no. 78).

This “basic” or “typical” form, introduced in 1969, allowed for broad latitude in the way its details were applied and interpreted. In many places, of course, the basic form was treated as something nice, if it could be implemented, though in many cases, if the sufficient minimum number of ministers were unavailable, it was considered okay for the priest to fill in by taking on as many of the roles as he deemed necessary, from preparing the altar and holding the Sacramentary for the opening prayer to proclaiming all the readings and leading whatever singing there might be. Only gradually, over the past thirty years, has this revolution in the standard form become more and more “typical.” Especially at Sunday Mass, now, it is presumed in the great majority of parishes in the United States that a community will assemble for the liturgy and that this community will be served by at least the minimum number of ministers (priest, acolyte, reader, cantor).

Fine-Tuning the Model

Between 1969 and 1975, there were four editions of the General Instruction of the Roman Missal, each of them fine-tuning the standard model for celebrating Mass. The first edition was issued on April 6, 1969, introducing the revised Missale Romanum and the Ordo Missae of Paul VI; it was published before the Missale Romanum itself as a way to prepare people for the changes to come. The second edition appeared with the editio typica (standard edition) of the revised missal (called the Sacramentary in its English translation) in 1970. The Sacred Congregation for Divine Worship noted that comments and questions about interpretation had led to some changes and clarifications in the language of the General Instruction when it was published with the missal. “Some complaints,” the Congregation noted, “were based on prejudice against anything new; these were not deemed worth considering because they are groundless . . .” (Presentation Edita Instructione explaining the changes, May 1970). ¹

A third edition of the General Instruction, released on December 23, 1972, was made necessary by the suppression of the order of the subdiaconate on January 1, 1973. The Sacred Congregation for Divine Worship explained, in the presentation Cum, die 1 Januarii, that “a reader or acolyte, or even one not formally instituted, will perform the subdeacon’s functions” as formerly described. “The function of subdeacon . . . is completely suppressed. If there are several deacons present, they may divide the parts of the ministry among themselves and perform them.” ² In introducing this new edition, the Congregation saw fit to observe this reminder: “A liturgical service takes on a more sublime form when the rites are celebrated with singing, the ministers of each rank take their parts in them, and the congregation actively participates.” ³

The fourth edition of the General Instruction, released in 1975, codified the changes made to that point in the various liturgical documents that applied to Mass. Some new eucharistic texts (prayers and other proper texts) were added to the Sacramentary. It is this version of the General Instruction as well as the 1975 edition of the Missale Romanum that are now being updated through the release of the Latin text known as Institutio Generalis Missalis Romani 2000 (IGMR2000) and the forthcoming revision of the Missale Romanum.

Now thirty years after the Order of Mass of Paul VI was introduced, and into our second generation of people celebrating this Mass, the standard model introduced in 1969 has not changed. That point is made early in the new Institutio, in the expanded description of the diocesan bishop’s celebration of the Eucharist at the cathedral in which the deacons, presbyers, and people participate, which “ought to be an example for the whole diocese” (IGMR2000, no. 22). Such Masses, it is clear, should themselves be examples of the standard form which is available in all parishes under the bishop’s direction (IGMR2000, nos. 20-21).

The reasons for a new version of the Institutio are presented in various places. The overall focus is a better understanding of and presentation of the importance of
ritual: The bishop “must be attentive that the dignity of celebrations . . . be increased, in the promotion of which the beauty of sacred place, music, and art should contribute as much as possible” (IGMR2000, no. 22). While some commentators have described this focus on ritual as a return to rubricism, it may be important to reflect on Father G. Thomas Ryan’s comment on the value of “ceremony” in a shared action:

The decades of liturgical renewal and ritual reforms have been marked by great and welcome attention to many aspects of the liturgy . . . Less attention has been given to ceremony, to the right and orderly progression of processions, to the value of incensations and proper posture. Yet the life and health of local churches needs just as much attention to fully participatory ceremony as to singing. Time spent planning for gestures and movements need not lead to a “spectacle” but to a shared and ordered common action . . .

The liturgy is not just shared words and music. It is shared action, and the prospect of performing an act together necessitates common understandings about how we will do it. If all will bow or go in procession, then parents must pass on to their children, and catechists and assemblies to the neophytes, how this church bows and moves in procession. Unless we want the liturgy to be private and domestic, we need commonly understood and regularly followed “rubrics” for common action.

Recognition of the need for such a shared vision of what constitutes a dignified celebration of the standard model, after thirty years of experience with a broader approach to ritual action, may to be behind the elaboration of some of the practical instructions found in IGMR2000.

An additional need addressed in this new document is the fact that some things just need more explanation for a generation three decades removed from the introduction of the 1970 Order of Mass and the catechism that accompanied that introduction. So, for example, there are expanded descriptions of why we sing and what we sing, of how and why we use incense, of the meaning, shape, and content of vessels and books.

An added emphasis on the role of the priest in local communities and the bishop in the diocese probably reflects, at least in part, a need to enhance the focus on this ministry in light of the declining number of presbyters and on questions about why this ministry is unique among the liturgical ministries. It remains the case that we need priests in order to celebrate Mass, despite the increased number of rituals that may be performed by lay people today. While some may see this emphasis as a clericalization of Mass, it may also be seen as an opportunity to remind bishops, busy about so many things, of the central importance of the liturgy in their ministry and in the lives of those for whom they are responsible. So, for example, IGMR2000 admonishes bishops: “The diocesan bishop is the chief steward of the mysteries of God in the particular church entrusted to his care; he is the moderator, promoter, and guardian of its entire liturgical life.”

The celebrations at which he presides “ought to be an example for the entire diocese” (no. 22). A similar text reminds priests that they serve both God and the people. The priest should serve “with dignity and humility; by his bearing and by the way he proclaims the inspired words he should communicate to the faithful the living presence of Christ” (no. 93).

There is in all of this no suggestion that the liturgy is the property of the bishop, the priest, or any individual or group. Instead, the liturgy is a cooperative, communal action directed (but not controlled) by the ordained leader of the community, who is also a member of the worshiping assembly: “All concerned should work in harmony and with diligence in the effective preparation of each liturgical celebration in accord with the liturgical books as to its rites, pastoral aspects, and music. They should work under the direction of the rector of the church and should consult the faithful about those matters that affect them directly. However, the priest who presides at the celebration always retains the right to arrange those things that pertain to him” (no. 111).

In other words, the new Institutio and the forthcoming Missale that it interprets are attempts to fine-tune a model that the whole church has affirmed as the standard by which we measure our fidelity to the meaning and intent of the Eucharist:

The celebration of Mass, the action of Christ and of the people of God arrayed hierarchically, is for the Church universal and local as well as for each of the faithful the center of the whole Christian life . . . Therefore, it is of the greatest importance that the celebration of the Mass, the Lord’s Supper, be so arranged that the sacred ministers and the faithful who take their own proper part in it may more fully receive its good effects . . . This purpose will best be accomplished, if, after due regard for the nature and circumstances of each liturgical assembly, the entire celebration is planned in such a way that it brings about in the faithful a participation in body and spirit that is conscious, active, full and motivated by faith, hope, and charity. The Church desires this kind of participation, the nature of the celebration demands it, and for the Christian people it is a right and duty they have by reason of their baptism.

Notes

2. DOL, no. 206, p. 463.
3. The quote is taken from the Instruction Musicae sacrae, March 5, 1967, no. 5.
5. IGMR2000, nos. 16-18.
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Position Available

CALIFORNIA

Director of Music Ministry. St. Bartholomew Catholic Church, 600 Columbia Drive, San Mateo, CA 94402. Phone: (650) 347-0701 ext. 14; fax: (650) 347-2429; e-mail: Melanie@barts.org. Full-time position in 1,900-family parish. Take over existing parish music program with primary ministry to the assembly. Direct fifteen-voice adult choir, forty-voice children's choir, twenty-voice youth choir; cantor formation and preparation; work closely with liturgy committee and liturgical ministers; publish weekly or seasonal music guide. Experience with Catholic liturgy and music tradition (contemporary to classical) required; keyboard skills (grand piano/organ), sight-reading, accompanist, choral conducting and computer skills essential. Improvisational skills helpful. As a member of the parish staff, must be familiar and comfortable with collaborative ministry. Compensation competitive. Send résumé and supporting materials to Melanie Donahoe. HLP-5515.

CONNECTICUT

Music Director/Organist. Saint Joseph Church, PO Box 5072, Brookfield, CT 06804. Phone: (203) 775-1035; fax: (203) 775-1684. Five Sunday Masses, weddings, funerals, holy days. Direct two choirs, cantors. Requires knowledge of Catholic liturgies and proficient skills. Salary $24,000 base plus benefits. Position available immediately. Send résumé to Mr. John Donnelly. HLP-5507.

FLORIDA

Director of Liturgy and Music. Diocese of Orlando, PO Box 1800, Orlando, FL 32802-1800. Dynamic, growing parish in Orlando seeks enthusiastic, creative person to develop and direct our liturgical and musical ministries. Multi-ethnic parish of 2,000+ families—many young families. Good people skills necessary. Looking for candidates with liturgy experience, keyboard skills, plus Spanish language capabilities. Salary is negotiable depending on degree and experience. Please send résumé to Bill Drislin. HLP-5528.

Director of Music/Organist. Transfiguration Catholic Church, 4000 43rd Street North, Saint Petersburg, FL 33714-4335. E-mail: mercy@tampabay.rr.com. Full-time position for parish of 1,300 households. Responsible for total music ministry/development. Five weekend liturgies, school liturgies, holy days, seasonal celebrations and funerals. Direct adult, children's, and Hispanic choirs; LifeTeen. Rodgers two-manual organ and Steinway Boston upright piano. Requires creative, energetic person of faith experienced in Catholic liturgy. Excellent skills in voice, directing, and keyboard a must. Salary in accordance with AGO and NPM guidelines, with excellent benefits. Available January 2001. E-mail résumé and inquiries to the above address. HLP-5530.

ILLINOIS

Liturgy/Music Director. St. Joseph Catholic Church, 1316 2nd Avenue, Rock Island, IL 61201. Phone: (309) 794-9793; fax: (309) 794-9950. Full-time position in diverse, hospitable, downtown neighborhood parish community. Must be knowledgeable and experienced in Vatican II/Catholic liturgy and eager to continue learning. Responsibilities include preparation with liturgy committee and selection of music for all parish liturgies. Requires good keyboard and choral skills and direction or playing of music for all liturgies and other designated services. Other duties include development and coordination of liturgical ministries. Send résumé to Rev. Lawrence A. Morlan. HLP-5514.

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Choir Director. St. Mary’s Church and Shrine of Our Lady of Fatima, 18230 Barnesville Road, Barnesville, MD 20838-0067. Phone: (301) 972-8660. A position of choir director is available in parish in northern Montgomery County. Please contact Pastor. HLP-5523.

Massachusetts

Organist. St. Timothy Parish, 650 Nichols Street, Norwood, MA 02062. Parish seeks qualified organist for part-time stipend position. Responsibilities include four-weekend Masses, holy days, weddings and funerals. Excellent keyboard and organ skills required. Knowledge and experience with Catholic liturgy preferred. Salary commensurate with experience. Send résumé to Heather Skilds, Director of Liturgy and Music. HLP-5516.

Michigan

Music Director. St. Patrick Church, 140 Church Street, Portland, MI 48875. E-mail: CDHall3@netzero.net. Parish of 1,000+ families seeks music director possessing good vocal and keyboard skills with knowledge of Catholic liturgical rites and music. Salary and benefits are negotiable with credentials, experience, and ability. Position available immediately. Send résumé to Rev. Charles D. Hall. HLP-5510.

Louisiana

Choir Director/Organist. Our Lady of Prompt Succor Catholic Church, 401 21st Street, Alexandria, LA 71301. Large, friendly, family parish. Full-time position involves adult and children’s choirs; school position and private teaching optional. Superior physical plant with large rehearsal space, private musician’s office, and well-stocked music library. Instruments include twenty-four-rank Wicks pipe organ with trompette, Steinway rehearsal piano, and Petit-Fritzen bells. Available immediately. Send résumé to Choir Director Search. HLP-5519.

Assistant Director of Music. Elizabeth Seton Catholic Church, 10655 Haverstick Road, Carmel, IN 46033. Fax: (317) 846-3710; e-mail: sfitz@seas-carmel.org. A growing, dynamic, suburban parish is seeking a full-time assistant director of music to work in ministry with the paid and volunteer staff of liturgical musicians. Must be proficient at the keyboard (at least piano, organ desirable) both in reading and improvising. Choral conducting skills important as is the ability to work well with adolescents in a contemporary ensemble situation. Salary and benefits are most competitive. Position available immediately. Please send résumé and references to attention of Scott Fitzgerald. HLP-5541.

Iowa

Liturgy Director/Music Coordinator. St. Edward, 1423 Kimball Avenue, Waterloo, IA 50702. Phone: (319) 233-8060; e-mail: DBQ210@arch.pvt.k12.ia.us. Full-time position available immediately for parish of 1,700 families. Proficiency in piano and/or organ preferred. Salary commensurate with qualifications and experience. Contract start date open to negotiation. Send résumé to Fr. Jerry Kopacek. HLP-5505.

Director of Music/Liturgy. Resurrection Parish, 2220 Clydesdale Court, Dubuque, IA 52001-0499. Phone: (319) 588-3606. Parish of 2,000 families is seeking a full-time director for a well-established music program that includes vocal, instrumental, and handbells. Duties include coordination of parish liturgical music, funerals, and wedding consultations. Requires a knowledge of Roman Catholic liturgy and liturgical music and keyboard, choral and cantor direction. Salary commensurate with credentials and experience. Send résumé to Search Committee. HLP-5526.

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**Director of Music Ministries.** St. Bonifacius Parish, 510 N. Lincoln Street, Bay City, MI 48708. Fax: (517) 893-1781. 750-household progressive, liturgically spirited parish within the Diocese of Saginaw, Michigan, seeking person with keyboard skills and choral background to work with choirs, cantors, and Worship Commission. Salary commensurate with degree and experience. Send résumé to Search Committee at above address. HLP-5538.

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**Director of Music, Choir Director, Organist.** Saint Joan of Arc Church, 5800 Oleatha Avenue, Saint Louis, MO 63139. Phone: (314) 832-2838; fax: (314) 352-9350. Immediate, full-time opening. Position requires competencies as organist and choir director. Five weekend liturgies and five daily liturgies. Established adult choir and developing children’s choir. Three-manual Wicks Organ. Salary based on archdiocesan and AGO pay scale. Contact Monsignor Walsh at above address. HLP-5537.

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**Director of Music.** Our Lady of the Lake, 294 Sparta Avenue, Sparta, NJ 07871.
Phone: (973) 729-6107; fax: (973) 729-7203. Responsible for music at all regularly scheduled Sunday Masses (5:30 PM, 7:45, 9:10:30 AM, noon, and 6:30 PM) and ensuring suitable music accompaniment. Select/provide music for holy days and other special services throughout the year in conjunction with the music ministry. Responsible for directing the parish choir and coordinating the other choirs (children's—9 AM, contemporary—6:30 PM, and 5:30 PM Saturday Mass Choir). Provide music for weddings/funerals on a fee basis. Responsible for purchase of music and music supplies; serve as member of the Parish Liturgical Committee. Salary range $20,000-$25,000. Position available immediately. Contact Msgr. Paul Knauer. HLP-5518.

NEW YORK

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Music Director. Christ Episcopal Church, PO Box 336, Hornell, NY 14843. (607) 871-2295; e-mail: trparish@infoblvld.net. Wanted: Part-time music director for a 100-plus member congregation with a strong liturgical and musical tradition, twenty hours per week, ten months per year with summers negotiable. Working knowledge of Episcopal/Anglican liturgical tradition preferred. Ten-member adult choir. Refurbished pipe organ. One Sunday Mass, weekly choir rehearsal, holy days and funeral days as planned. Music Director also works with Sunday School program to plan/direct holiday pageants and facilitates children's involvement in liturgy. Send résumé/inquiries to Father Philip J. Kuhn at above address/e-mail. HLP-5534.

OKLAHOMA

Music Director/Organist. St. John Church, 715 South Johnstone, Bartlesville, OK 74003. E-mail: stevescj@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 ranks. 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 a team member. The applicant should have a minimum of a bachelor's degree in church music or organ performance. If interested, send a résumé and two or more letters of recommendation to Rev. Stephen Austin at above address or e-mail. HLP-5468.

RHODE ISLAND

Minister of Music. St. Francis of Assisi Church, 114 High Street, Wakefield, RI 02879. Growing parish of almost 2,000 families. Proficient in organ, choir direction, and recruiting and developing children's choir. Salary negotiable. Job description on request. Send résumé with references to Search Committee. HLP-5545.

TEXAS

Liturgy Coordinator. St. Philip the Apostle Catholic Church, 1897 West Main Street, Lewisville, TX 75067. Fax: (972) 219-5429. Large suburban parish in Ft. Worth Diocese. Building on the value of excellence in liturgy, we seek a creative and innovative liturgy planner/coordinator. Will work closely with pastor, pastoral musician, and other staff members and volunteers to enhance and strengthen parish prayer life. Responsible for educating, training, and scheduling liturgical ministers and for providing direction and input on all sacramental celebrations in the parish. Excellent communication and presentation skills. Degree in liturgy or related field. Competitive salary/benefits. Reply to Search Committee. HLP-5517.

Associate Director of Worship. Diocese of Fort Worth, The Catholic Center, 800 West Loop 820 South, Fort Worth, TX 76108. Phone: (817) 560-3300, ext. 154; e-mail: slandon@fwdioc.org. Bilingual (Spanish/English) professional to assist Office of Worship in ministering to promote good celebration of liturgy. Responsibilities include presenting parish workshops/seminars in English and Spanish; coordinating preparation of worship aids for diocesan functions; serving as resource to parishes concerning worship. Requirements: extensive experience in either music or liturgy at parochial level; organizational leadership; good interpersonal skills; commitment to liturgical spirit of Vatican II; comfort with collaborative working style. BA/BM in music or BA in theology/equivalent. Must be practicing Catholic with excellent written/verbal skills in English/Spanish. Diocese offers competitive salary and excellent benefit package. Contact Steve Landon for information/requited application form. HLP-5520.

Music Ministry Coordinator and Principal Parish Musician. St. Elizabeth Ann Seton Church, 2700 Spring Creek Parkway, Plano, TX 75023. Phone: (972) 596-5505; e-mail: mwojcik@eseton.org. Large Dallas area parish seeks creative, well-organized professional to support and maintain diverse music program; direct parish choirs; serve as principal parish musician/accompanist for weddings, funerals, and other liturgies; serve as principal representative of music ministry in parish life. Qualifications: bachelor of music in principal instrument (organ/piano); comprehensive working knowledge of music in Catholic liturgy; ability to work collaboratively with volunteers/paid staff; computer literate with working knowledge of music composition software. Prefer five plus years experience in a large parish conducting choirs employing diverse instrumentation. Competitive salary and benefits. Send résumé with salary requirements to Worship Director or e-mail to above. HLP-5540.

Director of Music Ministries. First United Methodist Church, 1062 Fairmont Parkway, Pasadena, TX 77504. Fax: (281) 998-1355; e-mail: jayhorton@firstumcpasadena.org. Vibrant and growing congregation of 2,700+ with an average worship attendance of 1,000 per week (one contemporary, two traditional services) located in metropolitan Houston area, seeks full-time director of music ministries. Candidate will develop and maintain music programs and facilities. Minimum of bachelor's of music—master's degree plus. Choral and instrumental conducting experience required—piano and keyboard experience desired. Successful candidate will join a dynamic worship team. Salary and benefits negotiable. Send résumé to Search Committee, FUMC-P at above address. HLP-5543.
Minister of Music/Organist. St. Andrew’s Catholic Church, 631 N. Jefferson Street, Roanoke, VA 24016. Phone: (540) 944-9614; e-mail: standrews@earthlink.net. Full-time position for 1,400-family parish. Responsible for four weekend liturgies, holy days, and sacramental celebrations. Direct adult choir with two other choirs (children and adult) in formation. Job description available. Instruments include Moeller pipe organ and Steinway grand piano. Requires person of faith with experience in Catholic liturgy and familiarity with varied musical genre. Excellent musical and people skills a must. Salary $30,000-$35,000 plus diocesan fringe benefits package. Send letter of interest and résumé to Rev. Steven Rule, Pastor. HLP-5509.

Minister of Music. St. Mary’s Catholic Church, 9505 Gayton Road, Richmond, VA 23229. Fax: (804) 740-2197. Growing, diverse community with a love of music and enthusiasm for sung prayer seeks the right person to lead us. Responsibilities include musical planning/preparation for Sunday and special liturgies for parish and school community; development of adult, children’s, and handbell choirs. Successful candidate will be highly motivated and organized with skill and experience in keyboard, choral, and vocal. Knowledge of Catholic liturgy helpful; computer skills desirable. If you love music and have the desire to share that gift, we are anxious to hear from you. Send résumé and cover letter to Music Minister Search Committee. Salary commensurate with education/experience. HLP-5521.

Music Minister Team Leader. Saint David’s Episcopal Church, 19917 Ashburn Road, Ashburn, VA 20147-2359. Rapidly growing church near Washington, DC, seeks an organist/keyboard/pianist to coordinate music ministry by directing children’s choir, working with adult choir minister and praise band minister. Playing required at two Sunday morning services, one Wednesday evening service, one Thursday evening choir rehearsal. Send résumé to Music Search Committee. HLP-5531.

Director of Liturgy & Music. Our Lady of Mount Carmel Church, 100 Harpersville Road, Newport News, VA 23601. Phone: (757) 595-0385, ext. 17. Full-time position for an evangelical 3,000-family parish. Responsible for adult choirs, children’s choirs program, handbell choirs, instrumental ensembles, schola of cantors. Wedding and funeral liturgies. Zimmer pipe organ (two ranks) and Kawai baby grand, four octaves of handbells. Coordinate and train both music ministers and liturgical ministers, as well as serve as resource person to staff personnel. Strong keyboard skills desired. Salary commensurate with experience. Requires a BA with advanced degree or three years experience. Send résumé to Music Search Committee. HLP-5539.

Wisconsin

Director of Liturgy and Music. Queen of Peace Parish, 401 South Owen Drive, Madison, WI 53711. Phone: (608) 231-4600. Parish seeks candidate with liturgy experience, keyboard skills, and good people skills. Salary is negotiable depending on degree and experience. Please send résumé to the Search Committee at above address. HLP-5512.

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BY BENNETT JOHN PORCHIRAN

Praying in the Third Millennium: An End to the Liturgy Wars?

"Nothing is better than music . . . it has lit up the sweetness of our hours of happiness by effacing the pettinesses that diminish us, bringing us back pure and new to what was, what will be, and what music has created for us."

Nadia Boulanger

There are many reasons why assemblies are dissatisfied with or disillusioned by the quality and style of the liturgical prayer they experience when they gather for worship each week. One of the major factors that hinders worship in our time and leads to disillusionment is, I believe, the loss of our focus on God as the center of our worship.

In her book Reaching Out without Dumbing Down, Marva Dawn suggests that "many factors, both internal and external, contribute to the loss of God as the subject and object of worship. Among the internal forces is the failure to educate well, to teach those in the Church what we do and why when we worship . . . (T)he division or even fragmentation of parishes by worship wars prevents thorough discussion of the goal of the worship over which we fight." Diversity in understanding the goal of worship will lead only to the division, rather than the unity, of the celebrating community.

It is extremely unfortunate when we find disagreements concerning the purpose of liturgy among those who prepare and preside at liturgy. Differences regarding styles of presiding, interpretation of the General Instruction of the Roman Missal, understanding sacraments, perspective on the church or its mission, and tastes in music can be magnified when a parish staff comes together for Sunday liturgy. Since we, as musicians, interact with all of the parish staff, organizations, and committees, it is not unusual that we find ourselves entrenched in the battlegrounds of the "liturgy wars."

Sometimes our own perspective on (read "preferences for") music in the liturgy (contemporary vs. traditional, Latin vs. vernacular, hymnody vs. ritual music, organ vs. synthesizers vs. guitars vs. piano) will only add to the tensions we experience. Such tensions left unresolved may grow into personal issues. Such tensions not only make it difficult for the assembly to pray, but can actually make it impossible for those who prepare and minister at liturgy to pray.

Dissension among those who minister at liturgy is often all too apparent to all the prayers who are then distracted from prayer by the "wars" being waged during worship. Those not of one heart and mind will find it difficult to pray together. Jesus himself reproached the faithful in his day, "So then, if you are bringing your offering to the altar and there remember that your brother has something against you, leave your offering there before the altar, go and be reconciled with your brother first, and then come back and present your offering" (Matthew 5:23-24). As pastoral musicians, we have the capacity and obligation to meet the challenge to be a balm that can soothe the wounds of these wars by what we do and how we do it.

Liturgy by Accidental

At the beginning of this article, I proposed that not seeing God as central to worship is a primary factor in creating poor liturgy. Approaches to preparing liturgy that are focused on the accoutrements of worship create stumbling blocks to the prayer experience of the assembly. Ask yourself: Do I really believe in God? Can I pray with the psalmist "O Lord, you are the center of my life"? Do I earnestly try to embrace and live the message of Jesus in the Gospel? Am I holier today than I was five to ten years ago? Is my relationship with God deeper? Is prayer important in my personal life? If we cannot answer yes to these questions we will certainly fail, even though the music we make is flawless.

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Composer, Voice Teacher, Cantor, Director of Liturgical Music, Georgetown University, Washington, DC

Staff Member, Center for Ministry Development, Gig Harbor, WA; Former Director of Youth Ministry, Archdiocese of Los Angeles

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most people of prayer, then we should not, in all conscience, presume to take on the responsibility of preparing and leading any assembly in prayer, regardless of our particular ministry. Presiders fussing over presidential style; liturgists over-emphasizing rubrics; DREs who approach liturgy as a purely catechetical moment; lectors laboring over enunciation and pronunciation without owning the Scriptures in their hearts; musicians obsessing over the latest tunes, particular styles, and instrumentations will only succeed in diverting the focus from praising God, thereby hindering the prayer of the assembly. Granted, we pastoral musicians must be musically well informed and trained and offer our best, but in our ministry, music-making is only one tool for assisting the assembly in prayer and not an end in itself (after all, the sum is greater than the parts). In Gather Faithfully Together, Cardinal Roger Mahony, Archbishop of Los Angeles, reminds us that “as parish leaders, whatever your own special expertise or interest might be, work together for such strength in the Sunday assemblies. Seek and discover how that assembly . . . can be about evangelization and catechesis, justice and outreach, the ministering to each other in the community. Implementation of [good liturgy] begins and continues when pastor, staff, council, and liturgy committee have a firm grasp of the way these aspects of being Catholic are related.”

More Than “Doin’ the Tunes”

The object of this article has not been to resolve the musical, liturgical, theological, or stylistic issues we face (quality generally seems to prevail over style) but rather to look at who we are, what we do, and what we are committed to. As pastoral musicians, what we do is about more than just “doin’ the tunes.” Again, more questions: Do I serve the music? Or do I serve God with and through the music? Can or do I pray when performing my ministry? Does my style or performance get in the way of the prayer? Is my prayer reflected in my openness to the vision of the people with whom I work and for whom we together prepare the liturgy? Do I have the courage to forgive and grow?

When we are focused on God and when our efforts are primarily centered on leading our assemblies in prayer, we can be efficacious instruments, ministers, and servants of God’s grace. It is only then that we will have helped the rest of the assembly to pray, to be drawn closer to God, to embrace the teachings of the Gospel, and to have the courage to spread the Good News by work and word.

Notes

2. This article concludes the series of Professional Concerns articles for the Millennium Year and introduces this year’s series, which will focus on prayer and the liturgical leadership of the other members of the parish staff.
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    - Flute Jue IV
    - Cmpte Basset 16'
    - Trompette 8'
    - Noyau 8'
    - Clarino 4'
    - * Lighted Fisrtion
  - Choir
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    - Coppe 4'
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    - Zimbali IV
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    - Cmorno 8'
    - Harp
    - Celesta
    - Tumbler
    - MiDi on Choir *
  - Pedal
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    - Principal 16'
    - Violone 16'
    - Subbass 16'
    - Liebich Bourdon 16'
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December 1-3


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**ORANGE**
January 28-29


**C O N N E C T I C U T**

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December 1-2

Concert and workshop featuring Jeanne Cotter. Contact Mythic Rain: (888) 698-7362.

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**CHICAGO**
December 6

Evening of Reflection for Women in Ministry featuring Denise LaGiglia. Place: Center for Development in Ministry/ODW. Contact: (847) 566-0167.

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January 26-27
Concert and workshop featuring David Haas. Place: St. Mary’s Church. Contact Carol Hagan: (320) 763-5781.

MINNEAPOLIS
February 10
Midwinter Songfest. The St. Olaf Seasonal Choir and Contemporary Ensemble under the direction of Bob Harvey. Followed by “Fat Saturday” dessert bar. Place: St. Olaf Catholic Church, Minneapolis. Contact: St. Olaf Catholic Church, 215 South 8th Street, Minneapolis, MN 55402-2803. Phone: (612) 332-7471; fax: (612) 332-3412; web: www.stolaf.org.

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Theme: Celebrating God’s Action. Speakers include Dr. Nathan Mitchell, Fr. Don Neumann, Sandra Derby, Samuel Torvend. Place: Bauer Community Center. Contact Office of Worship, Diocese of Galveston-Houston, 2403 E. Holcombe Boulevard, Houston, TX 77021-2058. Phone: (713) 741-8763; e-mail: 2001studyweek@swlic.org.

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

December-January 2001 • Pastoral Music
Choral Recitative

The following titles are published by the Neil A. Kjos Music Company.

How Can I Keep from Singing? Arr. Bradley Ellingboe. SATB, piano, oboe or flute. #8884, $1.30. In this well-crafted setting of a favorite American hymn tune, Ellingboe varies the overall homophonic texture with echoes and fills, moving the voices from unison to four parts with and without accompaniment. The lyrical flute (or oboe) obligato adds an attractive contrapuntal interest to the arrangement.

Alleluia, Christ Is Risen. Stuart Folse. Unison mixed choir, organ. #8893, $1.30. This is a simple and effective anthem in which unison choral writing is supported by an engaging accompaniment. The text, based on Psalm 150, is arranged into a recurring fanfare-like refrain that alternates with more lyrical verses. Overall interest is sustained by changes of key and texture. Folse notes that the contrast of the arrangement should be adapted to the performance forces; an alternate text provides even further flexibility.

Christmas. Bradley Ellingboe. SATB, organ, opt. bell tree. #8902, $1.30. With an inspiring text by George Herbert, the chant-like melody of this lovely motet is supported by sustained chords in the organ strings, punctuated by changes in registration which reflect the text. The choral writing is attractive throughout, ranging from simple unison to four-part passages marked by rich harmonic sonorities.

Create in Me a Clean Heart. Ronald Nelson. SATB, unaccompanied. #8908, $1.30. The plaintive, longing quality of this short motet is perfectly suited to the text based on Psalm 51. The choral writing is marked by a clear and logical voice leading, supple lines, and expressive dissonance. An excellent choral meditation for the Lenten season.

Come Holy Spirit. Michael Mauldin. SATB, piano. #8897, $1.30. Mauldin presents the Veni Creator Spiritus chant tune in a metered setting accompanied, for the most part, by perpetual-motion eighth notes in the piano. A variety of choral textures sustains interest through the verses.

Whitsunprayer. Mark Kilstrope. SATB, unaccompanied. #8919, $1.30. In this brief and attractive setting of a Pentecost text by George Herbert, the lines are kept fluid and supple with meter changes that accommodate the text in a quasi-imitative texture. The texture allows the writing to build to an effective climax before the quiet ending. The carefully crafted writing will be a rewarding challenge for the average amateur ensemble.

Rudy Marzocci

The following titles are published by OCP Publications.

Stars of Glory. T. Gouin. SATB, descant, organ. #11052CC, $TBA. A strong Christmas text dating from 1864 receives a good treatment in this fine little setting. This is very easy music even for the small choir. The last verse is given a descant. The choral writing is no more difficult than that for the average carol, but the solid writing will sound full and strong when sung by the choir. A simple carol, but a winner worth looking at.

We Praise You. P. Jones. Congregation, SATB, cantor, organ, guitar, trumpet. #11081CC, $1.20. As usual, Peter Jones has come up with strong and interesting fare. In this easy Te Deum, the congregation's refrain will need a bit of rehearsing and cueing from the cantor. Very accessible music.

I Sing the Mighty Power of God. T. R. Smith. Congregation, SATB. #11131, $1.20. A good end of the year or Advent text with a simple and appealing setting. The bell part is so easy it could be taught in one rehearsal to beginners. Crandal shows here how simple music can contain a lot of imagination.

Assurance. #10747, which was given a positive review in this column about a year ago. Worth looking at.

Ave Maria. D. Kingsley. SATB. #4547CC, $1.10. This one gets the prize: it is beautiful, rich, and sounds like "Catholic liturgical music"! (We could stay up all night debating what that means!) Reminiscent of the music of Flor Peeters, it also makes one think of Russian choral music. Even with those echoes, this composition stands new and fresh on its own. It is short, easy, and straightforward with a little easy divisi for the sopranos and tenors. Don't miss this piece for Advent or a Marian feast. Very highly recommended.

Sing We of the Blessed Mother. C. Mawby. Congregation, choir, opt. keyboard. #11035CC, $1.00. Good writing for a Marian feast in this hymn-like, strong setting of a text which contains good Marialogy. There is an alternate choral setting for verse three, full of exciting harmonies that bring the text and the choir to life. A wonderful addition to Marian music.

Regina Caeli. C. Mawby. SATB, organ. #4543CC, $TBA. This setting offers challenging music to both the choir and the organist. Effective and worth the effort, this piece would be useful during the Easter season.

Waken, O Sleeper. S. Crandal. Congregation, choir, handbells. #11118CC, $1.10. A good end of the year or Advent text with a simple and appealing setting. The bell part is so easy it could be taught in one rehearsal to beginners. Crandal shows here how simple music can contain a lot of imagination.

Exsultet. J. Repulski. Cantor, SATB, handbells. #4527CC, $1.30. A powerful setting of this Easter Vigil text; the translation is from The Book of Common Prayer. The setting is incredibly beautiful.

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Oosterhuis. SATB, baritone or tenor solo, keyboard. #11029CC, $1.35. The Oosterhuis text and an almost chant-like SATB setting of the verses make this an easy and captivating composition. The text is full of gorgeous images, and the music conveys the imagery well. The creative musician will find just the right spot for this little gem.

Show Us Your Mercy. M. Friedman. Cantor, congregation, double SATB choir, descant, keyboard, instruments. #10921CC, $1.55. This setting of Psalm 91 is worth looking into. Even with a double choir, it is very easy, set with a good deal of easy writing and creativity. A good addition to your Lenten psalms.

Tim Dykinski

Organ Recitative

The following compositions are from Paraclete Press.

Vespers, PPM09525, $2.80. Offertoire, manuals only, PPM09621, $2.80. Intrada, PPM09526, $2.80. Gregorian Prelude, PPM09604, $2.80. Meditation, PPM09622, $2.80. All by Leslie Betteridge. Mr. Betteridge composed these pieces in response to a request from an English Benedictine monastery organist for fairly simple pieces in diverse styles. The result is atmospheric music in the grand English cathedral style.

Passacaglia and Fugue on B.A.C.H. Alan Hoddinott. PPM09619, $8.40. Mr. Hoddinott's thorny work on the B.A.C.H. theme requires considerable commitment from the player. If you are looking for an appropriate homage to Bach in the 250th year of his death, perhaps this highly idiomatic and well-composed work is your cup of tea.

Twelve Organ Trios. Joel Martinson. PPM09702, $11.60. Organists who know and admire Mr. Martinson's work do not need to be convinced of his considerable skills as a composer. These clever and well-composed trios deserve to be taught and performed. They are "intended to be a twentieth-century equivalent of the Ten Trios, Op. 49, by Josef Rheinberger, and, as in that volume, have been placed in graded order. They may be used by the earliest beginner through the most advanced player."

Fantasia on Adeste Fideles. Bruce Neswick. PPM09719, $4.20. Those of us who have been fortunate enough to hear Mr. Neswick improvise know of his considerable talents in this realm. His extended Fantasia should find a welcome place in recitals and during Christmas prelude music.

Fantasia on a National Air. Norman Coke-Jephcott. PPM09810, $5.60. Mr. Coke-Jephcott's fantasia on "God Save the Queen" is delightful. A slow, quiet introduction gives way to a well-constructed fugue. The work ends with a rousing, massive free harmonization of the tune on full organ. Very effective and highly recommended.

Triptych for Holy Week. Peter Pindar Stearns. PPM09830, $5.60. In his three pieces for Holy Week, Mr. Stearns employs the Magnificat antiphons for Maundy Thursday, Good Friday, and Holy Saturday. The last piece is a particularly effective setting that calls for

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Pastoral Music • December-January 2001
the Gregorian melody to be played on a four-foot flute in the pedals.

The following compositions are from Wayne Leupold Editions.


The Organ Music of Alexandre Guilmant, Volume XII: Music for Christmas. Edited by Wayne Leupold. WL600023, $23.00. Mr. Leupold continues his massive undertaking of republishing all of the Guilmant works for organ. He has written in his preface to this volume: “Alexandre Guilmant composed this collection of organ compositions, which he entitled Nativis, Op. 60, during the years 1883-1886. They were published by Guilmant in four volumes around 1886. The twenty compositions are contrasting settings based on ancient Christmas carols from France, Scotland, Belgium, Spain, England, and Poland, as well as from the repertoire of Gregorian chant. Volume twelve of this new edition of Guilmant’s organ music contains a photographic reproduction of a copy of the second edition [Schott, 1913].”

Fanfare for the New Year, The Organ Music of Calvin Hampton, No. 3. Calvin Hampton, ed. Wayne Leupold. WL700007, $6.00. Calvin Hampton is considered one of the most important American composers for the organ in the second half of the twentieth century. A student of Arthur Poister at Syracuse University, he was organist and choirmaster for twenty years at the Parish of Calvary, Holy Communion, and St. George in New York City. His Fanfare for the New Year was written in 1983 for the New Year’s Eve service at the Cathedral of St. John the Divine in New York.

Prelude and Variations on Old Hundredth, The Organ Music of Calvin Hampton, No. 5. Second edition, ed. Wayne Leupold and Cherry Rhodes. WL600016, $25.00. Mr. Hampton composed his Prelude and Variations for his own performances at Calvary Church in New York between 1970 and 1973. The work, originally published in 1975 by McAfee Music, was Hampton’s first published organ composition. He also composed three variations that were presented to Cherry Rhodes prior to her performance of this work at the Eighth International Organ Festival in St. Albans, England, in 1975. This second edition of the work contains those three previously unpublished variations, and we are grateful to Prof. Rhodes for allowing these variations to be published, since she has, until now, had the only copy in existence. All of Hampton’s corrections and changes to the other variations that did not appear in the first edition have been incorporated into this second edition.

Arthur Foote: The Complete Organ Works, Volume 2. Second edition, ed. Wayne Leupold. WL600080, $20.00. Mr. Leupold has rendered a great service to the organ community over the years with his splendid editions of American music. The re-issue of the Foote volumes is a re-engraving from the various indi-
irtual first editions of each of the organ compositions. Highly recommended.

**Trios for Organ, Volume One**. WL600087, $13.00. **Trios for Organ, Volume Two**. WL600088, $13.00. Richard Hudson. Organ teachers everywhere and at all levels will rejoice at the reappearance of Richard Hudson's marvelous **Trios for Organ**, which had been unavailable for several years. In his 1971 preface, the composer wrote that "the two volumes of Trios for Organ contain forty-three short compositions for two manuals and pedal. They were originally written for my own students, to fill what I felt was a need for more music in the trio style—especially pieces shorter and less difficult than the Bach trio sonatas. They may therefore be used by a teacher and student for the improvement of organ technique. They may be performed in church at various moments during the service. And they may also, it is my hope, be played sometimes simply for the enjoyment they give to the player and to those who listen." It would be difficult to overstate the value of these clever little pieces. If you do not already know them, this is a wonderful opportunity to become acquainted!

**Hymn Trios for the New Organist, Volume Two**. WL600045, $19.00. **Hymn Trios for the New Organist, Volume Four**. WL600046, $19.00. Richard Hudson. Mr. Hudson has composed four new volumes of trios based on hymn tunes. These works are as equally engaging as those reviewed above, and they should take their rightful place in the pedagogical literature. For volume two, Mr. Hudson composed pieces that make use of motivic pedal parts while employing several notes per foot with repeated-note motives. In volume four, the pieces are more complex and use motivic and walking pedal parts freely combined.

**John Knowles Paine: The Complete Organ Works, Volume I: Previously Published Compositions. Second edition**, ed. Wayne Leupold. WL600038, $20.00. **John Knowles Paine: The Complete Organ Works, Volume II: Previously Unpublished Works**, Ed. Murray Forbes Somerville. WL600078, $25.00. Of particular importance among the recent material from Wayne Leupold Editions is the superb new edition of the previously unpublished organ works by John Knowles Paine, here in an authoritative new edition by Harvard organist Murray Forbes Somerville. Dr. Somerville has obviously immersed himself in this music, and the result is a splendid tribute to Paine, who himself taught at Harvard from 1862 until near the end of his life in 1906. The **Doppel Fuge über "HIL DIR IM SIEGESKAMPF"** (the tune is known to us as **AMERICA OF GOD SAVE THE QUEEN**) represents a major addition to the organ repertoire. It should be noted that Dr. Somerville published this piece separately (Thorpe Music/Theodore Presser), and it is nice to see it included here.

**Paraphrases on Four Gregorian Themes.** Larry Visser. WL600091, $13.00. Mr. Visser's collection includes settings of **Ubi caritas**, two settings of **Adoro te devote**, a **Meditation on Divinum Mysterium**, and a five-movement partita on **Veni Creator Spiritus**. Very effective writing for the organ, beautifully composed and not difficult.

**Craig Cramer**

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Books

Christ in Ten Thousand Places: Homilies toward a New Millennium


Someone once described Father Walter Burghardt as the Julia Child of preaching, that marvelous combination of competence and experience. He has shown this again in Christ in Ten Thousand Places, a collection of the texts of forty-four homilies. Walter Burghardt, sJ, is a senior research fellow at the Woodstock Theological Center in Washington, DC, and director of Preaching the Just Word. He also happens to be eighty-four years old.

Producing a book with the texts of preached homilies is always a risky enterprise. By their very nature homilies are to be heard, and heard in a specific context. Reading old homilies can be akin to watching videos of old baseball games. It is just not the same as the live event.

But Burghardt’s homilies are of such a quality that they become spiritual essays in their own right. Even as the printed versions of an oral event, they are better than much of what is written only to be read and not proclaimed. This volume provides a wide-ranging selection, with offerings for all three Sunday cycles, some daily readings, some saints’ days, five wedding homilies, and what Father Burghardt calls a medley of special events.

This book would be a very valuable resource for any preacher’s library, both as spiritual reading and as examples of what a homily is supposed to be. It could even be used in a seminary, deacon training setting, or program for lay presiders to provide a practical set of how-to examples.

This is the twelfth set of Burghardt’s homilies published by Paulist Press. The book contains a comprehensive index of Scripture references with references to all twelve volumes, showing where a homily on that Scripture can be found. The index is a very impressive undertaking done by Brian Cavanaugh, tor. There is also an extensive set of notes for each of the homilies in this book.

My only criticism of the homilies is that by the very nature of the type of preaching Burghardt does—in different communities each week—the homilies are self-contained. They do not refer back to the readings of the previous week nor lead into the readings yet to come in the liturgical year. The splendor of each set of readings is well developed, but the splendor of the overall lectionary is left behind. I am often critical of Paulist Press for the poverty of its design and the small size of the print. In this book the print is small, but someone has done a much better job with the design. Christ in Ten Thousand Places earns a well-deserved six on my scale of seven stars.

Living God’s Word: Reflections on the Weekly Gospels


If Walter Burghardt is the Julia Child of preaching, then Father David Knight is its Colonel Sanders. I do not say that to diminish Knight’s work, but rather to point to its value as more akin to substantial fast food than gourmet fare. Father Knight is the pastor of Sacred Heart Church in Memphis and a popular retreat leader and author. His is a simple, easy-to-understand style of preaching and writing, and it is very effective.

This work offers a homily or reflection on each of the Sundays of the B Cycle, and a short couple of sentences on each of the daily readings. His recommendation is that people read this text before going to church on Sunday so they will know what the readings are about and be prepared. (His reflections may, in fact, often be better than what they will find preached to them when they get to church!)

My criticism of Father Knight’s work is that even though he is working with an entire Sunday cycle from the lectionary, he does not connect the readings from week to week. In the famous five weeks of the B Cycle, for example, when the December-January 2001 • Pastoral Music
lectionary interjects John’s sixth chapter into the Marcan story line (Seventeenth through Twenty-First Sunday in Ordinary Time), there is no mention of why this happens nor any reference to the story which John is so carefully developing. Each homily or reflection in Father Knight’s text seems intended to stand alone, and each one does. It is all trees and no forest.

This is a book worth buying because the homilies are good and practical. It could have been much better. Since Father Knight has also provided reflections on the A Cycle, we can expect a similar book for the C Cycle: Look for it. This volume rates a five on my seven-star scale.

The Story Goes . . . The Stories of Judges and Kings


This is one of two additional books about how to read and use the Scriptures which I find most interesting. Nico ter Linden is a Dutch former prison and hospital chaplain, minister of the Westerkerk in Amsterdam until 1995, when he retired to write. His previous books in the series The Story Goes are about the Torah and the Gospels of Matthew and Mark. Both were best sellers in Dutch and have been translated and published in England by SCM Press. He is presently working on a similar volume on the “Latter Prophets” and “Writings.”

Nico ter Linden is a storyteller. In this book he takes the narrative in the books of Judges and Kings section by section and, by combining the biblical text and his commentary, tells the story of what is happening.

In a short essay at the end of the book the author emphasizes that he views these books not as historical books but rather, as in the traditional Jewish division of the Bible, as the writings of the “former prophets,” distinguished from the “latter prophets”—those we normally think of as the prophetic books. One of his stated goals is to show that these books are really prophetic and not historical in nature.

I like this book. It is interesting to read, filled with great insight and spiritual wisdom. It would be a wonderful companion on a retreat, as an additional resource for a Bible study group, or as a supplemental text for anyone trying to make sense out of the Hebrew Bible. I intend to find and read his other books as well.

I must also compliment SCM Press. The publisher has produced a book pleasant to hold and read, with large type and much open space. It rates a strong six on my scale of seven.

Bible Stories Revisited: Discover Your Story in the Old Testament


Storytelling in the Hebrew Bible is also the focus of Bible Stories Revisited. Sister Macrina Scott is a Marycrest Franciscan and the founder and director of the Catholic Biblical School of the Archdiocese of Denver.

Captivated by the stories of the First Testament, Scott retells twenty-four of them with new insight, biblical criticism, and modern scholarship. She manages to do this without destroying the stories themselves—not an easy task. She also adds reflection questions for those who might want to use this book as part of an ongoing Bible study program as well as a series of simple prayers, beautifully written by women from a specific group of helpers. Each prayer is accompanied by the name and age of the author.

This is a good book, deep but available to anyone willing to work to read it. It presupposes a real interest in the Scriptures, and it offers an authentic but, in some ways, feminine perspective on the selected stories. In comparing the places where the stories chosen by Scott are the same as the narrative told by Nico ter Linden (see previous review), the difference in viewpoints is striking. The two authors see the same events, tell of the same events, but have validly different emphases.

This is also a strong six stars on my seven-star scale.

Lord Hear Our Prayer


I want to mention and single out this updated and revised edition of what has
been, since its original publication in 1978, one of the best Catholic prayer books in English. The revised edition contains morning and evening prayer, many new prayers and litanies, and many other changes from the former version.

This is a good book. It would be a most valuable gift to any catechumen, especially if it came from one of the parish organizations such as the Council of Women, a guild, or some other group. It is a “belonging” type of book.

It is important that this type of Catholic book, traditional in the true sense of the word and fully contemporary in its theology and devotion, is encouraged and promoted. Storey and McNally are indeed to be complimented. Their work rates a strong six on my scale of seven stars.

About Reviewers

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

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.

Mr. Rudy Marcozzi, assistant professor of music theory at the Chicago Musical College of Roosevelt University, also works as a musician for University Ministry at Loyola University, Chicago.

Dr. Craig Cramer is professor of organ at the University of Notre Dame, IN. He has performed throughout the United States, Canada, and Europe. His latest recording, on the NAXOS label, contains organ works by Johann Gottfried Walther (Volume One).

Publishers

Ave Maria Press, Notre Dame, IN 46556. (219) 287-2831.


Neil A. Kjos Music Company, PO Box 178270, San Diego, CA 92177-0894. (800) 654-1592.

Wayne Leupold Editions—see ECS Publishing.

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

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

Paulist Press, 997 Macarthur Boulevard, Mahwah, NJ 07430. (201) 825-7300.


SCM Press-Canterbury Press, 9-17 St. Albans Place, London, N1 ONX, UK.

December-January 2001 • Pastoral Music
Pipes and Digital Voices in Rochester, Michigan

The Allen Organ Company of Macungie, PA, the world’s largest builder of organs, has announced the installation of a distinctive and unique four-manual organ that includes pipe and digital voices in St. Andrew Catholic Church in Rochester, Michigan. The organ consists of seventeen ranks of Casavant pipes and seventy digitally sampled stops. Its fifty-three speaker cabinets are placed in the pipe chamber, in a valence below stained glass windows and in the spectacular “clerestory” in the ceiling. The project was designed and supervised by Rick Cucchi and the staff of Evola Music, the Allen dealer in Canton, Michigan. October 13 marked the inaugural recital by Diane Bish, world-famous concert organist. For further information, please contact: Jerry O’Brien, Allen Organ Company, PO Box 36, Macungie, PA 18062-0036.

LTP’s Book of the Gospels: Coming

Use of a separate Book of the Gospels has been encouraged more and more, and a new U.S. edition of this liturgical book has been authorized. Three publishers are currently preparing editions of this revised book, but Liturgy Training Publications has announced that its version will not be ready by Advent 2000. Instead, LTP expects to have its Book of the Gospels in print by March 2001 in time for the Paschal Triduum and the Easter Season. For additional information, contact: Liturgy Training Publications, 1800 N. Hermitage Avenue, Chicago, IL 60622-1101. Phone: (800) 933-1800; web: www.ltp.org (under construction).

New from GIA

GIA Publications has announced the release of several new books, music collections, and recordings.

Sunday’s Word for Year C contains the texts of all the readings for Sundays and major feasts, entrance and communion antiphons for Sundays, six of the approved Eucharistic Prayers, the Guimont responsorial psalms, and a selection of prayers. In addition, a weekday section contains the entrance antiphon, psalm response, Gospel acclamation, and communion antiphon for all feasts, memorials, and weekdays.

Sources of Taizé, written by Brother Roger, founder and prior of the community of Taizé, tells the story of this community’s spiritual roots and its quest to be an agent of reconciliation in our world. GIA has also released four new Taizé videos that take a closer look at the life of prayer and service offered to the people who travel to experience this unique community. A Week at Taizé is a short, sixteen-minute film that focuses on the international youth meetings at the community. The Taizé Community, forty minutes long, provides an in-depth view of life at Taizé. Two other videos engage viewers in dialogue with Brother Roger, the community’s founder. Part I: Rooted in Love and Part II: Servants of Trust are both fifty-two minutes long. Brother Roger tells the story of his own development and the development of the engagement of Taizé with young people in its “Pilgrimage of Trust on Earth.”

Celebrating Our Faith—Prayer Services is a collection of twenty-two preparatory and mystical rituals for Eucharist, confirmation, and reconciliation. Developed by Bob Piercy for use with Harcourt Religion Publishers’ Celebrating Our Faith educational series, this book is designed for use by directors of religious education, sacramental directors, catechists, liturgists, and musicians engaged in sacramental preparation.

A Cappella Carols for Sidewalk Carolers is a compilation by Bob Batastini of fifteen of the best-known sacred carols and traditional secular Christmas songs. The compact book is intended for use by choirs that carol door-to-door or at shopping malls, hospitals, and nursing homes.

There are two new settings of the first reading for the Easter Vigil. In Genesis Reading for the Great Vigil, Rory Cooney has scored the creation story from the Contemporary English translation for a narrator, piano, synthesizer, and flute with a melodic and singable refrain for cantor and congregation. Using the New American Bible text in her composition, The Creation Story, Sister Evelyn Brokia, CSS, has scored the proclamation in a chant-style setting for two cantors, narrator, and congregation with occasional interludes.

Awake Our Hearts to Praise: Hymns, Songs, and Carols is the third collection by master hymn writer Herman G. Stumpfle. This volume contains texts for seventy-five hymns, songs, and carols, including new lectionary-based hymn texts for the congregation. Original and existing tunes are provided as example settings, mostly melody only, but some with accompaniment.

Sanct Currents and Still Waters is the first collection for hymn writer John A. Dalles. Sixty-five hymn texts by Rev. John Dalles are set to existing tunes—melody lines only. A native of Pittsburgh, John Dalles has pastored Presbyterian churches in Pennsylvania, Indiana, and Florida. His texts have been published in
hymnals in the United States, Canada, and Australia.

Among GIA’s recent instrumental releases are four very useful collections and an interesting fanfare. *Meditations for Unaccompanied Flute*, by Richard Proulx, uses familiar chant tunes woven into meditative flute solos. *Fourteen Pieces for Organ*, by John McCann, is, for the most part, a collection of chant-based compositions with rich harmonies and colorful registrations. The pieces are of medium difficulty and are best suited for use during Advent and certain ritual actions. The *Peace of Christ: Ten Pieces for Piano and Solo Instrument*, by Kevin Keil, includes original compositions and arrangements of familiar hymns for piano and C instrument. *Let Every Instrument Be Tuned for Praise* is a compilation recording which includes selections drawn from four of Bob Moore’s published instrumental music collections for the contemporary ensemble. This is music for piano with one or more wind or bowed string instruments; some selections also include guitar. The sounds are fresh, evoke a variety of moods, and present a variety of settings useful before, during, and after the liturgy, on ordinary Sundays, special feasts, weddings, and even funerals. Finally, *Easier Fanfare*, by Carla J. Giomo, is based on the tune *Easter Hymn* (“Jesus Christ Is Risen Today”). There are arrangements for organ and brass quartet or quintet.

*Maker of Heaven and Earth* is the latest collection by Francis Patrick O’Brien. Only the recording is currently available; the music collection is in preparation. Selections include solo and choral pieces.

For additional information on any of these publications, contact GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638. Phone: (800) 442-1358; web: www.giamusic.com.

**Music for Meditation**

Gerald Jay Markoe is a classically trained composer who studied at Juilliard and a certified yoga teacher. His mission is to create music that encourages relaxation and healing or “self-attunement through music.” Much of his “new age” music is composed based on a formula that he developed through his study of “sacred geometry” and the “music of the spheres.” His most recent recordings, *Music of the Angels and Music of the Angels II*, use harps, strings, wind instruments, bells, “angel voices,” and “celestial sounds” to aid relaxation, inner cleansing, and openness. Contact: Astromusic, PO Box 118, New York, NY 10033. Web: www.astromusic.com. Also available from Audio Alternatives, (800) 283-4655.
Liturgical Reform by Internet? Or Face-to-Face?

BY VIRGIL C. FUNK

Liturgical reform has met the Internet! Many people first learned about the latest version of the General Instruction of the Roman Missal from Internet news services or from e-mails sent by panicked friends announcing the death of the liturgical renewal or victorious about the first steps by Rome in wresting control of the renewal from the hands of the liberals.

In the months since the publication of the official Latin text of the Institutio Generalis Missalis Romani 2000 and distribution of the draft English “study” edition prepared by the U.S. Bishop’s Committee on the Liturgy Secretariat, e-mails on the subject have been filling my “new mail” box. Comments have been scattered and pointed, reasoned and irrational, authoritative and totally unfounded in fact. Many of the initial comments were based on news stories which were themselves based on early reports about the document, not on the text of the document itself. Some editors were writing commentaries on the reactions of the person in the pew even before bishops and diocesan officials had received an official copy of the documentation. Not only speed, it seems, but also the method of communication has changed the way we do business in the church. As Sister Judith Kubicki wisely noted, in an intervention on the floor of the National Meeting of Diocesan Liturgical Commissions (October 3-7, 2000, Costa Mesa, CA): “We must be aware that we are working in a new time frame where the speed and openness of communication on the Internet has changed everything.”

Time for Measured Responses

Time and the opportunity to read and evaluate the documents and some initial responses from the Liturgy Secretariat have allowed more measured responses to the new document. They have also allowed us to raise deeper and more significant questions. So, for example, the Eucharist and sacraments hearing session during the National Meeting of Diocesan Liturgical Commissions (co-sponsored by the Federation of Diocesan Liturgical Commissions and the NCCB Committee on the Liturgy) allowed the bishops’ liturgy representatives from across the United States to express their opinions in a face-to-face (and, therefore, more mannered) way.

One such question raised in this session was: “What is the misa normativa of the General Instruction 2000?” That question reflects the truth that underlying all of the documents on the liturgy lies a basic standard or ideal vision of what the most likely celebration should be like. All of us have such a vision of “standard” liturgy, a sort of “inner Eucharist” that we need to get in touch with, in order to compare it with the vision described in the documents. For some of us, our “inner Eucharist” may be in accord with the documents; for others, our vision is the more accurate one, and we do what we can to share it with (or impose it on) our communities. Asking about the underlying standard is a good question not only as an incentive to personal review and renewal but also because it helps to uncover the underlying beliefs and goals of the authors of the General Instruction. These “authors” include the staff of the Congregation for Divine Worship and the Discipline of the Sacraments, under the direction of Cardinal Jorge Medina Estevez, prefect of the Congregation, and Archbishop Francesco Pio Tamburrino, osb, secretary. The work of this core staff was reviewed by forty bishop consultants as well as specialist consultants. It also seems that changes were made to the Latin text based on a review of documents from other nations, such as the draft English translation prepared by the NCCB Liturgy Secretariat.

While much of the initial comment on the text revolved around particular details (when extraordinary communion ministers should approach the altar, for example, or who purifies the vessels after Mass), one participant in the National Meeting suggested that “we need to focus on the theology and ecclesiology” reflected in the document. Is it consistent with the Second Vatican Council’s Constitution of the Sacred Liturgy and with the doctrinal constitution Lumen Gentium, or does this new General Instruction send us in a new direction? Such concerns, of course, are obvious reactions to details such as the added emphasis on “reverence” and the clarification of the clerical and non-clerical ministerial functions at the Eucharist. “Is Eucharist a noun or a verb?” asked Rev. Virgil C. Funk, a presbyter of the Diocese of Richmond, VA, is the founding president and CEO of the National Association of Pastoral Musicians.
another participant, reacting to a perceived emphasis in
the new document on the Eucharist as a "thing" or an "it."

Lex Orandi, Lex Credendi

"Most of the [controversial] elements seem to be about
differences in piety" observed another person, "and the
politics connected with each piety. As a church, we have
always disagreed over piety—just look at the diverse
religious orders, not to mention practices of pieties tied to
diverse cultures." What is new in this document is that
some of those pieties are incorporated into the language
of the document itself.

"The authors of this revision do not live in a world
where reception under both species is normal," another
participant observed. "In my diocese, everyone receives
under both species." Another participant noted that the
slogan "Lex orandi, lex credendi" is proved true by such
variations in practice!

"The legislators are unaware of the size of the United
States," stated another. "I was insulted by the directive
that a priest ought to celebrate Mass every day. In my
rural western diocese, I celebrate three Masses on Friday,
three Masses on Saturday and often three weddings, and
three and sometimes four Masses with confessions on
Sunday. There are times when I just need to get away
from it. These legislators are not aware of the world in
which I live."

"The more rules we put in, the less they are followed,"
was the frustrated complaint of yet another participant in
the National Meeting.

Welcome to My World

And so much of the conversation went in October,
with the most exasperated voices in the conversation
mainly pointing out criticisms of the latest version of the
General Instruction and the way it was communicated to
the local churches. At one point in the heated exchanges,
a woman in the crowd stood slowly and, in a soft voice,
began to tell her story: "I am a woman, and I have an
internal handicap. I have lived my whole life as a handi-
capped person. I feel marginalized. What I am hearing is
that now you, too, feel marginalized. I say welcome to a
world where a whole group of persons in the church have
lived for a long time. Maybe this is a time to learn how to
listen."

The group went silent. It was obvious that the com-
plainers realized that a major turn in the conversation
had taken place; we were all in a new moment. Unlike the
faceless conversations that we engage in on the internet,
we were in face-to-face contact with each other, and we
came to a realization that what we say to one another does
make a difference. It gave me hope that human contact
has a way of touching all of us. In the Eucharist, that
above all is what we need.

And then someone said: "There will be a fourth edition
of the Roman Missal with yet another revision of the
General Instruction. It may not appear tomorrow, but, at
some point, there will be another revision." These leaders
of liturgical life in the United States left the meeting more
aware of what is at issue—and in a much wider context—
than they were when they began their discussions.

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What can we say—other than “Thank you!”

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