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In This Issue . . .

We enter into the heart of what we do and what we are: vocation, ministry, profession. Liturgy is something we do by heart, and the more we do it by heart, the more we able to enter into prayer with our whole heart.

In recent years, more and more has been made of the vocational call of the lay minister. Something vital is arising in the Catholic Church since the Second Vatican Council, and that vitality seems to reside primarily in the hearts of lay ministers. The generosity, the spirit of service to the Christian community, the willingness to serve, and the professionalism of lay ministers poured richly into the church’s life during the past thirty years. The revolution has been a quiet one, but it has been a revolution, nevertheless. Statistics now show that lay people outnumber clergy and religious in parish ministry. In short, what has happened in the past thirty years is that the leadership in many areas of the life of Christian assemblies has slowly been handed over to the laity.

Musicians are not new members of this growing lay ministry. Prior to the council, in fact, the most visible lay ministry in the Catholic Church was that exercised by musicians. Of course, it wasn’t called “lay ministry” then, but numerous lay men and woman served as organists and choir directors throughout the Catholic communities in the United States. With the introduction of the vernacular liturgy, the need for music ministry expanded to assist the full, conscious, active participation of all those who make up the liturgical assembly. At that point, guidance by a renewed understanding that we all “do” the liturgy, a greater awareness of the ministry of all the baptized developed—and the revolution was on.

In this issue, we explore three phases of lay ministry: vocation, ministry, and profession. Dennis Beeman has been working with lay ministry for many years through the National Association for Lay Ministry. A concern that he shares with members of the National Association of Pastoral Musicians is how members of NPM, interested in the specific ministry of music, might participate with other ministers in the Catholic Church in the movement toward the development of the whole universe of lay ministry. Musicians, like catechists, for example, tend to stay in their own area of expertise, attending their own specialized conferences and participating in their own specialized organizations, such as NPM. The question arises: How can members of NPM join the wider effort of developing lay ministry through organizations such as National Association for Lay Ministry? The link, it seems, is to be found in the language of vocation.

The ministry of church musicians begins where every ministry in the church begins—with a call from God. Dennis Beeman presents this case with great clarity.

But when one turns to the ecumenical field, the vocational aspect of what we do is important, but it is not, ultimately, central to the task of making music as a minister. A skilled theologian, Paul Westermeyer, walks a careful line when he states: “Christians are not Donatists . . . (T)here may be pastoral reasons for not calling someone who denies the faith, but there is no reason someone who may not seem to embrace it cannot lead its song . . .”

Westermeyer centers pastoral ministry in the assembly’s song. Thus, he begins his description of our ministry with a musical focus—pastoral musicians are, first, musicians—and works his way through all the tasks to which pastoral musicians are called: “biblical, theological, historical, liturgical, acoustic, architectural, artistic, ceremonial, communal, sociological, societal, psychological, pedagogical, and ritual”—just to name a few! Pastoral musicians need to know how to do the liturgy and to do it without a political edge. The musician is a teacher, and the musician has a responsibility for world issues. The church musicians’ world is centered on the assembly’s song and, thus, first on the voice, but the musician is also aware of the whole picture. Paul Westermeyer’s article is worth a close read.

But let us not wander too far from our theme: vocation, ministry, and profession. J. Michael Thompson asks that we strive for professional competence—competence in music making as in liturgical life. Our field needs to grow, and this will happen if we can continue to build a bridge to the institutional leadership we serve and share in. Attention to practical issues like contracts and budgets, as well as days off and leisure time, is vital for the continued development of the ministry of pastoral music.

These three issues—vocation, ministry, and profession—find a home deep in the heart of each pastoral musician who has ever taken the step to provide leadership in the field, for profession, ministry, and vocation define our relationships with self, others, and God.
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Cover: Photo courtesy of John Sarlay, Our Lady of the Lake Catholic Community, Rockwall, Texas. Photos on pages 10 and 11 by Rev. Tim McFarland, C.F.P.S. Photo on page 32 courtesy of Music Ministry Alive! and David Haas. Other photos in this issue are NPM file photos.
Epiphany 2001
To: The NPM Circle of Friends
From: Rev. Virgil C. Funk
Re: The Future of the Association

What are the central elements in the gift of being a pastoral musician? This past year has provided an opportunity for us to reflect on the key elements we have discovered together over the previous twenty-five years. As you read the brochure included in this issue of Pastoral Music announcing our National Convention, you will recognize the diverse and wide-ranging gifts that we share in our community of musicians and clergy. Which of these are the keys that unlock our common focus? Drawing heavily from the article by Paul Westermeyer in this issue, we can name these central elements:

Pastoral musicians are, first, musicians. The assembly has the right to expect that its musicians will be capable of their craft, able to carry out the requisite musical tasks. Different assemblies have differing expectations, but, in all cases, the musicians need to be capable of fulfilling the musical tasks. The pastoral musician's call is fundamentally musical.

Pastoral musicians lead worship. The music of the assembly is not a concert, and its musicians are not concert performers. Concert level capacity, while not always required, is welcome and desirable, and church musicians may also be concert performers. But pastoral music for musical liturgy requires that the ritual function of worship be central.

Pastoral musicians lead the assembly's song. The pastoral musician leads the people in their song, no matter what means are used to lead. The song must be congregational, that is, within the congregation’s capacity without rehearsal and worth its time and effort to learn.

Pastoral musicians teach and proclaim to the world. Pastoral musicians have much to offer in every contact with others as teachers of the faith, and pastoral musicians are called to proclaim their faith to the world. Musicians participate in the life of the assembly.

As Dr. Westermeyer reminds us: “We are not dealing with small matters here. We are dealing with the coherent organization of dissonant and consonant sound in time and therefore with a microcosm of the organization of society as it struggles for justice and peace in its history.”

A pastoral musician is a disciple of Jesus, a lover.

In celebration of the NPM Circle of Friends,

[Signature]

Rev. Virgil C. Funk
President
Convention Update

Check Out the Brochure

In the middle of this issue of Pastoral Music, you will find a complete brochure detailing all the events, opportunities for prayer, major presentations, breakout sessions, and musical opportunities during the NPM 25th Anniversary Convention, July 2-6, 2001, in Washington, DC. Remove the brochure by bending up the staple that attaches it to the magazine (other staples hold the brochure pages together). Refold the staple, and check out the possibilities!

25th Anniversary Events

Highlights of the 2001 National Convention include special moments that celebrate our twenty-fifth anniversary as an Association. Here are descriptions of three anniversary events related to the ritual meal that is at the heart of our work and our worship:

Mystagogy. With a little help from his friends, Father Edward Foley, capuchin, offers a four-part mystical reflection on the Eucharist. After twenty-five years of effort on structure, theology, and practice we are able to step back and examine not only what we make of the Eucharist but especially what the Eucharist makes of us. Through music and poetic reflection, we celebrate the invitation to gather, to become what we pray, to become what we eat, and to go in peace (breakout sessions A-40, B-40, C-40, and D-40, beginning on Tuesday, July 3).

Banquet . . . and Dance. The NPM 25th Anniversary Banquet on Thursday evening, July 5, in the Marriott Ballroom will be a feast of memories, celebration, song, and dreams for the future. Our opening prayer will be led by Father Dan Coughlin, a presbyter of the Archdiocese of Chicago and the first Roman Catholic chaplain of the House of Representatives. Selected NPM members will share reflections on the difference that NPM has made in their lives, and, in a soundbite review of our history, we will sing the first four measures of all the greatest liturgical “hits” we remember. We will examine the NPM 25th Anniversary Commemorative Book, which will serve as the kickoff to our endowment fund to guarantee the future of the Association, and we will toast (and, maybe, roast) our founder and first president, Rev. Virgil Funk. The banquet will end with a singing of the “Hallelujah Chorus” in memory of Sister Jane Marie Perrot, DC, whose dedication and enthusiasm kept us going in the early years. Then it’s on to the Omni Shoreham Regency Ballroom for the NPM Dance, featuring the Crabtowne Big Band, an eighteen-piece dance orchestra.

Convention Eucharist. Our Convention closes on Friday, July 6, with Eucharist at the Basilica of the National Shrine of the Immaculate Conception. Rev. Virgil C. Funk will preside and preach, and the NPM Honors Choir, directed by Dr. Leo Nestor and assisted by a stellar group of musicians, will lead us in sung worship.

The National Shrine was described by Bishop Thomas J. Shahan, who first proposed the creation of such a building, as a “hymn in stone.” During his visit to the Shrine on October 7, 1979, Pope John Paul II said: “This Shrine speaks to us with the voice of all America, with the voice of all the sons and daughters of America, who came here from the various countries of the world . . . who came together around the heart of a Mother they all had in common.” The foundation stone of this largest Catholic church in the western hemisphere (and the eighth largest in the world) was blessed by Cardinal James Gibbons of Baltimore on September 23, 1920, though the basic structure of the Great Upper Church, which can accommodate more than six thousand worshipers, was not ready for dedication until November 20, 1939.

The image entitled “Christ in Majesty,” one of the largest mosaics of our Savior in the world and the gift of a single anonymous donor, dominates the Great Upper Church. Its designer, John de Rosen, modeled it in the Eastern Christian tradition of the “Pantocrator” (“Ruler of All” or “Celestial Emperor”). A somewhat smaller image, the statue of Our Lady, Mother of Mankind, was the first piece of art commissioned for the Shrine. Completed in 1937, it stands in the center of the Memorial Hall on the Shrine’s lower level.

Three organs grace the Upper Church and a magnificent mechanical action organ provides music in the Crypt Church. The Basilica’s campanile houses a fifty-six-bell carillon, a gift of the Knights of Columbus. The Choir of the Basilica, a resident professional chorus, leads the singing of the ordinary and proper texts at midday liturgies of the Eucharist in the Upper Church on Sundays and on.

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principal solemnities. A chamber orchestra accompanies the choir for the celebrations of Christmas and Easter. Musical worship at other liturgies is supported by cantor and organ. The music ministries of the Shrine are led by Dr. Leo C. Nestor, Director of Music, Dr. Robert B. Grogan, Organist and Carillonneur, and Dr. Peter Latora, Assistant Director of Music.

Tell Your NPM Story

In preparation for our twenty-fifth anniversary, tell us what NPM has meant for you. How has the Association affirmed or supported you in your ministry? What people, services, or publications have special meaning to you? Has there been a special moment of insight that you gained from an NPM Convention or School? Tell us about it! By March 1, send us your story in about 500 words. Surface mail: My NPM Story, 225 Sheridan Street, NW, Washington, DC 20011-1452. Fax: (202) 723-2262. E-mail: NPMStory@npm.org; subject line: My NPM Story.

Selected submissions will be read by their authors at the NPM Anniversary Banquet on July 5; other stories will be published in Pastoral Music and the NPM 25th Anniversary Book.

Get Your Business Fixed

A very special part of this Anniversary Convention is a revival in the African-American tradition: "Get Your Business Fixed with Jesus." Participants in the revival (sessions A-19, B-19, C-19, D-19, E-19, and event 4-2 at St. Augustine Church on the evening of the Fourth of July) will be led by some of the most powerful preachers and pastoral musicians in the Catholic community, who will draw us together singing, praying, and testifying around the word of the Lord. Preachers include Rev. J-Glenn Murray, s, Rev. Charles Green, Rev. Maurice Nutt, Rev. Pat Smith, and Msgr. Raymond East. Musicians include Kenny Louis, Derek Campbell, Lynné Gray, Rawn Harbor, and their choirs. Revive us, Lord, in this "Hallelujah Good Time!"

To Your Sections

The business of the Association is to serve our members. We do this in two ways—seeking to meet the shared needs of all pastoral musicians and finding ways to meet the needs of those members with special interests. The second set of needs we meet through the Interest Sections of the Association, a way to name a member’s primary focus in the work we share. Every NPM member has a place in the circle of discussions and planning being done for the Sections. On July 2, after the Convention’s opening event and the NPM annual meeting, members will have the opportunity to meet in Sections from 4:00 to 5:15. If you have not yet chosen a Section, feel free to participate in the gathering that most reflects your interests. Here is a list of the Sections and their chairpersons:

- African-American Musicians
  - Lynné Gray
- Campus Ministers
  - Michael Templeton
- Cantors
  - Joe Simmons
- Choir Directors
  - Ron Duico
- Clergy
  - Rev. Ron Brassard
- Eastern Church Musicians
  - J. Michael Thompson
- Ensemble Musicians
  - Rod Marvin
- Hispanic Musicians
  - Alexandra Vera
- Music Educators
  - Sister Kate Hendel
- Musicians in the Military
  - J. C. Cantrell
- Organists
  - Paul Skevington
- Pianists
  - Nancy Deacon
- Responsible for Music Ministries
  - Michael Prendergast

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Educators  Paul Ford
Youth  Steve Petrunak

To permit its members to participate in the DMMD Institute as well as in the Section meetings, the Director of Music Ministries Division (DMMD) members' meeting is scheduled for Wednesday, July 4, 10:45-12:00 (breakout session C-16).

For Organists

The 25th Anniversary Convention is filled with events for organists: a master class for young organists, an organ crawl, recitals, new product demonstrations, skill sessions, and workshops in all the breakout sessions. Don't miss these opportunities!

**Young Organists Master Class.** Chosen by audition, selected young organists will perform on Sunday, July 1, in a lesson setting with critique by a master teacher on the Aeolian-Skinner instrument in the Church of the Epiphany, a downtown parish founded in 1844. Nonperforming high school and college-age students are invited to participate. (See additional audition information in the following item.) This master class will be followed by a Dutch-treat dinner and a recital by the Liturgical Organists Consortium.

**Organ Crawl.** On Monday, July 2, visit one of the oldest organs in the Capital City, the historic Hook and Hastings instrument in St. Joseph Church on Capitol Hill; a new three-manual installation by Léchineau in the Episcopal Church of the Ascension and St. Agnes; and the ninety-six-rank Reiger Organ in All Souls Unitarian Church, the earliest tracker organ of this size installed in the United States by an Austrian builder.

**Recitals.** The series of organ recitals begins on Sunday, July 1, with a performance by the Liturgical Organists Consortium on the Lively-Fulcher organ at St. Patrick Church, the oldest Catholic parish in the Federal City, founded in 1794 to meet the needs of Irish immigrant laborers working on the construction of the Capitol and the President's House (the White House). The Consortium is composed of five concert organists, recording artists, and clinicians who promote the liturgical use of the pipe organ and its repertoire, specializing in the musical tradition of the Roman Catholic Church. The recital theme is "Chant Mosaic—Organ Music Inspired by the Church's Musical Treasury."

Noontime recitals—all accessible by Metro—begin on July 2, with a recital by Drew Rutz on the four-manual Schoenstein organ at the "high Anglican" St. Paul Church, K Street, established in 1886. (The organist at St. Paul in 1911 "borrowed" several choristers to found the choir at the National Episcopal Cathedral.) Wednesday at noon, Ji-yoon Choi, winner of the AGO National Young Artist in Performance Competition, will play the Léchineau instrument at St. Ann Catholic Church, near American University. Thursday's lunchtime recital will feature Jennifer Pascual and Neil Stahurski performing on the two Moeller instruments at National City Christian Church on Thomas Circle, the national "cathedral" for all the Christian Church (Disciples of Christ) congregations in the United States and Canada.

Monday evening, July 2, brings a "Night Rainbow of Musical Events." Among the colors of this rainbow are those played by the Amadeus Orchestra, directed by Timothy Rowe, and Paul Skevington, performing the Rheinberger *Organ Concerto in F Major* on the sixty-one-rank Steiner-Regner organ at St. Luke Catholic Church in McLean, VA. Also on this program is a multimedia presentation of Daniel Locatier's *Windows of Comfort* featuring Marie Rubis Bauer.

On the Fourth of July, five evening events celebrate independence and the freedom of religion. NPM shuttle buses take participants to the churches, and after the event you can choose to walk to the National Mall for the Independence Day fireworks or return to the Convention hotels. Among these events is an organ recital at St. Patrick Church, accessible by Metro, that features Donald Sutherland, organ faculty coordinator at the Peabody Conservatory of the Johns Hopkins University, Baltimore.

On July 5, join Dr. John Ferguson for "Songs for the Journey," part of the Afternoon of Prayer and Music, at the National Presbyterian Church, the national center for worship of the Presbyterian Church U.S.A.

**New Products.** Several new products of interest to organists are among those being demonstrated on Monday, July 2, during Industry Expo Day. Among them are Allen Organ's "Renaissance" technology and its combination text and exercise book, which includes an interactive CD-ROM, for pianists seeking to serve as organists; the *Concordia Organ Method Book*, which uses organ literature to provide sequential training in organ techniques; a process to download orchestral voices for organs from the internet; and Wayne Leupold's *Discover the Basics*, a beginning series for any keyboard instrument.

**Skill Sessions.** Special skill sessions for organists will be offered on Tuesday and Wednesday afternoons, July 3 and 4, in the Benjamin T. Rome School of Music and other sites at The Catholic University of America, the only national Catholic center of learning in the United States with a papal charter, approved in 1887 by Pope Leo XIII. Among the organists' sessions will be opportunities to prepare for certification as well as individual organ lessons with Dr. James Kosnik.

**Breakouts.** From the first breakout session on Tuesday to the last one on Thursday, there will be opportunities galore for organists. Among them are workshops on the "Mass suite" for organ, conducting from the console, a presentation on the life and music of Jean Langlais, extemporization for advanced organists, an introduction to the organ for pianists, information on how to es-

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establish and maintain a concert series, chant-related organ repertoire, hymn playing and registration, and industry showcases.

Young Organist Master Class

At the 2001 Master Class on Sunday, July 1, selected young organists will perform in a lesson-type setting with critique given by a master teacher. You may audition for a scholarship for the master class and the entire NPM Convention by submitting a tape of hymn and organ repertoire playing. Scholarship students are required to play for the master class. (Non-performing high-school or college-age students may attend at a cost of $20.) Deadline for submission of taped auditions is Tuesday, May 1, 2001. Send young organist audition tapes to:

Steven K. Shaner, Chair
Young Organists Subcommittee
St. Joseph Parish
1020 Kundek Street
Jasper, IN 47546

Members Update

Scholarship Deadline

February 28 is the deadline to apply for more than $13,000 in scholarships provided and administered by the National Association of Pastoral Musicians. 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 and intend to work at least two years in the field of pastoral music following graduation/program completing. For additional information see the ad on page 49 or contact the NPM National Office. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPMMEM@npm.org.

Help Shape the Future

Include NPM in your hopes and dreams for the church’s future with a bequest for our programs in your will. A will describes how you want your possessions used to shape the future, but your intentions will be honored only if you have a properly executed will. For information about establishing scholarship funds or limited trusts for special programs, please contact the National Office at (202) 723-5800; fax: (202) 723-2262; e-mail: NPM51NG@npm.org.

Meetings & Reports

Campus Ministers Meet

The Catholic Campus Ministers Association (CCMA), National Association of Diocesan Directors of Campus Ministry (NADDCM), and the National Catholic Student Coalition (NCSC) pooled their resources at the end of last year to sponsor “Opening Minds and Hearts to Christ: A Gathering of the Church in Higher Education for the Third Millennium” (December 28-31, Louisville, KY). Attended by more than 700 participants, this was the largest gathering of campus ministers in the history of the Catholic Church in the U.S. In addition to workshops in the areas of social justice, worship, spirituality, appropriating faith, leadership development, and vocations, the gathering offered participants opportunities to network, discuss resources, and share ideas and experiences. All of the events reflected the observation by Terry Hershey, keynote speaker, that “ministry is about the relationships we form and cultivate, not the programming we offer.”

NPM was represented at this meeting by Michael S. Templeton, director of the Office of Worship and the Franciscan Adult School at St. Francis Chapel and City Ministry Center in downtown Providence, RI, and chair of the NPM Section for Campus Ministers. He notes that all of those dedicated to pastoral music and liturgy on college campuses “strive to meet the personal, emotional, educational, and ministerial needs of our students. As a group, we keep very different schedules and are responsible for a large variety of items not in the purview of our sister and brother ministers of liturgy and music. As confirmed by ‘Opening Minds and Hearts to Christ,’ we must remember to model our ministry after Jesus, who took time to nurture himself even amid the demands of his ministry. We must allow ourselves to meet in order to tell our stories, share our journeys, and commiserate in our struggles.”

To serve this rapidly expanding segment of our Association, the Section for Campus Ministers has worked diligently since the 1999 National Convention in Pittsburgh, PA, to network, communicate with campus ministers—especially campus music ministers—and to assess the needs and concerns of our peers and friends. The Section’s goal is to be an integral piece of the network of national campus ministry organizations. Working with CCMA, NADDCM, and NCSC, NPM hopes to provide comprehensive support and formation to those dedicating their time and energy at colleges and universities across the country.

For the first time at an NPM National Convention, the Section is offering a special track for campus ministers. It includes four breakout sessions, a section meeting, a “jam session,” and some social events. Campus ministry members of the Association are encouraged to register for these special events; all members are encouraged to share this information with campus ministers in their communities.

For additional information about the work of the Section for Campus Ministers, contact: Michael S. Templeton, Chair, Standing Committee for Campus Ministers, 38 Weybosset Street, Providence, RI 02906.

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Rensselaer at Forty: Still a Place for Dreamers

BY KEITH BRANSON, C.P.P.S., AND LARRY HEIMAN, C.P.P.S.

In 1815, at a time of great political upheaval in Europe, a former political prisoner named Gaspare del Bufalo founded the Missionaries of the Precious Blood to preach the message of God’s embrace of all people through the power of the blood of Christ. He worked and preached tirelessly on behalf of the marginalized population of central Italy, calling them to reconciliation and empowering them to live as equally beloved children of God. He dreamed of a church that integrated all parts of society and used the talents of all its members. He left his community a legacy of flexibility in responding to the signs of the times while preaching this message. Pope John XXIII venerated this saint and, at the beginning of the Second Vatican Council, prayed at St. Gaspare’s tomb for the success of the council.

At about the same time, near the beginning of the Second Vatican Council, a Missionary of the Precious Blood was responding to the call to liturgical renewal at St. Joseph’s College, a small educational institution in Rensselaer, Indiana. Father Larry Heiman, C.P.P.S., an instructor in music and drama, was studying liturgical music at the Pontifical Institute of Sacred Music in Rome. He dreamed of an American church music program patterned after the one at the Pontifical Institute.

Enlisting the collaboration of Fr. Eugene Landusky, O.S.C. (a colleague at the Institute), Noel Goemanne (a rising organist-composer) and Fr. Robert Lechner, C.P.P.S. (a philosophy teacher and a liturgical enthusiast), he formulated plans for a unique summer program of church music and liturgy. On June 20, 1960, with this faculty of four specialists and twenty-five enthusiastic students, the Rensselaer Program of Church Music and Liturgy was born. This integrated program of church music and liturgy responded to the signs of the times and the needs of the church in the United States.

Originally, the Rensselaer Program focused mainly on Gregorian chant, polyphony, and organ. However, when the vernacular began to replace Latin in the liturgy in the sixties, it became evident that the program needed modification if it was to be true to its philosophy of responding to the signs of the times. Accordingly, new courses were added, and students and faculty collaborated in creating music with English texts for the new liturgy. They united their efforts to initiate the John XXIII Series of Liturgical Music, published by the World Library of Sacred Music (now World Library Publications). Opus 1 of this series contained the complete English propers for the high Mass of Sundays and the principal feasts, published in 1964 and used across the United States and even as far away as Australia. The series served as a testing ground for new liturgical compositions with English texts and Latin-to-English transcriptions.

In 1965, the program associated with DePaul University to offer a master’s level sequence. Seven years later, the Rensselaer Program was accredited to offer graduate work independently. The scope of choices was expanded beyond organ studies to include composition, conducting, and voice. In the eighties, two new sequences were added: the graduate diploma in pastoral music and the undergraduate certificate in church music and liturgy.

The nineties brought new challenges. An increase in lay ministers brought an increase in the number of potential candidates who were not able to be away from family and parish community for six consecutive weeks. Responding to this situation, the length of the summer
The chapel at St. Joseph’s College, Rensselaer. session was condensed to one month, taking place primarily in the month of July.

In the late nineties, responding to a renewed interest in Gregorian chant, Father Heiman started offering a special one-week Institute in Gregorian Paleography and Chironomy, developed in the light of recent research. The institute immediately precedes the summer session, and credit for the institute may be applied to the Rensselaer Program.

Over the years, the program has had many distinguished faculty, including Father Columba Kelly, OSB, Dr. Philip Gering, F.A.G.O., and the late Sister Theophane Hytrek, OSR. Distinguished alumnae and alumni include Sister Delores Dufner, Mr. Kevin Keil, Father John Schiavone, and many others.

Today, the program offers a master of arts degree in music with a concentration in church music and liturgy. This program includes a choice of emphases: organ, voice, conducting, and composition. Also available are programs leading to bachelor’s and second bachelor’s degrees, a certificate in church music and liturgy, a diploma in liturgy, and summer sabbaticals for spiritual and professional refreshment.

Two community-building features of the Rensselaer Program are worthy of note: a profoundly rich and diverse spiritual life, centered around the Eucharist, and the summer chorus, which has performed at NPM Conventions and at the 1976 Eucharistic Congress in Philadelphia.

Now celebrating forty years at the forefront of liturgical reform, the Rensselaer Program of Church Music and Liturgy moves into the new millennium still responsive to the dream of its founders and the needs of the church. Another Missionary of the Precious Blood, Fr. Keith Branson, C.P.P.S., has recently been appointed as the third director in the program’s history, succeeding Father Heiman and his successor, Father James Challancin. Father Branson brings several resources to the job: a doctorate of music arts in organ performance and composition from the University of Kansas, a master of divinity from Chicago’s Catholic Theological Union, and more than twenty years experience in both Catholic and Protestant traditions.

The current faculty features the inexhaustible Father Heiman as well as Father Ralph Verdi, C.P.P.S., Sisters Marilyn Schauble and Charlotte Zalot, OSB, Dr. Graeme Cowen, and Dr. John McIntyre. Next summer, the Rensselaer Program welcomes back Dr. John and Anne-Marie Egan. Two new emphases are being added to the master of arts in music program: piano and ensemble music. Beginning in 2001, a new degree program—Master of Arts in Pastoral Liturgy and Music—will be offered.

After forty years, the Rensselaer Summer Program of Church Music and Liturgy is still a place for dreamers interested in following the inspiration of its founders and of St. Gaspare del Bufalo. It seeks to read the signs of the times, to be rooted in the current reality of the church, and to be flexible in responding to the changing needs of the American church. It remains faithful to the Gospel, the sound, living tradition of the Catholic Church, and to the vision of the entire world as beloved children of God redeemed in the blood of Christ.
Pastoral Music:
Vocation, Ministry, Profession
Pastoral Music Is a Vocation

From “What’s That?” to Public Recognition

By Dennis Beeman

In the late 1960s the term “lay ministry” began to find its way into church vocabulary to describe a new phenomenon for which the spirit and theology of Vatican Council II had laid a foundation. But the term usually brought a questioning look to the faces of those who heard it for the first time because the two words “lay” and “ministry” seemed, in those days, to be contradictions. “Ministry” was understood to be what clergy and religious did; lay people “shared in the apostolate of the hierarchy.” At about the same time, other strange words were also introduced into our ecclesial vocabulary: “pastoral,” “pastoral music,” and “music ministry”—usually understood as a subset of the broader “lay ministry.”

Now, more than thirty-five years after the close of the council, as a new millennium begins, “lay ministry” and its various subsets (“music ministry,” “youth ministry,” and so on) have become accepted into the vocabulary of most church leaders. While such phrases are no longer unintelligible to most Catholics in parishes, lay ministry is still not a term about which most Catholics have a full understanding or are comfortable using. Certainly, most Catholics don’t understand the implications of moving toward a ministry force of many—if not mostly—lay leaders.

The reality of lay ministry has blossomed in the Catholic Church in the United States primarily for two reasons. First, the ecclesiology of Vatican Council II proposed a new image of the church as the people of God, including all the baptized, as opposed to the church viewed primarily as the hierarchy of leaders and ministers who are ordained or in religious life. Previously lay people might be invited to participate in the ministry of the ordained or the work of religious orders, but now the gifts and talents of the laity have begun to be recognized on their own merit. Second, the decline in the numbers of priests and religious in the 1970s and ’80s, coinciding with the expansion of the scope and quality of ministries and pastoral care that parishes began to offer, created roles in ministry which the laity, with their newly recognized gifts, were eager and able to fill.

A great paradigm shift has been underway for three decades, and the shift is continuing today. Ministry, previously understood by most people as “what Father and Sister and Brother do”—most often teaching, planning and leading prayer, and caring for the poor—is now being done by lay persons who are neither ordained nor members of religious orders. Many problems have arisen in this shift, the most notable one being the effect on the infrastructure of ministry in the church, which is still based on clergy and religious lifestyles and needs. The formation models, i.e., how and where ministers are trained, as well as levels of compensation and benefits packages are still usually based on the social location and lifestyles of celibate priests and religious.

Another major shift in contemporary thought and understanding that the advent and development of lay ministry have produced is a new understanding of “vocation.” Probably 95 percent of the current Catholic population would presume that a discussion of vocation would, in fact, be about a priest’s, sister’s, or brother’s calling from God to ordination or religious life. Catholics know that there are lay people on their parish staff, like Mrs. Smith who is in charge of religious education or Mr. Jones who is the choir director and liturgy coordinator, but they would probably hesitate to say that either Mrs. Smith or Mr. Jones has a vocation.

In this article I will focus on lay ministry as a vocation, especially from the perspective of the pastoral musician.

Theological Perspectives on Vocation

Expanded understandings of the term vocation have been proposed by many writers in recent years. I will focus on a brief presentation of some theological perspectives that broaden our traditional understanding of the term based on the writing of James Fowler, particularly in...
his work Becoming Adult, Becoming Christian (New York: Harper and Row, 1984). Fowler states that “biblical metaphors for God are always relational” and these metaphors have a “correlated metaphor for human partnership in the work of God” (89). He describes the work of God in the world as “creative, governing, and liberative-redemptive,” noting that “Christian faith, in its classic story and vision, tells us that human fulfillment means to recognize that we are constituted by the address and calling of God and to respond so as to become partners in God’s work in the world” (92). Later Fowler describes vocation as “the response a person makes with his or her total self to the address of God to the calling of partnership” (95).

To respond to one’s vocation, in Fowler’s understanding, is to use one’s God-given gifts and talents so as to participate in God’s work of creating, governing, and liberating. I agree with Fowler, who sees God’s work evident in all creative human activity, “in the arts and sciences, in technology and agriculture, in architecture and engineering, and in the medical arts and education” (90). I believe all creative, governing, and liberating work that is done in response to God’s call to partnership is vocational.

Most Catholics have great difficulty seeing secular work as vocational or as having the potential for holiness, sharing in God’s work. We are still very much prisoners of the Greek philosophical dichotomy between the sacred and the secular. This separation would draw a line, even construct a wall between the two “worlds.” On one side of this wall one would find sacred activities such as prayer, reflection, the study of Scripture, and a celibate lifestyle. On the other side would be the secular activities of family life, manual labor, and economic and political endeavors that hold little or no potential for holiness or partnership with God.

This is a tough, centuries-old prison that we are trying to break out of. Fortunately, the walls are falling. Many contemporary Catholics are beginning to recognize that their family life, occupations, and political activity are not only possible opportunities for encountering and partnering with God but even their primary opportunities for such sacred activities. So work as a receptionist, a manager, a lawyer, a laborer, a teacher, a musician, or any other responsible use of our gifts to build God’s reign is, with the walls down, vocational. Henri Nouwen proposed this same recognition of God’s call when he wrote: “God’s great story . . . lifts us up and makes us see that our daily, ordinary lives are, in fact, sacred lives that play a necessary role in the fulfillment of God’s promises” (With Hearts Burning [Maryknoll: Orbis, 1994], 48).

Ministry as Vocation

At the risk of becoming involved in the current debate on semantics surrounding the terms lay ministry, discipleship, and vocation, I’d like to present some observations on lay ministry as a vocation. I believe that, as a Christian, I am called to be a disciple, to follow Christ and live as Christ lived in all aspects of my life. I believe that God has not only called me to follow Christ, but has called me to a particular vocation in which I use the gifts and talents I’ve been given to help make the reign of God a reality in this world.

I also believe there are some vocations which the church has traditionally identified as ministries. These ministries, over the years, have been categorized in various ways. I see these ministries as the works of the church which support its members by helping them to understand, celebrate, and live out God’s good news or story. Sometimes these supportive actions are more formally called the ministries of word, worship, and service. I would also add administration/community as a ministry of the church, though this is often considered an aspect of service.

Pastoral Musicians. The ministry of worship is an essential ministry of the church, and the role of music in worship is equally essential. I am not a musician, but I know that historically the interplay of music and other aspects of worship can be traced to the earliest accounts of church life available. I also know that my experience of worship has taught me that a Sunday gathering for Eucharist without music would be drastically incomplete. Pastoral musicians play an essential role in the evangelizing mission of the church by helping its members celebrate the mystery of our faith, the death and resurrection of
Christ.

My own area of ministry in the church is the ministry of the word, or catechetics. But as a member of the board of directors of the National Association for Lay Ministry (NALM), I have become more sensitive to the importance and unique qualities of a wide variety of ministries. For the purpose of this article I interviewed several pastoral musicians from our diocese to see how they experienced their ministry as a vocation. While several interviews don’t make up a fully empirical survey with “no margin for error” (or no “projected winner”!), the responses of these talented, dedicated, and—most importantly—healthy individuals are worth repeating for all ministers to hear.

These pastoral musicians spoke of a call from God that they could trace even into their early teens. They discovered their musical talent, as many musicians do, even earlier than that, but by the time they were thirteen to fourteen years old, they felt a call to do something special with their musical talent. This call led them not only to develop their musical talents more and more through professional training but also led them, as one told me, “to see music as a means to communicate God to others and a way to communicate with others about God. Music and music ministry offer a direct connection to our creative Source and a powerful way to experience God’s presence.”

One of the pastoral musicians shared with me her experience of the call of God through her parish community. At first she didn’t recognize it as a calling; The situation seemed to be more like meeting a need in the community structure. But as she settled into her role and reflected, she “could see the hand of God in all that led up to that ministry, in terms of talents and gifts, as well as isolated experiences, that all came together as some sort of training for that ministry.”

Recognizing Ministers

I’d like to speak briefly about recognition of lay ministers from both a universal and a particular point of view. Universally it is easy to observe that the recognition given to a priest who is ordained or to a religious who makes solemn vows is the result of years of traditional practice plus the result of a structured formation that leads to a particular point of recognition. The reality of lay ministry is still so new in the church that there hasn’t been time for traditions of recognition to develop. There are also no set formation processes established for lay ministers as there are for persons in other professions such as law, medicine, education, or even accounting.

In this regard, pastoral musicians share an experience with other lay ministers: Their ministry often is not publicly recognized in formal and even informal rituals in the church. Some parishes do celebrate their own ritual of blessing for a newly appointed music minister, but that event certainly isn’t given the ritual emphasis and attendant celebration that the appointment of a new pastor receives.

In Parishes and Parish Ministers (New York: National Pastoral Life Center, 1999), Msgr. Phillip Murnion noted that Pope Paul VI, as early as 1972 in Ministeria quaedam, seemed to anticipate a need for inclusion of laypersons into what some dioceses call the “ministerium” of the church. Paul VI wrote: “Nothing prevents episcopal con-
ferences from petitioning the Apostolic See for others whose institution in their region, for special reasons, they judge to be necessary or very useful ... Ministries can be entrusted to Christian laypersons with the result that they are not to be considered as reserved to candidates for the sacrament of Orders.” Perhaps U.S. bishops could take advantage of this invitation and establish specific ministries of service, such as pastoral associate, religious educator, pastoral musician, and other ministries. Such public recognition, though not sacramental, might give needed stability to lay ministries. On the other hand, I also know that some lay ministers are leery of establishing anything that would approach another level of hierarchy.

I believe most pastoral musicians would agree that they don’t want recognition in the sense of being put on a pedestal or having their pictures placed on the front of the bulletin. Pastoral musicians, like all lay ministers, understand that ministry is about service. One pastoral musician shared with me a recognition that “the hours are long [and] holidays are work days for musicians. My schedule often changes at the last minute because of a funeral. It is difficult to maintain social relationships because of a schedule that includes routine evening rehearsals and weekend liturgies.”

I believe that pastoral musicians have perhaps the best opportunity to pave the way for recognition of lay ministry as vocational and worthy of a just salary and benefits.

But like all professional lay ministers, pastoral musicians would appreciate occasional public “thank yous” along with a just and equitable salary and benefits. Great strides have been made in this area, especially through the work of NALM and NACPA (National Association of Church Personnel Administrators). I have come to believe that compensation and benefits will improve as the competence and recognition of lay ministers improves. People in the U.S. will usually pay for a good “product.” The product that lay ministers must provide is quality pastoral care and ministry. But many Catholics won’t pay even for such a good product by putting money in the collection, either because they are used to getting something for nothing (part of our heritage of priests and religious providing ministry for meager salaries) or because they simply do not understand either the cost of years of formation that lay professionals complete or their need for an adequate livelihood.

An Opportunity to Pave the Way

The paradigm shift which I described at the beginning of this article will eventually catch up with the reality of our situation in the Catholic Church in the United States. There are now more full- and part-time lay ecclesial ministers in parishes than there are parish priests. This means, at the very least, that new forms of recognition must be developed that affirm this reality. New theological and ministerial formation models must be developed which allow for potential ministers with families to participate in evening and weekend training plus opportunities for training which don’t require moving one’s family to a city where a Catholic college or university is located.

I believe that pastoral musicians have perhaps the best opportunity to pave the way for recognition of lay ministry as vocational and worthy of a just salary and benefits. I say this because of the nature of music in liturgical ministry. So much of music and of other aspects of liturgical ministry is public and readily experienced at each Sunday Eucharist. Music touches everyone! Your ministry makes or breaks the celebration of the mystery of our faith, Christ’s death and resurrection. It also makes such a definite difference in whether the people of God will truly “go forth to love and serve the Lord,” fulfilling the mission of the church to evangelize, to make a difference in their families, jobs, and neighborhoods throughout the week.

I encourage all lay ecclesial ministers, especially pastoral musicians, to live out their call to ministry with our ordained brothers and our vowed sisters and brothers, so that God’s message of love might be celebrated and made incarnate in our world.

Note

Here is the assignment for this article that I received from the editors of Pastoral Music: “To call pastoral music a ministry is to affirm that a community can set limits on the shape and form of service to be rendered and can call people to this set of tasks. To what extent, then, is pastoral music a ministry, especially in the Roman Catholic Church, where it does not have the cachet of a formally recognized ministry such as the Lutheran cantor or the Baptist minister of music? How does one prepare to do ministry?”

The presentation of this assignment points to an interesting ecumenical phenomenon of our period. We all tend today to assume there is more definition and coherence among other groups than may actually be present. While it is true that Lutherans have the “cachet of a formally recognized” cantor and Baptists (and others) that of minister of music, neither Lutherans nor Baptists have always defined or understood musical vocations in the church. In many cases, in fact, they have forgotten their own best instincts and have sometimes—one is tempted to say “often”—perceived Roman Catholics as possessing more clarity than they about such definitions, even when that clarity is not stated. I point out this phenomenon to indicate that the questions that are being posed here do not pertain only to Roman Catholics or Lutherans or Baptists or any other family within the ecumenical mosaic. The questions that are being asked pertain to church musicians, whatever they are called among all of us, and need to be addressed by all of us. They require careful thought because they get at central matters and can easily be dismissed when cultural currents or seemingly more pressing yet ultimately more superficial concerns of the church itself submerge them. Different communities of faith will answer them differently, to be sure—the Roman Catholic and Lutheran, for example, from a liturgical context that is not the Baptist one. But, for all of us, the questions need to be addressed.

The editors have raised three questions under two assumptions. Given the title of this journal, a rhetorical question cloaks the first assumption, namely, that pastoral music is a ministry. The second assumption is that a community can call people to such a ministry. Three questions emerge. First, what are the tasks? Second, what are the limits on the shape and form of service to be rendered? Third, how does one prepare for this service?

Assumptions

The assumptions are fairly obvious. Anything done by a member of the church for the body of believers itself or for the world (these two are closely related, possibly never separated unless they are illegitimate or unfaithful) is a ministry—that is, an act of service, aid, or ministration, as the dictionary says. Such an act presumes the abilities of the individual to do it and the desire of the community to have it done, that is, to call a person to it. Though baptism sets all our ministries in motion, abilities and call taken together constitute vocation and the nature of the particular ministries to which we are called. Undergirding the abilities of the individual and the call of the church lies the call of God, of course, with the hope and expectation that the church will embody the call of God in its call to those who minister in it, for it, and as it. That hoped-for expectation applies not only to musicians, but to clergy, readers, altar guilds, quilters, those who serve the poor, evangelists, those who work for justice, teachers, administrators, parents, lawyers, secretaries, computer programmers, garbage collectors, and all others. The ministry is usually more obvious and formally acknowledged when it is turned toward the gathered church than it is of the scattered church turned toward the world, but it applies in either case, that is, in and out of the assembly. And it applies whether the call is more or less formally expressed.

That brings us directly to musicians who live in a curious nexus where their ministry is fundamentally turned toward the gathered assembly, but their call is
often expressed more or less informally. Since this is the case, there is no body of formal documents and reflection on those documents for musicians comparable to what has been generated for the clergy about whose call, vocation, and ministry the church has written reams. This may be in part because the nature of music in the church and the close linkage of the pastoral musician to the body of believers and its song are such that the vocation and ministry of the musician has been hard to distinguish from the musical office of the people themselves at worship—which is simply a baptismal given. In any case, this nature and linkage are where our reflection has to start.

Music

Note first, then, that we are dealing with music. The task of the pastoral musician is a musical one, and preparation for it is musical. That means musical practice, lots and lots of it. If one would be a church musician, the first requisite is to be a musician. The fundamental limits the church sets on the shape and form of service to be rendered are musical ones. The limits in this case are expectations. The church has the right to expect that its musicians will be capable, able to carry out the requisite musical tasks. Church musicians do not have to be virtuosos, and the scope of their abilities, talents, and capacities will vary from place to place and time to time. Different churches will have different expectations. The parish which regularly includes Bach cantatas and Palestrina motets in its repertoire will not have the same expectations as the parish whose repertoire consists largely of unison settings of the Mass and offices. The parish whose pastoral musician is an organist is not likely to have the same expectations as the one whose musician plays the guitar. Though the expectations differ, in all cases the musicians need to be crafts-worthy, capable of fulfilling the musical tasks that are required. Their call/vocation/ministry is fundamentally musical. They carry it out through music, not through good feelings or good intentions or faith or right thoughts or anything but the musical craft itself.

In Worship

Note, second, that we are dealing with the music of the community of faith in worship. Music is a gift which bears the church’s praise, prayer, story, and proclamation. Considered liturgically, music does this around word, sacraments, and prayer. The music of the church is not a concert, and its musicians are not concert performers. Church musicians carry out their ministry disciplined by the worship of the church. Concert level capacity, while not always required, is welcome and desirable, and church musicians may also be concert performers. That is not their role as church musicians, however, though they obviously transfer their musical abilities from one setting to another. Those abilities are disciplined in the church by the tasks at hand. Those tasks have to do with the dynamics of worship. The limits the church sets on the form and shape of service to be rendered by the musician are dictated by its worship.

“Limits” may not communicate the form and scope of this service very well, because the limits of worship actually call into play what is limitless, at least from the perspective of any single human being who would be so bold as to serve as a pastoral musician. To be able to plan and carry out music in worship requires multiple tasks related to, at the very least, biblical, theological, historical, liturgical, acoustic, architectural, artistic, ceremonial, communal, sociological, societal, psychological, pedagogical, and ritual issues, as well as musical matters. Understanding as much of that as possible is packed into the musicians’ responsibilities for the worship services of the Paschal feast each Sunday, of prayer each day, of seasonal changes each year, and of “occasions” as they occur. Like “limits,” “understanding” doesn’t communicate the form and scope of this “service” at these worship “services” very well either. The church musician lives out the understanding in practice. Here we do not have to do either with theory or with praxis as isolated from one another, but with pastoral enlivenment that requires both understanding and practical skills construed communally via music in worship.

Soli Deo Gloria

If music in worship as just described is at the heart of what the pastoral musician is about, the dead end of another either—or immediately comes into view. As I have suggested elsewhere, whenever the role of music in worship is considered, the culture’s presuppositions are almost invariably taken as a given. Only two possibilities are then presumed to exist. Either music is regarded as a tool, a means to some end—evangelism, education, therapy, entertainment, high art, folk art, justice, or any other cause that may garner support at a given moment—or music is regarded as an aesthetic reality, art for art’s sake, music for itself. Then it has no utility, no purpose except to be. The “church” musician in either of these cases is church musician in name only and no pastoral musician at all but, in the first case, an evangelist, therapist, educator, entertainer, prophet, or whatever the momentary cause may dictate and, in the second case, a purely musical artist.

The church at its most intrinsic center has always provided a startling alternative to these two cultural givens. Its music, it affirms, is soli Deo gloria, “to the glory of God alone.” This means, among other things, that the music of the church is transparent to the word of God and the sacraments, not opaque to them. It means music at its essence is gift of God turned back with gratitude to the giver. Or, to quote and paraphrase myself, music is no tool to get us anything or to get God or anybody else to do something, nor does it exist as an aesthetic entity for its own sake. Those alternatives turn out to be but two sides of the same idolatrous human coin, which has written out...
it “divorced from God.” The first is the idolatry of our manipulation or our tyranny. It reveals a distrust in the word of God itself and a trust in our own capacity to package that word so as to make it palatable and attractive on our terms. The second is the idolatry of music itself. In the startling economy of the church, music gathers around the cross of Christ like all the rest of creation and gives glory to God. It, like all the rest, is simply offered to God and accomplishes nothing. And, lo and behold, in word and sacrament God turns everything upside down—actually, right side up—and graces us.

In our culture, viewing music as soli Deo gloria or transparent to word and sacraments is usually read by church and world alike to mean simple-minded and non-artistic, one more trivial version of music as means to an end. Not only the church’s essence, but the history of its music as well gives the lie to that reading. Some of the world’s finest and most artistic music has been spawned by the church with the perspective of soli Deo gloria. J. S. Bach, who signed his music with that motto, is the most obvious example, but the scope of this truth is hinted at by other examples as well—chant, Hildegard, Palestina, Brahms, Stravinsky, and the folk song of many cultures, such as African-American spirituals.

Implications

Knowing and Doing in the Economy of Grace. To prepare for this ministry, the necessity that follows on the heels of the musical requirement is to study what is related to worship. Beyond the purely musical craft, all the topics detailed above in the biblical to ritual list (and more that might be added) require study. No one person can be an expert in even a small portion of this massive discipline, but no pastoral musician is likely to avoid contact with large portions of it at some time and place in any career that spans even as little as a decade or less. Study of as much of it as possible is essential.

As if that were not enough, whatever understandings are gleaned from the study have to be carried out quite practically in community. Preparation requires relational skills which will need to be exercised with clergy and lay people, especially with respect to planning for worship, which can be remarkably constructive but is often neglected. These relational skills need to be practiced, like all skills. They do not just come into being out of nowhere but have to be worked out and practiced with one’s own personality and gifts developed honestly and in good faith.

“Honestly and in good faith” are critical components. Relational skills are developed not for the sake of manipulating or controlling a community with one’s own agenda or in order to get one’s own way, musical or otherwise. They are developed so that the musical being of a given community might be included in its deliberative mix for the sake of its overall health and faithfulness. The community itself, as part of the church, exists within the economy of grace. That means it is itself an economy where disagreements and disputes can be welcomed because God’s
grace stands above them all, makes them all penultimate at best, and embraces all the disputants equally. The community is to be served, then, according to Paul’s admonitions about love in 1 Corinthians 13.

**Political Realities.** But, you will say, such loving service assumes perfection, a perfection that surely has come among us in Christ but that is nonetheless still only embodied imperfectly on this side of Christ’s coming again. So, in this real and sinful world political battles need to be fought for good causes, like music, and the pastoral musician must fight them in ways that may not always seem to be loving according to Paul’s description.

Of course, you are right. But let us consider some cautions before we pursue this “least evil option” too soon or too strenuously. Pastoral musicians, like people of all other vocations and ministries, have varying gifts. Some

The pastoral musician of necessity lives close to the people and their song and... is concerned about the whole song of the whole people of God.

have political and administrative gifts, with abilities to exercise them in the world of Realpolitik. Let us affirm both these abilities and the necessity that they be exercised and developed, and let us wish such colleagues well for the good of the whole body.

But let us also be aware that the pastoral musician as pastoral musician is not fundamentally a political animal. By “political” here I mean what the dictionary defines as related to tactical engagement in affairs that involve partisan or factional intrigue as a primary part of one’s vocation. Some people are called to such tasks, among them musicians, as I have just indicated. But the pastoral musician as pastoral musician is not so called for two reasons, both related to the central responsibility of the musician for the song of the people. The first is that the pastoral musician of necessity lives close to the people and their song, and the second is that the pastoral musician is concerned about the whole song of the whole people of God over whom, at least since Clement of Rome at the end of the first century, stands the ideal of singing with one voice. Apart from exceptional circumstances which demand it, for a pastoral musician to enter the political arena as a norm or as one’s primary responsibility is to allow the musical vocation itself to be usurped by time and energy spent in that arena and by the probability of alienating people. The result is that the central matter, the song of the people, is compromised.

The church musician is uniquely dependent on the musical circumstances of his or her time and place. As one of my Pastoral Music students recently told me in reference to the musical culture in which he finds himself, “There’s nothing I can do about it.” The church musician uniquely requires the support of the communities and institutions he or she serves. Lacking that support affords three choices: Do political battle and compromise the song, do the best that is possible within the “crease” (the folds between battlefields) that exist, or leave the community one is serving. The warfare of recent years with competing musical symbols for opposing factions has led many of the finest practitioners to choose the third option.

**The People’s Song.** That brings us to the center of the pastoral musician’s task, the people’s song. All the preparation, in whatever form, comes down to this: leading the people in their song. That is finally the form of service to be rendered, and that determines the limits on its shape, though here again the limits may seem limitless. Various ways of leading are possible, such as with the voice, with the organ or other instruments, with gestures, with a minimum or maximum of support, from a place where one can be seen, or from a place among the assembly or behind it. The nature of the musical form includes equally widely varying possibilities like responses initiated by a leader’s call, liturgies, antiphon-refrains, through-composed pieces, and strophic hymns. The nature of the musical syntax likewise can be as varied as the time and place. No matter how the leading is done and no matter what the form and syntax, the song must be congregational, that is, within the congregation’s capacity without rehearsal and worth its time and effort to learn. To these ends the pastoral musician must devote unmitigated focus.

Musicians can and should do all sorts of things congregations can’t do, to be sure—like sing themselves, play the organ or other instruments, and organize and conduct choirs and instrumental groups. In some few and rare settings, some of the things congregations cannot do may, in some instances, even take precedence. But for most of the church most of the time they have to be disciplined within or around the orb of the congregation’s song. In some few and rare settings, a concert mentality may even on occasion be justified. But for most of the church most of the time music has to be disciplined by the church’s worship and has to fit the flow of the services in which it resides.

All this is to say that the pastoral musician starts with the people’s song, works out from it, and always respects it as the core and raison d’être of the whole.

**Beyond Worship.** While the pastoral musician’s fundamental responsibility is to the worshiping community, there are at least two related responsibilities that need to be mentioned here. One is for teaching in the parish. Teaching in some sense always takes place at worship, to be sure, but worship is not a didactic exercise. In parish activities like rehearsals and classes, however, teaching is precisely what is going on. Musicians have much to offer there that is usually overlooked.

Musicians also have a responsibility more directly to the world, in two senses, partly to teach and perform there and partly to proclaim the faith there in what might be called an oratorio function. Not all people can do these things equally well. Different people have different gifts which ought to be employed as abilities and contexts
suggest. Two dangers need to be resisted: either to let responsibilities of this sort snuff out the other ones or to neglect these altogether.

The Voice and the Organ. The voice is primary and therefore of primary concern to the pastoral musician. We are talking about communities of faith who sing with their voices. With only rare exceptions, such singing has been of paramount importance for the church and is why in the majority of its history and practice it has included no instruments at all. In the final analysis, pastoral musicians are leaders of voices and must therefore attend to the voice.

If a church is to have instruments, at least in our culture the organ is first among equals. To quote Francis Williamson, “[A]n instrument is a repertoire and a practice,” and the organ is related to the church like no other instrument in both of these ways. No single instrument can serve the fullness of the Gospel or even of music for that matter, but the organ is infinitely more versatile than the guitar or other instruments in relation to congregational singing and can do so much more as its repertoire gives witness.” That does not mean pastoral musicians have to be organists, nor does it mean that if the organ becomes idolatrous a prophetic response can or should be avoided. It does mean that the organ in our culture has a closer relation to the church than any other instrument and that we avoid that reality at our peril.

The Whole

So far one might perceive numerous variations and even complicated configurations, but the general limits of the form, shape, and tasks of the pastoral musician’s ministry are nonetheless relatively clear. They outline a sketch of music, worship, and implications that grow out of the economy of God’s grace and the song it spawns. Preparation is broad, but the character of the mix of understanding and practical skills is clear. Things get more complex and less easy to prepare as the outline is colored in at the place where the musician is called to work.

While form, shape, tasks, and preparation can be outlined, the song the pastoral musician leads is not an outline. Or, to change the imagery, it is not a superficial patina laid like a veneer on the body we call the church. It is not even fundamentally about the things we rehearse at length, like whether dotted quarters and eighths have their proper value in a given style, whether certain guitar chords are the ones we want, or whether an augmented triad is sung in tune. Those musical details are critically important, of course, and our musical vocation/ministry demands that we sweat over them until they are right. We sweat over them and rehearse them because beneath them and beyond them lie not notes or chords but music. Beneath and beyond music lie life and health. To be human is to sing, and to sing around word and sacraments is to be church.

We are not dealing with small matters here. We are dealing with the coherent organization of dissonant and consonant sound in time and therefore with a microcosm of the organization of society as it struggles for justice and peace in its history. We are singing around the table of the Son of God, who with the Father and the Holy Spirit is both our God and the God of all time and space. We are dealing with health and shalom at a level that is beyond description. Rather than attempt description, therefore, let me suggest what this means by way of five illustrations.

The song the pastoral musician leads . . . is not a superficial patina laid like a veneer on the body we call the church. It is not even fundamentally about the things we rehearse at length . . .

First, any pastoral musician who serves a parish musically for even a relatively short period of time can testify to an experience like this: Someone in the congregation, often a person with no connection to the choirs or musicians and little involvement in the parish beyond regular attendance at worship, will at some time greet the musician with a spoken or written note of thanks. It may be quite brief: “Thanks for helping me sing,” or “Thanks for helping me remember that text all week,” or “I’m grateful.
for what you do for our worship and what you do for me.” If the musician should happen to learn what lies behind that thought, she or he will likely discover a world of memory, health, and wholeness far deeper and greater than anyone could have even remotely imagined.

Second, and conversely, a pastoral musician who serves a parish musically may also discover he or she has unwittingly generated untold pain. How is this so? Like this: A person who is viciously violated, especially one who is raped, is not only metaphorically silenced; such a person is literally silenced. If that person is present at worship, in the midst of the health of the community’s song, and cannot sing it, the pain can be intense. Should the person in question contact the musician, the musician has to decide how best to help. The pastoral musician needs to be pastoral, but she or he is not a therapist and should not pretend to be such. For therapy a referral needs to be made. But at the musical level, in parallel with the therapy or other aid the person seeks, the musician may be able to help the person sing again. This is done by musical means, graciously and gently yet persistently and with immense patience, until musical and vocal health is restored, learned, or re-learned. The victim of the violence has to do the work, and it is intensely difficult—difficult beyond what most of us can even begin to comprehend. The pastoral musician cannot do the work but can guide and help as seems best, knowing that musical health is closely related to general health and that the gift of song is itself gift and grace from God.

Third, most of the time the work of the pastoral musician is not nearly so vivid as the two illustrations just given. It relates to the heights and depths of celebration and lament, to be sure, but much of the time this work lives at the level of habit. Though habit is regularly attacked (ironically the attacks, though gleeful, are most often unconscious and habitual) by those who presume that only the newest of the newest fads can be worth anything, habit is nonetheless far more important and healthy than we are willing to admit. Without it and its mnemonic underlay Alzheimer’s sets in. Our period’s embrace of fads as substantive amounts to an effort to attain communal versions of Alzheimer’s. It is not a wise move. Every moment is not a high octane thrill or a low octane thud. Every tie of the shoelace is not enchantment or depression. Every kiss is not bliss. Every service of worship is not a mountain top experience or a valley of despair. Every musical phrase is not ecstatic jubilation or wailing lamentation. Much of worship and its music live at the cool level of deeply subterranean subconsciousness. If the well is deep, potent meaning can break into consciousness at times of crisis or when it is least expected. The pastoral musician is one of the keepers of the gift of habit, one who knows that the liturgy and its music provide a thread that protects us from our self-indulgent and faddish selves and, only years later—maybe never, knows what health and shalom she or he has helped a community sing.

Fourth, the thread of habit can be left unattended by the church’s leaders, including its pastoral musicians. Then it can turn ingrown, lose its catholic color, pick up dross, and become drab and dreary boredom except to a small and increasingly sectarian group. From such stuff reformations are born. Habit is not without its problems: Musicians and other leaders of the church need to keep it fresh, vital, and whole.

But reformations are not without their problems either. Reformers need to attend to them. In their legitimate fervor for renewed life, color, and the removal of dross, reformations bring with them their own sectarian danger of substituting the superficial and momentary for the substantive and long lasting. Each generation has to live the faith into the future. Inevitably, with more or less force depending on the time and place, each generation faces the twin sectarian dangers of either going through motions without meaning, which might be called negative habit, or of trying to force momentary relevance, which might be called negative renewal. The dangers easily turn into an all-or-nothing mentality which leads to choosing up sides, each side then seeking to win at all costs. In the process the center can be lost and the culture’s categories adopted as if they were the issue.

So, for example, after Vatican II, texts and music have been produced in profusion in popular styles, first by

While pastoral musicians have not been absent from the “worship wars,” by and large they have been left out of the deliberations and indeed have often been consciously avoided.

Roman Catholics and then imitated by Protestants. Worship bands (a development from the earlier “folk groups”) and “alternative” worship services have been organized, again first by Roman Catholics and then imitated by Protestants. Names like “Renewal Mass,” “Heavy Metal Mass,” “Rock ‘n’ Roll Mass,” “Polka Mass,” “Country Western” (or “Cowboy”) Service,” “Contemporary Service,” “Alternative Service,” “Traditional Latin Mass,” “Traditional Service,” and other titles have appeared on church service folders and sign boards. While pastoral musicians have not been absent from the “worship wars” that have attended these titles, by and large they have been left out of the deliberations and indeed have often been consciously avoided. In the ’60s and ’70s those who were concerned about justice tended to call the shots about worship. In the ’80s and ’90s those concerned about evangelism took their place. High art partisans have lined up against folk art supporters, students of the liturgy against students of the current culture. Specific musical syntaxes and styles have been employed as symbols of one faction or another, one generation or another, one theology or another, one power play or another.

These developments have regularly placed the pastoral musician between a rock and a hard place. They indicate why musicians are so dependent on the support
of the community of believers, and why, when support is lacking, they are forced to do battle against their instincts as pastoral musicians to protect the song of the people to whom they minister, to look for the creases where ministry is still possible, or to go elsewhere. The problems this context has generated include following.

- While pastoral musicians have been some of the strongest supporters of both justice and evangelism, they nonetheless have also been among the most horrified at the mindless abandon with which self-proclaimed “reformers” have felt no remorse in tearing up communities of faith and their music, or in proudly proclaiming how they will put other churches “out of business.”

- Church musicians have cringed as their central concern, the people and their song, has been forgotten either at the “high art” or the “popular” ends of the spectrum. In both cases the congregation has lost its voice and been reduced to spectators.

- As the church’s music and worship have been collapsed into something else like social justice, high art, low art, or evangelism, the central dynamics of worship, the people’s song, and the musical essence of the pastoral musician’s ministry have all been abrogated.

- Worship bands, while not intrinsically bad if worship and the people’s song are respected, have nonetheless in our context brought with them three liabilities that pastoral musicians have spotted instantly even when they have not been able to articulate them: 1) The bands have been used as manipulative tools (as partisans have said, “they will draw people like flies”) which gives the church a dishonest reputation and in the long run undoes evangelization; 2) in the laudable attempt to identify with and engage the culture, they usually have conveyed a night club culture of sexy-lady-on-a-stool-with-a-microphone, which in its place makes perfect sense, but for worship makes no sense at all; 3) most importantly, they have lacked gravitas and have given the impression that the message the church conveys is trivial and not worth consideration except for short periods of time, like other fads which come and go.

- From the musical vantage point, in relation to the vocal and aural health of people and communities, unhealthy tone production, the decibel level of much of our culture’s musical activity, and the imitation of these in some churches have left voices damaged and hearing impaired at earlier and earlier ages. If we are called to steward and not plunder God’s good creation, including our bodies, the church has a specific responsibility here which its musicians are...
mandated to carry out. When the church itself welcomes disease into its midst, the pastoral musician’s mandate is denied or made impossibly difficult.

All of this leads to a fifth and final illustration. So far the discussion has been about the pastoral musician’s ministry to the rest of the church. No discussion of this topic would be complete without a reminder that the rest of the church also has a pastoral ministry to its leaders, including its musicians.

I once knew a musician who was treated badly by a church. Let’s call this person Carol, so it will not be clear if I’m referring to a man or a woman. Carol left that church and decided to audition for a position at another one. I happened to get wind of the audition and discovered it was not very good. Carol’s musicianship was in question. Having known this person’s musicianship was pretty solid, I was surprised. The second church decided to take a chance and welcomed Carol with honesty, yet affirming pastoral sensitivity. Guess what? Carol’s musicianship soared. Though the fundamental issue here is not self-interest but how we are called to treat one another, it must nonetheless be said: If you treat people up, they will respond accordingly; if you treat them well, they will also respond accordingly. Musicians bleed and heal just like everybody else, though for musicians the bleeding and healing may well show up in their music making.

The Faith of the Pastoral Musician

Finally, how important is it to require faith of the pastoral musician? Does she or he have to have faith to function in a community of faith? Different parts of the church may answer this question differently, but let us sort out the issues.

First, a musician who embraces the faith of the church is obviously desirable. Just as we hope clergy believe what they preach and teachers of the church believe what they teach, so we hope musicians believe the song they lead. Further, someone who tries to undermine the faith is probably not a good candidate for a pastoral musician’s post.

Having said that, however, we must also say, secondly, that long ago, in Augustine’s North Africa, the church decided that Christians are not Donatists. That is, the validity of the sacraments does not depend upon the faith, piety, or morality of the one who presides at them. We need to affirm in a parallel way that the church’s song does not depend upon the faith, piety, or morality of the musician. There may be pastoral reasons for not calling someone who denies the faith, but there is no reason someone who may not seem to embrace it cannot lead its song any more than there is reason for saying that Handel’s Messiah and Brahms’s German Requiem are invalid expressions of the faith because their composers were not regular church-goers and may have been agnostics.

To demand stringent or even not so stringent faith tests ultimately leads to a dead end. Nobody survives. I once had a very reliable member of my church choir who called himself an atheist. He contributed more than some members who called themselves Christians. I have known some wonderfully pastoral church musicians who never appeared to affirm the faith and found theological reflection like this article a waste of time, yet carried out their vocations precisely as pastoral musicians far better than most of the rest of us. “The tree is known by its fruit.”

Notes

1. For more detail see Paul Westermeyer, The Church Musician (Minneapolis, MN: Augsburg Fortress, 1997), 31-43, expanded recently into a small booklet called The Heart of the Matter, which will be published by GLA.


3. There are modifications of this view which alter it, as in viewing art for art’s sake with God or in God, but these are seldom considered. For a fuller description see Frank Burch Brown, Good Taste, Bad Taste, and Christian Taste: Aesthetics in Religious Life (New York, NY: Oxford University Press, 2000), 118.


5. I am grateful to my colleague, Mary Hess, for encouraging me to make this definition clear and for other suggestions about this article. Another colleague, Robert Brusic, also made helpful suggestions.

6. Correspondence from Francis Williamson, emeritus professor of music at Albright College, December 1, 2000, to whom I am grateful for numerous suggestions about this article, especially for encouragement to include the fourth and fifth implications.

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Pastoral Music Is a Profession and Career

That God May Be Glorified and the Church Built Up

BY J. MICHAEL THOMPSON

Like doctors, lawyers, and priests, music ministers are—or should be—persons accounted as professional at their craft. A craft is considered a profession when it requires of its practitioners a general formal education as well as advanced study in a specialized field. To be professional, therefore, music ministers are required to receive a certain level of advanced preparation, both academic and musical. In fact, our preparation for music ministry is necessary in three areas: music education, liberal education, and theological and liturgical education.

Three Areas of Education

Though the events are now years in my past, I still have vivid memories of my undergraduate training while I was working on my bachelor’s degree in music. Like many other students, I was impatient with course work that was not “in my field”—subjects like music theory and music history. I wanted to concentrate on developing skills and understanding in the areas that I was using already as a church musician: choral conducting, voice, and organ. Counterpoint and composition were things that only vaguely interested me at the time; I didn’t see their usefulness in my professional preparation.

Fortunately, the educational system in my undergraduate institution insisted on a solid foundation in theory and history for every person majoring in music. Once I was working full-time in a parish, I understood how many things required that foundation I had so disdained, if they were to become what they should be.

Of all musicians across the broad spectrum of the musical professions, the music minister is the one called to be the most eclectic—truly to be a “jack of all trades.” It is true that my skills as a cantor, a choral conductor, a music teacher, and an organist are drawn on every day. However, there are many things involved in music ministry in any parish that will surprise the “specialist.” How often, when I have to transpose a hymn for a school Mass, do I thank my freshman music theory professor! When grace and opportunity combine to offer me a soprano saxophone and a French horn for Epiphany (no stranger a mix, I assure you, than some of the combinations that Schütz or Hammerschmidt found themselves making in their parish churches!), I rejoice that I have the skills to do the arranging and composing which will make those instruments an integral part of our worship on that day. My adult choir at present is capable of singing only three-part (SAB) repertory. If I am to have something choral that fits with the readings of the day, I may well need to compose it or to arrange it. It is important, then, for every music minister to have a well-rounded music education. The basics of that education are things that we use every day of our lives, and they need to be well learned.

Just as important in our training, however, is the ability to read and interpret. Too often, musicians focus on their music coursework to the detriment of a good liberal arts background. It is necessary for us in our work to be people who read intelligently, who are acquainted with different cultures and languages, and who have an open mind for new and changing situations. This breadth is best developed through the world of ideas available to us in a liberal education. Like seminarians preparing for formal ecclesiastical studies, we “should be equipped with the humanistic and scientific training which in their own countries enables young people to undertake higher studies.” While we need to be professionals, we also need to be able to relate to various kinds of people and situations. The specialist can easily become immersed in a world of jargon and of specialized symbols, losing the ability to

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speak to laypeople—but that immersion prevents us from doing ministry, from being the professionals we are called to be. In our ministry, we will encounter people of varying educational backgrounds, ethnic origins, and skill development. We need the ability to relate to them all intellectually as well as emotionally.

Finally, we need a background in theology and liturgy. While it is essential that we love the church, the Scriptures, and the worship we are called to lead, we need an intellectual grasp of these key faith realities as well. Such an understanding is rooted in and emerges from the commitment made in love, certainly, but that commitment must be nourished in order to grow. We need to be well-grounded in Sacred Scripture, the teachings of the Catholic Church, and the study of the liturgy which we serve. People looking for formation programs in these areas today are more fortunate than I was when I was an undergraduate student, because there are more well-rounded college-level programs today to prepare pastoral musicians than there were in the 1970s. However, if the college program you attend is not equipped for this theological-liturgical facet of your education, then it is your responsibility to get this learning on your own. NPM and many diocesan offices of worship offer courses for laypeople in theology, Scripture, and liturgy; some seminaries also offer programs in these fields.

There is no substitute, as well, for constant reading, even after you have successfully completed your formation program. Every professional is expected to keep up with his or her profession—the doctor or lawyer who fails to do so loses patients or clients and will eventually lose certification. Our parishioners have a right to expect us to keep current on the church’s teaching and on the documents about the liturgy.

Career Issues

The day will come, finally, when formal training is finished—though many students doubt that promise in the early years of their program—and a pastoral musician is hired by a parish to do, full-time, what many of us have already been doing part-time. What is involved in understanding and dealing with music ministry as a career?

This is an important question, and one to which we are currently shaping the answer, because the full-time music minister or director of music ministries is still a relatively new creature in the church’s “zoo.” NPM has provided some seminal documents that begin to define the elements of this career.2 As these documents point out, there are things to be careful and watchful about when interviewing for a position, things to ask for, and things to be ready for.

When interviewing for a music ministry position, for example, check for the following:

1. Is there a detailed job description?
2. Is there a staff, with regular meetings?
3. To whom is the music minister answerable?
4. Is there adequate office space for the music minister?
5. Is there a budget for music ministry? Ask to see the budgets for the previous two years.
6. If the position is divided (i.e., if the music minister is
required to be involved with music in church, school, and religious education), find out the chain of command and the time division expected for these various segments.

Find out if you will have time and opportunity to practice your own skills (organ, piano, singing) in the space where you are responsible for leading the music of worship. Also find out if you can get support (financially or in comp time) for keeping up your skills by taking lessons.

Some aspects of a job description are excellent indicators that the music minister is expected to be sane and healthy. Those include:

1. Two regular days off each week, with comp time for funerals;
2. A yearly vacation;
3. A stated policy on using substitutes (including who pays them);
4. Regular paid holidays, with substitutions for the holidays on which we work;
5. Time and funding given for an annual retreat;
6. Time and funding given for continuing education.

These things are essential to the balance between “work” and “life” for a music minister. The real give-away about a parish’s expectations of the music minister is the time and compensation offered for a retreat. If you need to recharge your intellectual and emotional batteries, you certainly need to recharge your spiritual batteries as well. Every pastor and principal and director of religious education is expected to make a yearly retreat; so should we.

The real give-away about a parish’s expectations of the music minister is the time and compensation offered for a retreat.

It is also important to find out if there are diocesan standards for compensation for music ministry. In the Archdiocese of Chicago, for example, there is an official archdiocesan pay scale for full-time music ministers, computed on a “step” system which includes an analysis of one’s education, experience, and responsibilities. It is better to know about such standards before entering into negotiations with a specific parish. It is a sad statement about the position of professional, career musicians in the Catholic Church that many parishes with sizeable congregations will still refuse to pay a musician adequate living wages. Know something about the cost of living in the area you are interviewing in, so that you can make reasonable requests.

When checking into the local area in which you hope to work, look for available resources to support and sustain your work. Clergy have local networks within their denominations as well as cross-denominational ministerial associations; doctors and lawyers have their professional groups. Is there a local chapter of NPM or of the American Guild of Organists? Is there a fine arts series at a local college? Is there a support system for lay ministry in the diocese? The presence of these resources offer some insight into the general health of music ministry in the area to which you are thinking of moving.

Built on Firm Foundations

As I noted above, truly effective music ministry is built on and sustained by a strong faith commitment and a richly developed and developing spirituality. As with any ministry in and to the church, however, the sense of a vocation to music ministry is not enough; that sense must be tested by study and by evaluation by the community we seek to serve. If we want to make it our life’s work, we need to prepare appropriately for this ministry as a profession and career. Music ministry, as profession and career, is endlessly rewarding and challenging, but it is up to us to get the best preparation we can for it and then to engage in it maturely, with the desire to become ever better at what we do. In all that we do to develop our career, however, we do it so that God may be glorified and the church built up!

Notes

A Letter to Young Pastoral Musicians

God Has a Plan for You

BY DAVID HAAS

To my dear, young, and gifted friends:
I have great news for you: God has a plan!
During the searching, questioning, and exploring
that you may be going through
during this anxious time in your life,
you need to know that God has a plan
and God needs your help.

You see, while God is good (all the time!),
the church—God’s family, the Body of Christ—
is hurting. Badly.

Let me share with you what has happened.
At the beginning, God gave us all something to sing about.
When God created the world, there was song!
When God made the animals and other living creatures,
there was song!
When God created the heavens and the earth,
there was song!
When the mountains and the seas began to form,
there was song!

And when God came up with the idea of human beings,
there were, finally, human voices and words and notes
added to that song!
You see, music was—and still is—God’s idea.
From the very beginning, God has always encouraged us
and even commanded us
to sing, to make joyful noises,
and to play our instruments with great skill.
From the very beginning, God had a plan:
a grand design for us to be able to express ourselves
beyond the limitations of words alone.
God came up with the notion that simply saying
“I love you” would not be enough;
rather, a full expression of our deepest, strongest feelings,
our highest ideals, our greatest dreams
needs music.

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program for youth, he is also active as a composer, workshop
leader, author, concert performer, and recording artist.

God also brilliantly decided
that, at its deepest and widest implementation,
there would be no audience (except for God)
for this music.
There were to be no concerts or recordings to listen to,
no videos to watch, but rather,
everyone was to make this music together.
Of course there were leaders (more about that later)
but never an audience.
Only one great heavenly choir and band!
Music became the way for people to share the stories
of how God had been a part of their lives.

So, when God shaped the heavens and the earth,
all the morning stars sang together.
When God brought the Hebrews to freedom,
Moses and Miriam broke out the instruments,
and all the people sang by the shore of the sea.
When King Saul was feeling low and depressed,
God gave a young teenager (one named David)
a harp and a song to offer a cure.
The songs were sung to children
as these stories and others
became psalms and canticles,
the songs of the people and of their worship.
These songs helped all to express their joy,
their sadness, their thanksgiving, their worry,
their confidence, their fear, and, most of all,
their hope.

When God decided to send us Jesus,
(now that was a tremendous idea!)
there was much to sing about.
Do you remember who “sang” Jesus into life?
It was a teenage girl named Mary.
She understood God’s plan for her:
She said “yes” to God, and did so with joy and with song:
“My spirit soars on the wings of my Lord!”
When Jesus was born, the angels sang to shepherds:
“Glory to God in high heaven;
peace to God’s people on earth.”

Jesus was a Jew, and all Jewish people sang
(and they are still singing).
Jesus sang all his life long:

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on the night before he died, he sang with his disciples. The generations of those who believed in Jesus sang, and they have kept singing.
Why do they sing?
How could they not sing?
This man came among us, turned the world on its ear, and gave us something so wonderful, so powerful, so radical, so awesome, that we could not help but sing!

What did Jesus give us? He gave us life. Jesus breathed the breath of life into us and presented us with the hope and realization that regardless of our pain, our suffering, our anxiety, our sinfulness, and our constant stumbling we need not fear.
We need not struggle through life with the hopelessness that comes with death and suffering.
For with Jesus, we know and we believe that death, pain, and all suffering—while they are part of human life—will not win!
Death will not be the last word for us; it will not be our destiny.
Because of this awareness, this faith, a new song began.
It has been sung by many: by saints and sinners alike, by those who have suffered, by those who have been enslaved, and by those who have come to know that, without God, they are nothing.

While many are still singing today, the volume has grown softer, not so strong, and for many, the singing has stopped altogether.

Somehow, we humans managed to get the notion that singing (the same as breathing and praying from God’s point of view) should only be done by a select few.
Too many have listened to those who declared that only “trained” and “approved” people could sing and dance and celebrate.
Many have been told (and are still being told) that they have or should have no voice for singing.

It is interesting to note that, at the very time the people’s singing seems so muted, music is everywhere to be found: On the radio, the disc player, in our headphones and walkmans, in the concert halls and on TV, in the doctor’s office, the elevator, and the stores at the mall we hear music!

But in church, we have forgotten to sing. More importantly, maybe, we have forgotten what we have to sing about. More often that not, we fight in church over what is the best music to sing, what is the most “appropriate” for worshiping God, or what is more “correct” or “holy.”

Many people in our churches (maybe you) have become self-conscious about joining the song, not wanting to be heard.

_Death will not be the last word for us; it will not be our destiny._

fearing that they might actually be heard. We would much rather sit back and listen.

Why have the songs been lost and the voices muted?
Perhaps because we think that we can sing the song on our own, about ourselves, that maybe we ourselves are the creators and the focus of the song.
Maybe the singing has grown quieter because we have forgotten that the lyrics of God’s song have to be lived, not just sung.

Maybe the true song has been lost because so many keep fighting over who “gets to sing it,” or “what instrument is best.”

Most importantly, I think we have misplaced the song and the voice to sing it because we are absolutely clueless as to how much and how deeply God really loves us.
We find it difficult or even impossible to contemplate that there is a God who loves us no matter what, no matter who we are, no matter what we have done, no matter how much we have screwed up.
If we remember these things, how can we possibly be silent? How can we keep from singing?

_My dear young friends, we need you. We need your talents and gifts. We need you to remind us—that those of us who are growing older and who have, perhaps, grown a bit cynical—that the song lives on. You need to sing, shout, and dance to and for us about our awesome God! You need to remind us that there is still Continued on page thirty-two_
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The New Millennium of Pastoral Music Begins with this Convention
Continued from page twenty-nine

something new and wonderful to sing about,
something to hope for;
that our hopes and dreams are not as old
as our bodies and brains.

We need your leadership, and we need your ministry.
We need you to consider
that, while you will not become rich
(ask your parish music director about this),
you will receive a treasure more precious
than you can imagine.

While you will probably find, at least sometimes,
infighting, jealousy, and lack of cooperation
among your fellow ministers,
you will also experience moments of conversion
among these same people,
who will be truly transformed through their saying “yes,”
just as Mary was and you have been.

You may (in fact, you will)
become frustrated when the assembly seems to refuse
to participate and to engage themselves in the liturgy.
At the same time,
you will discover a powerful sense of gratitude
when someone comes up to you
after a Mass on Sunday and, with tearful eyes,
thanks you for helping them to pray.

While you will find
that the choirs, cantors, and instrumentalists
do not always sound as good as you would like,
You will also often realize
that your shared ministry (however imperfect)
helps to reveal the voice of God.

We need you to help us re-discover
the song we have lost.
Through your enthusiasm, energy, and passion,
you can help us feel young again in our faith
and in our pilgrimage toward the City of God,
building the City of God.
Through the new sounds you create,
you will help us to believe and invest in
this God who truly “makes all things new.”

My dear, young, gifted friends:
From the bottom of my heart,
I believe God has a plan for you.
For while it might be difficult for you to believe,
the truth is that each one of you
is God’s great work of art!

When I was sixteen,
I was thrown into the deep end
of the pool of music ministry.
People around me believed
that God had a plan for me.
Like Jeremiah, I thought I was too young,
but I was asked to lead and direct my parish choir.
Often I did not know what I was doing,
and, at times, I did some pretty silly things
and made some wacko choices.
(At that time, in the seventies,
I programmed “Let It Be” for the Immaculate Conception
and “Bridge Over Troubled Water” during Lent.)
But I felt the Spirit of God within me, leading me,
smiling and even laughing during my mistakes.
God kept me focused and, through the gifts
of some wonderful adults—mentors and heroes—
God reminded me of my gifts
and of their source.
We need you
not just for the future—but now.
We need you to compose and write
new songs, chants, and litanies
that will help us pray.
Not too long from today,
I, along with my good friends
Marty, Chris, Bob, Bernadette,
Richard, Lucien, John, Michael,
Rory, Gary, Suzanne, Donna,
Liam, Dan, Roc, Jim, Jaime,
Paul, and others will need to retire
(we are beginning to get a little old).
We need you to compose, create, teach, write,
and help this church struggle with its prayer
and its journey of faith.

You are very talented.
Remember: Music was and still is God’s idea.
God has planted the talent
in your heart, your head, and your hands.
Consider letting it flower and share your talent here:
in this broken, sinful, human,
and wonderful church.
With your music, your hands, and your voice,
help us to be created anew.
Teach us to pray.

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February-March 2001 • Pastoral Music
We are sad to announce that two of our active Chapter directors have gone to their eternal reward: Ian Kenison, the Chapter Director in Boston, Massachusetts, and Bill O’Neill, who served for a long time as the director of the Providence, Rhode Island, Chapter. Both of these wonderful persons worked hard to carry out the mission of NPM in their respective—and neighboring—dioceses. In this issue of Pastoral Music, we share a story about each of them. May their souls rest in peace.

On a much lighter note (though it seemed much more serious to me at the time), I have asked Mark Ignatovich, director of the Scranton Chapter, to write about my experience when I was invited to serve in May 2000 as the guest director for choral festivals in Scranton and Pittsburgh, Pennsylvania.

The Council of Chapters will be meeting in February 2001 to plan Chapter events for the 2001 National Convention. Chapters continue to thrive throughout the country. If you are interested in receiving the booklet How to Form an NPM Chapter, please contact the Membership Department at the National Office. Phone: (202) 723-5800; e-mail: NPMEMEM@npm.org.

Rick Gibala
National Chapter Coordinator

Inspirer of the Young

In the back of Providence’s Stadium Theatre, hidden by the shadows cast by the assembled crowd, William J. O’Neill defied the cancer that had been ravaging his body for nearly ten months as his final opus unfolded onstage. Tales of Wonder, the musical production composed by Marty Haugen, appropriately marked Bill’s last public appearance. Produced and directed by Bill, the performance was for the benefit of the many children in Rhode Island living in poverty. Bill’s final act typified the “tale of wonder” that was his life, dedicated to bringing young people the light of Christ through the music he performed.

Bill served as one of the charter members of the Rhode Island NPM Chapter. For nearly two decades, he served as the Chapter’s director and used his talents not only to foster musical excellence but also to promote the active participation of all the faithful, young and old alike. Bill’s true passion, however, was bringing the joy of music to young people and giving them something to sing about. A collage of his life and ministry would include numerous pictures of him surrounded by children, greeted by the laughter of young voices, with his own hands outstretched in welcome.

Year after year, Bill sponsored and produced concerts, musical productions, and festivals, not to mention the yearly picnics at his house. He was largely responsible for bringing the best pastoral musicians to Rhode Island so that others could learn from their experience. But more than anything else, Bill was known for his undying commitment to the children whom he encouraged to sing. Whether it was in Tales of Wonder or some other musical production, Bill always found a way to include the children of his parish community as well as any others who wanted to sing. Over the years, “Bill’s kids” from his first years of ministry grew and became part of his legacy to the church. Now fully grown, those children formed by Bill’s early ministry are introducing their own children to the world of pastoral music.
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Bill's funeral following his death on May 3, 2000, a celebration of the hope of resurrection, became as well a moment of empowerment for the NPM Providence Chapter. Bill's spirit was released into the hearts of all whom he had touched through the years. At the choral concert for the fiftieth anniversary of Christ the King Church in Kingston, RI, Tom Kendzia noted Bill's absence from the assembly, observing that every year since the parish had begun these feast day concerts more than a decade before, Bill had always been present, sitting toward the front, singing and praising God with joy. Bill loved these moments when the people of God came together to sing, when the gifts of our community were revealed, when God's love was celebrated. After his death, a friend described him as an "inspirer of the young" who patiently shared his talents with a generosity that defied the illness that was so impatient to deny him life.

*Rev. Gabriel Pinarnik, op*

**Our God Is Bigger**

Where does her story begin? She's one of those people whom you've known only for a relatively short period of time, but it seems as if you'd spent a lifetime together. Janet Marie Kenison, 1957-2000. I had been to see her on Tuesday of the week she died; some of our choir members had been to see her the Saturday before. She was tired, she was ill, but she was very open to receiving me. You see, we were friends—not like that television sitcom, but true friends. She cared about my wife, my children, and me. In turn, we cared about her, her cats, her parents, siblings, niece, and nephew. Jan was a single woman with no children, but you hardly ever saw her at a church, family, or social gathering without a baby resting on her hip. Young children were the loves of her life; I never saw a kid squirm to get away from her loving touch.

At age forty-two, she was taken from us. One of her favorite sayings during her second bout with cancer was: "You know, my dying is really getting in the way of my living." Dying, she persevered; she kept the faith. When she had announced to all of us in February 2000 that the cancer was back and that it would take its toll in less than a year, I took the news personally. How could that be? We had just celebrated Jan's "I'm Cancer Free Party" the previous August. "It's back?" I cried. "No, no, you must be mistaken. You'll fight it Jan, you'll be fine." "No, not this time, Meyer," she said. "I've got tumors from my neck down across my spine, and they are inoperable. But don't worry, my God's bigger!" That became a recurring theme through her last illness: "My God's bigger!" Even Father Jim Barry, her pastor, was intrigued by that statement—intrigued enough to focus on it when he preached at her funeral. Our God is bigger, he said, bigger than the worst disease to befall us, bigger than the worst tragedy to strike us, bigger than the most generous of donors, because God is. Jan knew that. So, from February to September, Jan never complained about her illness.

She worked diligently throughout the spring to help us prepare for our archdiocesan youth and young adult Jubilee event at Fenway Park in Boston. She continued to minister to her congregation; to sing at weddings, funerals, and weekend liturgies; and to conduct her choir—all for the greater glory of God. In July, she teamed up with Paul Covino to work on a new marriage video for LTP. (Jan always wanted to have a big church wedding, and she coordinated every detail, right down to the reception.)

So there I was, visiting with her the Tuesday before she died. Earlier that day, as she was having some very uncomfortable medical procedures done, she remarked to her mother that it might be a good day to die. Bernadette, her mother, was very quick with the comeback: There was a holiday weekend coming, and it would not be convenient for relatives and friends who had to travel great distances to attend her great going home. As I sat there, we talked about my upcoming trip to Italy to witness the

Jan Kenison

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canonization of Saint Katharine Drexel. She wanted to go but knew that the trip would be too much for her. However, her eyes lit with excitement about the possibility of being with the Holy Father and witnessing church history in the making. It wasn’t to be: Jan went home on Friday, September 1, at about 11:30 PM. The first day of September has always had special meaning for me, because it’s my birthday. For every year that I am alive, now, I will be grateful to Jan Kenison, and one of the candles on my cake will always be lit for her, my friend whom I will never forget.

Meyer Chambers

Fallen Among Organ Pedals

Richard P. (Rick) Gibala, the guest conductor for the choir festival hosted by the Scranton Diocesan NPM Chapter, arrived at St. Mary’s Church of the Immaculate Conception in Wilkes-Barre, Pennsylvania, on Thursday, May 18, after a four-hour drive from St. Thomas More Cathedral in Arlington, Virginia. After dinner and an exchange of pleasantries with friends, the visiting conductor went to work preparing for the festival. The choir of eighty-five voices awaited him in the choir loft. Ready to begin rehearsal, Rick was at the conductor’s podium checking some notes, and I was at the console for the first downbeat. As he stepped over to give me some instructions, however, Rick fell into the gap between the conductor’s stand and the platform for the organ console, knocking the music stand into a surprised soprano in the front row, banging into the organ bench, and falling among the organ pedals.

Gracefully recovering from his spill, Rick began a three-hour rehearsal. Just before the first downbeat, however, Rick whispered to me: “This is not good!” Though the rehearsal went well, the pain in Rick’s left leg forced him to conduct standing only on his right leg. When the choir had finally departed, Rick said: “I think you need to take me to the hospital.” Still, since there was a party scheduled in his honor following the rehearsal, Rick decided that food and fun, followed by a good night’s rest, might solve the problem. He ignored all advice about using ice on the injury.

At about 7:00 AM the next morning, the phone rang in my house. “Hi, this is Rick,” a familiar voice began. “We need to go to the emergency room.” An examination and some X-rays showed that Rick had badly bruised the muscle in his leg; he was given pain medication, a pair of crutches, and instructions to keep his leg elevated (advice that made for an interesting arrangement when he conducted the choir festival that evening!). In the end, after hobbling up the four flights of steps to the choir loft (a litter with chair and bearers was ruled out), he conducted sitting on a stool perched precariously close to the low railing of the choir loft edge. Nevertheless, the festival went off without a hitch.

The next day, Rick was seated (but not on a stool) for the drive back to Arlington. Despite leg cramps during the trip, he managed to cover a weekend schedule that included a bilingual wedding and the usual weekend Masses. Then it was off to Pittsburgh for another choir festival. There, at a rehearsal on Monday night and at the concert on Tuesday, he conducted in his new—seated—style.

Mark Ignatovich

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Organ Recitative

Here are fourteen new publications from Editions Chantraine de Tournai, Belgium, which, while destined to break the music budget, are musically rich for those who dare to brave the obvious technical difficulties involved in such works. Editions Chantraine is to be commended for this enterprise, which obviously involved much effort and capital outlay. This collection of pieces constitutes a major addition to the French organ literature of the second half of the twentieth century.

Of the eleven works in this collection by Pierre Cochereau (1924-1984), only the *Symphonie* was actually written down by the composer. The others were transcribed from the vast repertory of recorded improvisations by Cochereau, most of them made at the Cathedral of Notre Dame in Paris, where Cochereau was organiste titulaire. He was a brilliant improvisateur, and these transcriptions offer ample proof of his prodigious musical mind. The people who heard him improvise at his “home” instrument were struck by the profundity of expression and originality of musical thought that Cochereau was able to coax from the beast that was the former organ in Notre Dame. These publications follow a tradition of transcribing improvisations of famous practitioners of the art that dates, perhaps, to Maurice Duruflé’s famous transcriptions of five recorded improvisations of Charles Tournemire.

All of the pieces in this collection are beautifully printed; those by Cochereau include a brief introduction by the transcriber and often include the specifications of the organ at Notre Dame that Pierre Cochereau played during his twenty-nine years at the helm. Of the Cochereau works listed here, only the transcription by David Briggs receives any additional commentary.


*Cantem Toto La Gloria.* Pierre Cochereau. *Improvisation transcribed by David Briggs.* EC 120, $19.75. Mr. Briggs has written of his transcription: “The *Cantem Toto La Gloria* is an improvisation which was recorded in the tiny church of Collioure (Pyrénées-Orientales) as part of Pierre Cochereau’s summer tour of 1969. The theme is a Catalan religious melody, and Cochereau improvised the work on his small transportable instrument, which

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at Collioure had to be lowered into the minute square in front of the church with a little help from the army! It is in the form of a free Fantasie and shows a remarkable variety and lightness of approach." This is perhaps the most accessible piece of the lot and is not difficult to perform. Highly recommended.

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**Noël Flamand. Jeanne Joulain. EC 85, $11.00.** This piece deserves to be in the standard repertoire. Of only moderate difficulty, it displays a haunting and rich tonal palette that could only have come from the pen of a French composer in the grand tradition of the symphonic organ.

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*James Callahan*

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### Choral Recitative

**O Light of Light, Love Given Birth.** Peter Pindar Stearns. SATB. Paraclete Press, PPM09908, $1.60. This motet for the Transfiguration attempts to explore the awe and splendor of this feast. There are many melodic skips, but they all feel comfortable to sing. The average number of rehearsals your choir spends learning a new work will suffice for learning this one.

**Create in Me a Clean Heart.** Dan Lacklair. SATB, organ. Paraclete Press, PPM00006, $3.00. The text is taken from Psalm 51:10-13. The first section of this composition uses a kind of klangfarben technique, with the organ and various voices blending and shifting. A mostly 9/8 meter for the second section is buoyant and graceful in character. The ending recaptures the spirit of the beginning. This is a well-written work that gives the impression of being more difficult to perform than it is.

**A Prayer of St. Anselm.** Curt Oliver. Two-part choir, organ. OCP Publications, #11112, $1.20. Because of the composer's skill in shaping melodic lines, the reasonable range of the two voices, and the supportive accompaniment, this work is within the capability of any choir.

**A Child Is Born in Bethlehem.** George W. Chadwick. SATB. E. C. Schirmer, #5294, $1.25. Within the three verses of this hymn is a short exposition of the Christmas story: a wonderful work for Christmas Eve.

**When I Survey the Wondrous Cross (My, God, Thy Table Now Is Spread).** Bruce Saslow. SATB, organ. Paraclete Press, PPM09922, $2.10. A four-verse arrangement of the hymn tune RODINGHAM OLD, with some choices as to solos or men's or women's voices. In spite of its many piano markings, it is quite grand.

**Seek Your Servant, O God.** Samuel Adler. SATB, organ or piano. Paraclete Press, PPM09930, $2.10. This impressive work, with a text from Psalm 119:169-176, has rather high soprano and tenor tessituras. A skillful choir with a wide expressive range will be needed for an excellent performance of this work.

**Listen to My Words, Lord.** Samuel Adler. Two-part or SATB, organ or piano. Paraclete Press, PPM09929, $1.60. Divided into two parts, following the division of the text, Psalm 51:1-3, 11, there is a clear difference in character and compositional technique. The piece is easy to moderately difficult. A good choice when the use of this text is appropriate.

**Caritas abundat.** Frank Ferko. SATB double chorus. E. C. Schirmer, #5434, $1.70. This is the second movement of the Hildegard Triptych commissioned by the Dale Warland Singers. It is an extremely challenging work for a professional choir; some of the challenges include breath control, range, dynamic extremes, and additional divisi of voice parts. Considerable preparation time would be needed for this rather beautiful work.

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How Can I Keep from Singing. Robert LeBlanc, arr. SAATTBB. GIA Publications, C-3616, $1.30. The divided voice sections occur only in specific passages, while most of the text is simply SATB. The second and fourth of the five verses use a horn-style technique for the choir, while soloists sing the tune. This attractive arrangement ends quietly.

Mass of St. Gregory the Great: Penitential Rite. Alan Rees, c.s.s. Unison, organ. Paraclete Press, PPM09920, $1.60. This Mass, minus the Gloria, is direct and reverent, based on Gregorian chant-style reciting tones and non-metric rhythm. Extremely useful for medium-to-small churches.

Mary, Ponder in Your Heart. Christopher Walker. Congregation, two-part choir, keyboard, organ, solo instrument. OCP Publications, #11033, $1.10. In this short work of three verses and a refrain, there is a rather strange word setting in the refrain that needs to be—and can be—worked out in performance. The text is adapted from Luke 1.

Sing to Our God. Kevin Keil. Congregation, cantor, SATB, keyboard, guitar, solo instrument, handbells. OCP Publications, #11049, $1.35. The mostly conventional harmonic language, progressions, and figurations in 6/8 meter provide the underpinnings for an attractive tune. The composition has the advantage of a very flexible use of various instruments.

James Callahan

The following titles are all from World Library Publications.

Love Is His Word: Concertato on DeBlasio. Richard Proulx, arr. SATB choir, descant, cantor, congregation, flute, and organ. #8677, $2.40. Proulx has created an engaging and accessible arrangement of this lyrical Calvin Hampton tune. The strong text by Luke Connaughton features a recurring refrain, based on Philippians 3:7-11, between the verses, which Proulx uses to involve the congregation. The arrangement features a steady textural expansion as the choral writing moves from unison to four parts and culminates in a strong unison setting with soprano and flute descants.

The Lord of the Dance. Arr. William A. Wollman. SATB, piano. #8666, $1.90. In both its harmonic and rhythmic idioms, Wollman's arrangement of SIMPLE GIFTS is indebted to jazz.

What Star Is This? Paul M. French. SATB, opt. children's choir, handbells, organ. #8660, $1.90. French's love and understanding of vocal and choral timbre are evident throughout this beautiful and solidly crafted setting. Verses alternate between unison children's choir and SATB mixed voices with a final verse distributed between both groups. The unison sections use an alluring melody that explores the full range of the children's voices and contrasts with the SATB material featuring rich choral harmonies and attractive shifts of tonality. The instrumental accompaniment is wonderfully complementary. Divisi sopranos are required in the final verse; the composer also allows a soprano solo or unison soprano voices to substitute for the children's choir.
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Open Our Eyes. Jeffrey Honore. SATB, descant, organ. #8670, $1.15. In this simple but very attractive setting of a Timothy Dudley-Smith text, the tune is presented in a chorale texture throughout. Verses move from unison to two to four voices; the final verse includes a key change and descant. The writing is direct and accessible, and the piece would make an excellent chorale meditation.

The Stars Declare His Glory. Austin Lovelace. SATB, organ. #8669, $1.15. A haunting setting of a powerful text by Timothy Dudley-Smith. The evocative chant-like melody is given a beautiful contrapuntal and harmonic support by the organ part, which will require an instrument of balanced tonal resources, including strings. The choral parts are generally homorhythmic and progress from unison to four parts. In both range and difficulty, they are well within the reach of an average ensemble.

Hark! The Glad Sound. Robert Edward Smith. SAB, organ. #5770, $1.00. There is well-crafted and effective choral writing throughout this fine addition to the SAB repertory. The strophic text by Phillip Doddridge uses images of Christ based on Isaiah and would make a fine Advent meditation.

Psalm 100: All the Earth. Lucien Deiss, arr. Richard Proulx. SATB, cantor, congregation, brass quartet or quintet, organ. #8659, $1.65. Father Deiss's two collections of Biblical Hymns and Psalms were among the most successful and popular English-language settings of texts for the early postconciliar vernacular liturgy. In this arrangement of Psalm 100, Proulx has captured the spirit of the original setting with brass parts that provide a festive introduction and accompaniment. The verses use two-part choral writing (SA + TB) supported by an alternative harmonization in the accompaniment. The unison antiphon is decorated with a descant at its final restatement.

Good Christian Friends, Rejoice: Concertato on In Dulci Jubilo. Arr. William Ferris. SATB, descant, congregation, two trumpets, organ. #8681, $1.90. In this arrangement, the late William Ferris has kept the choral material direct and accessible, with an opening verse for unison voices, a two-part canonic presentation of the second, and a final SATB verse with descant. The brass and organ parts are at the heart of the arrangement, adding verve and interest to the straightforward choral writing in the form of introductions, interludes, and descants. The arrangement is a happy alternative to the "cast of thousands" concertato, accessible by those with even modest choral and budgetary resources.

Books

The Spiritual Traveler: England, Scotland, Wales


I was planning to buy this book when it came in the mail to be reviewed. It would have been worth the purchase price, for it is a treasure. One of the two brother-authors has collected works on British churches for years; the other is the Director of the International Consultancy on Religion, Education, and Culture (ICOREC). They have done a good job on compiling this book, subtitled "the guide to sacred sites and pilgrimage routes in Britain." It begins with a history of the land of Britain and its religious heritage, but the bulk of the work examines the shrines and pilgrimage sites in the various sections of Britain: England, Scotland, and Wales. Included are lists of multi-faith pilgrimages, places to stay, and an extensive and well-done index. Scattered throughout are little gems of information and trivia about people, places, plants, animals, and other interesting tidbits.

I have a deep fondness for the great shrine of Holywell in Flintshire in North Wales, the shrine of Saint Winefrid. My first test of the book was to examine how accurately they handled Holywell, and I was very pleased with my examination. Checking on other sites with which I am familiar, such as York Minster and Chester Cathedral, I found the text equally good. There are some surprising omissions, such as Southwell Minster and any of the sites on the Isle of Wight, but none of the major sites is missing, including the now very popular St.

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Seasons of the Word: Reflections on the Sunday Readings


This fine book on homilies is by one of England’s foremost preachers, Denis McBride, cssr. It is one of a series of books by the director of Hawkstone Hall, the Redemptorist Sabbatical Center in Shropshire.

The book contains a reflection or homily on the Scriptures for every Sunday of all three cycles in the church year. McBride is an excellent Scripture scholar and teacher. He has developed a powerful and effective homiletic style which is captured in these reflections. The text for each Sunday opens with a story or situation which is developed just enough to capture the listener (reader). All three readings are simply explained, and their connection to the opening story is presented. Each reflection ends with a practical application to daily life.

I have used McBride’s books for a number of years to give me ideas for homily material, and I find that to be the best use of his writing. Other people I know use them even more specifically, sometimes reading much of the homily directly. This has proven most valuable in those places where the celebrant is not adequately adept culturally or linguistically to preach to the assembled congregation.

My one criticism of McBride, and it is a major one, is that he deals with each Sunday independently, without connecting it to those that come before or after. He does not adequately develop the church year or the sequence of the lectionary. Nevertheless, this resource rates a six on my scale of seven.

Responses to 101 Questions on the Mass


Kevin Irwin is a priest of the Archdiocese of New York and a professor of liturgy and sacramental theology at the Catholic University of America. This is one of a series of “101 Questions” books published by Paulist Press.

The first key to success for a book like this is ease of use. By this measure, the book is well done. The table of contents is divided into ten logical sections, and printed with that table are all the questions about that aspect of the Mass or the Eucharist. The second thing which must be done well in such a book is the set of questions. These are good questions, comprehensive, typical, and open-ended. Finally, the answers provided by Father Irwin deal directly with the questions and respond to them well.

This is a very good book, one that
could be used effectively for an adult discussion group or even an adult education class. It would be valuable for most priests and deacons as well because it goes beyond what many of them already know. The biggest weakness of the book is poor layout and extremely small print. This is not a user-friendly book, especially for older people. With just a little more effort at presentation it could have been a much more effective work. Still, it is a six on my scale of seven.

The Holy Fire: The Story of the Fathers of the Eastern Church


This is an older book, but one with a great deal to recommend it; it is becoming timely again with the renewed interest in the early church leaders, authors, and teachers. Payne presents biographies of the major Eastern “fathers” from Clement of Alexandria and Origen through Athanasius and the Gregorys, ending with John Damascene. Biographies of these men are often complicated by the theological issues with which they grappled, which make getting a handle on the men themselves difficult. Payne is a good enough author to write about them in such a way that the general reader can understand what these giants of the church were and what contribution each made to the development of church doctrine. This book is also a six on my scale of seven.

W. Thomas Faucher

About Reviewers

Dr. James Callahan is professor of music at the University of St. Thomas, St. Paul, MN.

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

Rev. W. Thomas Faucher, a priest 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 is assistant professor Pastoral Music • February-March 2001 of music theory at the Chicago Musical College of Roosevelt University; he also works as a musician for University Ministry at Loyola University, Chicago.

Publishers


Editions Chantreïn—see Presser.


Hidden Spring—see Paulist Press.


Redemptorist Publications, Alphonsus House, Chawton, Hampshire GU34 3HQ, UK.

St. Vladimir’s Seminary Press, 575 Scarsdale Road, Crestwood, NY 10707-1699. (914) 961-2203. www.svots.edu/SVS-Press.

E. C. Schirmer—see ECS Publishing.

World Library Publications, 3815 N. Willow Road, PO Box 2703, Schiller Park, IL 60176-0703. (800) 621-5197. www.wlp.jspaluch.com.

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February-March 2001 • Pastoral Music
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TEXAS

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fshetz@diocese-gal-hou.org. This individual directs the Diocesan Office of Worship including supervision; serves as a liturgical resource for parishes and worshipping communities of the diocese; oversees liturgy education programs; coordinates preparation, implementation of diocesan liturgical celebrations. Requirements: master’s degree (MA) in liturgical theology preferred. Master’s degree in related theological field with extensive experience is acceptable; experience in diocesan and parish level liturgical ministry; ability to minister in a diverse multicultural diocese; basic mastery of MS Office software including Word, Excel, PowerPoint, and Access in an MS Windows environment; bilingual (English/Spanish) is helpful. Send résumé to Fred Shetz. HLP-5554.

Director of Liturgy and Music. Sacred Heart Catholic Church, 4505 Elizabeth Street, Texarkana, TX 75503. Phone: (903) 792-6846; fax: (903) 792-1529. Please pray for us as we discern the right person for this important, newly created position in our parish community. This ministry includes planning/providing music for weekend Masses, weddings, funerals, seasonal and special events. Will work closely with pastor, pastoral staff members, and volunteers to enhance/strengthen parish worship. Responsible for recruiting, educating, training and scheduling liturgical ministers. The successful candidate will be a practicing Catholic with degree in liturgy and/or music (or equivalent experience); a highly motivated, organized person; and an excellent communicator. Résumés accepted until the position is filled. Send résumé, references, and salary requirements to Search Committee. HLP-5567.

Director of Liturgical Music. St. Patrick’s Church, 3350 So. Alameda, Corpus Christi, TX 78411. Phone: (361) 855-7391; fax: (361) 853-4790; e-mail: Smithhr76@aol.com. Full-time Director of Liturgical Music for parish with 1,400 families and school of 300, grades K-6. Person of faith, understanding Catholic liturgy and music (traditional and contemporary); good choral, keyboard, and organ skills; vocal ability a plus. Responsible for small adult choir, recruiting and training musicians and cantors, preparing several weekday children’s liturgies; form children’s choir, bell choir, others as needed. Electronic organ. $24,000+ with diocesan benefits depending on degree and experience. Send résumé and letters of reference to Rev. Roger Smith at above address or e-mail: HLP-5569.

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Minister of Music. The Church of the Epiphany (Episcopal), 3301 Hidden Drive, Herndon, VA 20171. Phone: (703) 481-8601; fax: (703) 481-8603; e-mail: Robin.Rauh@ChurchOfTheEpiphany.com. Experienced, full-time minister of music needed to assume a key leadership role in the planning, direction, day-to-day operation, and growth of our music ministries. Must be a competent keyboardist with the ability to play and lead simultaneously. Experience with hymnal and praise music desired. Local applicants preferred. A detailed job description is available online at www.churchoftheepiphany.com. Please send your résumé to Rev. Robin Rauh. HLP-5557.

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Pastoral Music • February-March 2001

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The Organist at Prayer

When I began to think about prayer in the life and ministry of an organist, I went to the Catechism of the Catholic Church, looking for a short definition of the subject. I found an article that took up about fifty pages, but, just at the beginning, there was a short quote from St. Thérèse of Lisieux that grabbed my imagination: “For me, prayer is a surge of the heart; it is a simple look turned toward heaven, it is a cry of recognition and of love embracing both trial and joy” (Manuscrits autobiographiques, C25r; CCC #2558). In this statement I found a description of prayer that goes beyond objective definition and one, with its focus on “both trial and joy,” that seems to fit our work very well.

For some time I have thought that, when we talk about music for worship, we always seem to begin our considerations by attending to the text. Since our primary musical focus in worship is the singing of the assembly and its ministers, such attention may be understandable. But we also have to consider the music itself. We need to ask how this sound enhances the text, the season, the feast, the celebration. Any artist, visual or musical, has the ability to lead us beyond the tangible to the intangible, the realm of the spiritual.

Whenever we play the organ, I believe, whether we are accompanying the assembly, choir, or cantor or providing an instrumental prelude or postlude, we are at prayer. The specific ministry of the organist is to provide music, so I thought it would be good to focus on the music that we provide without words, that is, solo organ music in worship.

In the workshop that I offered in Orlando, in the summer of 2000, I played twenty-one relatively short organ pieces, chosen as examples of music to be used primarily for various seasons and feasts.

The following selections were performed by Dr. Marie Kremer during her workshop at St. Michael Church in Orlando, FL, during the NPM 2000 Regional Convention. Participants were asked to rank the pieces on how strongly or weakly the composition moved them to prayer.

<table>
<thead>
<tr>
<th>Selection</th>
<th>Composer</th>
<th>Date</th>
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<tbody>
<tr>
<td>Basse et Dessus de Trompette</td>
<td>Louis Nicholas Clerambaut (1676-1749)</td>
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<tr>
<td>Rorate Coeli</td>
<td>Jeanne Demessieux (1921-1968)</td>
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<tr>
<td>Es ist ein Ross’ entsprungen, op. 122, no. 8</td>
<td>Johannes Brahms (1833-1897)</td>
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<tr>
<td>Orgelbüchlein</td>
<td>Johann Sebastian Bach (1685-1750)</td>
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<tr>
<td>Nun komm, der Heiden Heiland, BWV 599 (Advent)</td>
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<tr>
<td>Gelobet seist du, Jesu Christ, BWV 604 (Christmas)</td>
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<td>O Mensch, bewein dein’ Sünde Gross, BWV 622 (Passion)</td>
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<td>Christ lag in Todesbanden, BWV 625 (Easter)</td>
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<td>Wer nur den lieben Gott lässt walten, BWV 642 (Trust)</td>
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<tr>
<td>Paraphrase sur “Salve Regina”</td>
<td>Jean Langlais (1907-1991)</td>
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<td>Ave Maria Stella</td>
<td>Gerald Near</td>
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<td>Mariae dei Vesperae</td>
<td>Naji Hakim (1955- )</td>
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<tr>
<td>Pastoralis (Regina Coeli)</td>
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<tr>
<td>Danse (Ave Maria Stella)</td>
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<tr>
<td>Schmücke dich, o liebe Seele, BWV 654</td>
<td>Johann Sebastian Bach</td>
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<tr>
<td>Dialogue</td>
<td>Russell Schulz-Widmar</td>
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<tr>
<td>Choralbüchlein für Orgel</td>
<td>Hans Friedrich Micheelsen (1902-1973)</td>
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<tr>
<td>Erhalt uns, Herr, bei deinem Wort</td>
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<td>Ach bleib mit dieser Gnade</td>
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<tr>
<td>Toccata: Liebe den Herrn, den mächtigen König der Ehren</td>
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<tr>
<td>Mass of Parishes</td>
<td>Francois Couperin (1666-1733)</td>
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<tr>
<td>Qui tollis peccata mundi, suscipe</td>
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<tr>
<td>Praeludium, Fuge und Clavencia</td>
<td>Dietrich Buxtehude (1637-1707)</td>
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<tr>
<td>Veni Creator Spiritus</td>
<td>Libby Larsen (1950- )</td>
<td></td>
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<tr>
<td>Improvisation on Veni Creator Spiritus</td>
<td>Alfred Fedak (1953- )</td>
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I asked the participants to listen to each piece as prayer, setting aside whether or not they liked the composition, and then to mark on a sheet, using a scale from one to five, how strongly or weakly the piece moved them to prayer. Some of the selections were choral preludes or chant-based pieces; others were composed without reference to a text. The compositions

Dr. Marie Kremer is the director of music ministries at St. Monica Church, St. Louis, MO. This article, based on Dr. Kremer’s presentation at the 2000 Region II Convention in Orlando, FL, and presented by the Director of Music Ministries Division (DMMD), is the first in a series examining all the parish ministers who come together on our common ground, namely, our ministry to lead the assembly in prayer.
ranged from the baroque period to contemporary pieces.

The highest ranking went to several Bach chorale preludes—five from the *Orgelbüchlein* exemplifying different liturgical seasons and “Schmücke dich o liebe Seele” from the Great Eighteen Chorales. Also highly ranked was Buxtehude’s “Praeludium, Fuge und Ciacona,” not based on any existing melody, which I offered as a good festive prelude or postlude. High marks were given as well to two contemporary chant-based pieces: Langlais’s “Paraphrase sur ‘Salve Regina’” from *Vingt-quatre Pièces pour Harmonium ou Orgue* and “Veni Creator Spiritus” by Libby Larson from *A New Liturgical Year* (ed. J. Ferguson, Augsburg). The Larson piece scored fours and fives with the exception of one two, given by a listener who found none of the contemporary music prayerful. (This listener also gave the Langlais piece a one.) Couperin’s “Qui Tollis Peccata Mundi” from *Mass of Parishes* also scored well, as did “Toccata on Lobe den Herren” by Hans Micheelsen.

The remainder of the pieces fell roughly into three categories. Rating less than four were Alfred Fedak’s “Improvisation on Veni Creator Spiritus,” two chorale preludes by Hans Micheelsen, “Es ist ein Ros’ entsprungen” by Brahms, and “Rorate Coeli” by Jeanne Demessieux. Rating a three or more were four pieces: “Basse et Dessus de Trompette” by Clerambault, “Ave Maris Stella” by Gerald Near (from the *St. Augustine’s Organbook, Aureole*), “Dialogue” by Russell Schulz-Widmar, and Najj Hakim’s “Danse (Ave Maris Stella).” Receiving the lowest ranking (two plus) was Hakim’s “Pastorale (Regina Coeli)”—both Hakim compositions are from his *Maritale for Organ* (United Music Publishers).

Since instrumental music should be prayer not only for the hearer but also for the performer, I could well ask myself if I did not play the pieces that ranked lower as well as I might (or—if I did not play these pieces as well as I might), though I certainly tried my best and chose this music because I thought it had great merit.

I also shared with the participants my own personal frustrations, earlier in 2000, at not being able to play the organ and, therefore, to pray as I should. Some time before the Convention, I broke the tendon on the fourth finger of my right hand. The tendon was reattached in surgery and, after some weeks, I was able to use that hand again. Though it is still not perfect, I am now able to play quite well. During the time when I couldn’t play, however, I felt very strongly the absence of my playing as missing prayer. I had never before thought of my playing in those terms.

There is one other aspect of the connection between prayer and organ playing that we ought to consider. As evidenced by the responses of those who attended the workshop in Orlando, the choices that we make will lead listeners to respond to the music in various ways. Our goal is not only to lead them into prayer, however; it is also to stretch them a bit, to lead them deeper into prayer or to experience new ways in which music can be prayer. Sometimes it is good to move people beyond well-known and comfortable sounds to sounds that may be a little less familiar, a little less comfortable. We may need to stretch ourselves as well. And, if we use our organ music well, we may be able to move hearts and minds to a deeper spiritual level.

Reflecting on performance as prayer and as invitation to prayer, I wonder about pastoral musicians who complain that they are so busy playing, conducting, or singing that they feel as if they don’t have time to pray. Such comments are a mystery to me, for I believe that what we are doing is our most profound prayer.
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Writing, perhaps from prison in Ephesus, Paul encourages the community at Philippi, the first community to which he preached when he left his native land to spread the Gospel in Europe:

Rejoice in the Lord always. I shall say it again: rejoice! Your kindness should be known to all. The Lord is near. Have no anxiety at all, but in everything, by prayer and petition, with thanksgiving, make your requests known to God. Then the peace of God that surpasses all understanding will guard your hearts and minds in Christ Jesus.

Finally brothers and sisters, whatever is true, whatever is honorable, whatever is just, whatever is pure, whatever is lovely, whatever is gracious, if there is any excellence and if there is anything worthy of praise, think about these things. Keep on doing what you have learned and received and heard and seen in me.

...Then the God of peace will be with you (Philippians 4: 8-9).

For years I have found myself returning to this passage. Rejoice in the Lord always: Isn't this really the prayer that we all have for the ministry that we do? Paul wrote these words to the very first Christian community that he established in Europe, in a town with a mixed ethnic population of Macedonians and retired Roman soldiers and their families. The community to which he wrote was a fresh, new community of faith—learning for the first time how to put on Christ and to live in Christian love with one another.

Nearly two thousand years after Paul wrote, we are still encouraged by the same words, and we seek to live in Christ in the same way. This passage comes to us more than once in the Lectionary for Mass: The church in her wisdom knows that when all the preparations and pressures of daily living have nearly purged the “rejoice” out of our lives (and our ministries), we, like the early Philippians, need direction as we seek the peace of Christ.

As a postscript to this issue of Pastoral Music, I want to reflect briefly on the second half of this excerpt from Philippians. In such reflection I believe we will discover that the reality of the secular world is not always the reality of the church, and we may dig deeper to discover how these words of encouragement will lead us to live in Christ through our music.

An Attribute of God

In our technocratic society beauty is often perceived as frivolous and dispensable, but we know and have always known better. In fact, beauty is one of the very attributes of God and one of the things that Paul directs the Philippians to contemplate as they learn to live together as a Christian community. “Whatever is lovely...” The beauty that we create and re-create as pastoral musicians is at the very core of the liturgy. Melody is interwoven inseparably with word: This is a truth in which and through which we can rejoice. Beauty has the power to lift all to the loveliness and, ultimately, the peace of Christ. We may boldly proclaim through our ministry and lives that loveliness is necessary and not an ornament.

As pastoral musicians in the church today we have the opportunity to put on the many faces of Christ. We are called to recognize him in all those we encounter. Our work, whether full-time, part-time, or volunteer, may be at once vocation and ministry and, for some, even a professional career. These terms—“professional” and “vocational”—how do they—and can they—work together? At first glance, one might think that the concerns of the “professional” might pertain only to paid musicians. But we must remember that, as the whole community of God, we “profess” our faith weekly. In the words of the Nicene Creed we affirm with our whole selves and with the whole community a commitment to the triune God. In such professing we are all, in a sense, “professionals.”

How does such a notion of “profession” transfer to non-paid musicians, and how might we better understand what it is to “profess” our lives through what we do? In practical terms, this means that volunteers as well as salaried, trained musicians (professionals) are called to standards of excellence. They should be growing in their ministries. Continuing education is not just reserved for those who are paid; it is important for all pastoral musicians. “Whatever is excellent...” As a consequence, leaders in pastoral music must recognize...
on top of their busy lives, carve out time to serve the Lord in song. For the volunteer, viewing liturgical pastoral music as a vocation, to which one responds with no expectation of recompense, comes quite naturally and lovingly. Professional musicians, rightly concerned about professional issues such as justice in salary, equitable benefits, and respect from colleagues, also need to attend to the meaning of their work as “vocation.” Ironically, but appropriately, with such attention the concepts of “vocation” and “profession” become remarkably similar.

It is important for both professionals and volunteers to recognize and to celebrate the unique characteristics of their varied ministries, and it is important that each learn from the other. In order for a community to function properly, there must be understanding of each others’ roles and of the varied gifts we bring to the table. “Whatever is true . . . whatever is gracious . . .” In whatever capacity we minister—professional, full- or part-time, or volunteer—we must leave ourselves room to be surprised by and vulnerable to the unexpected. We should see each person as an expression of Christ to be served but open ourselves up to the fact that others may be ministering to us as well. We must continually learn to be “teachable.”

An Icon of Beauty

This wonderful dynamic—the combination of a wide and varied ministry throughout a church comprising both professionals and volunteers—is an icon of beauty. It can also be a source of tension. The continued effort to work out a balance between paid, professional, career musicians and volunteer musicians in our parishes needs to be addressed in love, justice, and truth. It is important that injustices of compensation be addressed for those pursuing pastoral music as a career. Likewise, those who choose to be volunteer musicians should expect support regarding respect and resource development from those in professional positions of ministry. The goal is that we might, as a whole community, come to realize more fully the integral nature of beauty and music in the church.

This is one of the best reasons for us all to come together as the National Association of Pastoral Musicians. Our Association is unusual, in that it serves a huge diversity of many ministries, professional and volunteer. NPM also offers unique opportunities for all musicians to grow in their ministries. I encourage all members of NPM to explore more fully the opportunities for growth—including schools, certification programs, conventions, and resources. These are incredible resources! All of these are available to you through the National Office as you continue to live your vocation and profess your faith through pastoral music. Finally, realize the value of the community that supports your ministry, and take heart that your work is truly the work of Christ. As Paul encouraged the Philippians: “Keep on doing what you have learned and received and heard and seen . . . Then the God of peace will be with you.”

the catechetical and formational roles they play in the church and assist those who are discovering their musical talents, directing and forming them in their ministries, and preparing them for service.

A Common Vocation

All pastoral musicians share a common “vocation.” While people in secular society might consider what we do an “avocation,” that is, work (usually non-paid) done for enjoyment, we in the church see it as a “vocation,” the selection of a path of living for the sake of the Gospel. Vocation is always in response to a “call” from that persistent voice of the Holy Spirit to which we are compelled to respond. “Whatever is honorable . . .”

Once a year, I survey the musicians with whom I work. In response to the question “Why do you sing?” the primary answers are inevitably a version of “for the love of God” or simply “to give thanks.” “Rejoice in the Lord always” could, therefore, be the theme for both professionals and the faithful volunteers who on a weekly basis,
2001 Calendar

Schools & Institutes

Cantor Express Weekend
July 6-8  Menlo Park, CA
July 27-29  Albuquerque, NM
August 10-12  Green Bay, WI
August 17-19  Villa Maria, PA

Choir Director Institute
June 11-15  Tampa, FL

Organists & ChoirDirs.
July 16-20  Worcester, MA

School for Guitarists
June 18-22  Erlanger, KY
July 16-20  Boise, ID

Pastoral Liturgy Institute
July 30-Aug 3  Philadelphia, PA

Children’s Choir Director
August 1-3  Portland, OR

25th Anniversary National Convention
Washington, DC
July 2-6
Musical Liturgy Transforms

Summer at a Glance

June
11-15  Choir Director Institute
       Tampa, FL
18-22  School for Guitarists
       Erlanger, KY

July 2-6
25th Anniversary
NPM National Convention
Washington, DC

July
6-8  Cantor Express Weekend
       Menlo Park, CA
16-20  Organists & Choir Directors
       Worcester, MA
16-20  School for Guitarists
       Boise, ID
27-29  Cantor Express Weekend
       Albuquerque, NM
30-Aug 3  Pastoral Liturgy Institute
          Philadelphia, PA

August
1-3  Children’s Choir Director
       Portland, OR
10-12  Cantor Express Weekend
       Green Bay, WI
17-19  Cantor Express Weekend
       Villa Maria, PA

Mark Your Calendar Today

Full Brochures are being sent in early 2001 to all NPM members and subscribers.
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First Presbyterian Church
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Old Greenwich Presbyterian Church
Stewartsville, New Jersey
First United Methodist Church
Hurst, Texas
Our Lady of Lourdes Cathedral
Spokane, Washington
St. Andrew's Roman Catholic Church
Rochester, Michigan
First Baptist Church
North Augusta, South Carolina
Pioneer Congregational Church
Sacramento, California
St. Joseph Roman Catholic Church
Gretna, Louisiana
Packer Church, Lehigh University
Bethlehem, Pennsylvania
First Baptist Church
Tampa, Florida
Filadelfia Church
Stockholm, Sweden
Eden Lutheran Church
Riverside, California
Epworth United Methodist Church
Elgin, Illinois
Northwest Bible Church
Dallas, Texas
St. Michael Roman Catholic Church
Schererville, Indiana
St. Mary's Roman Catholic Church
Marne, Michigan
Ragersville United Church of Christ
Sugarcreek, Ohio
Fourth Presbyterian Church
Bethesda, Maryland
Pequot Chapel
New London, Connecticut
St. Patrick's Roman Catholic Church
Palm Beach Gardens, Florida
Church Street United Methodist Church
Selma, Alabama
LaGrave Avenue Christian Reformed Church
Grand Rapids, Michigan (pictured)

What can we say—other than "Thank you!"

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LaGrave Avenue Christian Reformed Church features organ pipes created by Austin Organs, Inc., Hartford, Connecticut.