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In This Issue . . .

The Board of Directors of the National Association of Pastoral Musicians proudly announces the appointment of Dr. J. Michael McMahon to the position of President and CEO of NPM. The process for the selection of the new executive director was very carefully executed by the NPM Board of Directors, with John Romeril, chair, Mr. Charles Gardner, vice-chair, Dr. Marie Kremmer, Sister Mary Jo Quinn, and Mr. Meyer Chambers constituting the Board and the Search Committee. The process is described on page seven in this issue.

Dr. McMahon is well known to NPM members, having served two terms as the chairman of the Board of Directors from 1995 to 1999. Michael has a very clear vision of the field of pastoral music, the vision of the National Association of Pastoral Musicians, and the role of the typical pastoral musician, having been closely involved in all three areas for his entire ministry.

Personally, I am delighted with the board’s choice and I know that all of the members will provide Michael with personal and professional support in the years to come. As many of you are aware, I deliberately excluded myself from the process of selecting my successor, and the board of directors were wonderful about keeping me in the dark regarding the candidates and the results of the process until they had completed their work. (Granted, my curiosity did increase more than once during the long procedure, but the board members were very faithful to their promise of professionalism.)

In this column, I would like to discuss the importance of and the rationale for Dr. McMahon’s selection as both NPM President and CEO. In some larger nonprofit associations, such as the Music Educators National Conference (MENC), the positions of president and chief executive officer are separate. The president is elected by the membership. Once elected, the MENC president then resigns as a music teacher to serve a term as a full-time employee. The executive director, on the other hand, is a hired administrator who serves in a full-time permanent position.

In my opinion, this is the ideal arrangement for such associations. Why? Because the elected president comes from the ranks of the membership, serves as a “lightning rod” for issues connected with the field, and is able to devote full time to traveling and representing the organization at various lobbying and political efforts on behalf of the association’s interest. The executive officer, on the other hand, is a full-time professional who administers the large national office and provides continuity from president to president. The CEO provides professional management for the association, serving as much more than an office manager though administering the national office. The CEO serves as the professional manager of the whole association.

In NPM’s organizational model, three elements work independently and collaboratively: the NPM President/CEO, the NPM Board of Directors, and the NPM Council. In our model, the roles of president and executive officer are combined into one position. This still allows the president to serve as the lightning rod for critical issues which arise in our field, for example, while representing the NPM membership at meetings of the bishops, the publishers, and other music membership organizations. But as CEO, the president is also able to make decisions consistent with the policy of the Association and execute them with the assistance of the national staff. The NPM Board of Directors, which is responsible for the employment of the NPM President/CEO, is thereby freed from the management responsibilities of the organization and is able to concentrate its efforts on maintaining the vision for the field of musical liturgy.

When the NPM Board acts as whole, it provides specific directions for the NPM President/CEO. In a normal year, the board meets twice. (This previous year, in which the board also served as a search committee, meant many more meetings than usual, for which all NPM members are deeply thankful, since this extra work reflects the generosity of the board members in donating their time to NPM—but it is not something that we should expect of them every year.) The NPM Board, therefore, sets the overall direction for the Association—the vision, if you will—and it is up to the President/CEO to execute that vision with the national staff and, of course, with the help of a wide range of NPM members in Chapters, Standing Committees, National Committees, and in the work of countless volunteers who help with NPM conventions and schools.

The NPM Council elects the Board of Directors and then, in turn, serves as the advisors to the NPM Board in developing the overall vision and direction of the Association. The NPM Council is brought together from the diverse groups that compose the field of pastoral music. There are twelve representatives from the Standing Committees representing chair directors, organists, cantors, pianists, ensemble musicians, youth, seminary music educators, clergy, African American musicians and those serving African American parishes, Hispanic musicians, military musicians, and those responsible for music ministry. There are representatives from the National Committees, who advise the national staff in areas of finance, education, membership, publications, the music industry, and certification. There are eight at-large members representing the Association’s rank and file. And there are ex officio members from the DMMD Board, the Council of Chapters, the Catholic Music Educators Division, and the national staff. The Council, in other words, represents the full diversity of NPM.

The President of NPM represents all the interests of pastoral musicians in their wonderful variety and in the diverse settings in which they serve. The NPM CEO administers the Association, in all its rich heterogeneity. As the founder of NPM and its retiring President and CEO, I wish Dr. J. Michael McMahon all success and the courage to serve this wonderful group of dedicated musicians and clergy in pastoral music. I ask for each and every member to give him your complete and unaided support and your continuing prayers. At the Ceremony of Transition of Officers, during the 25th Anniversary Convention, the members will have an opportunity to express your affirmation of the President of NPM.

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Easter 2001
To: The NPM Circle of Friends
From: Rev. Virgil C. Funk
Re: The Future of the Association

The theology of pastoral music is a daunting topic to examine—but it is one that needs to be addressed continually by all who participate in the ministry of music at the parish level. As my final reflection in this series of letters on pastoral music, I want to address the question of how God is present in our music making. Does music lift us “up” to God, or does God choose to unite personally with our music making?

A description of the four ministerial functions of pastoral music for liturgy, adapted from the 1967 statement Musican sacram (#5), may point us in the right direction. Pastoral music for liturgy gives a more graceful expression to liturgical prayer, highlights the composition of the community, expresses unity, and adds splendor, thus raising our awareness of the “beyond.”

Music heightens speech and words. If done well, music provides “a more graceful expression” to our liturgical prayer. Music as sound—the raw material of music—reveals God in a non-localized, symbolic way.

Music expresses diverse roles. The presider, cantor, choir, and congregation—all members of the gathered assembly—have diverse roles in the assembly’s action, expressed through music. The dialogues between the presider and the congregation, the songs of the whole assembly, the proclamations of the cantor and the choir all express the composition of the community, establishing differences in roles within the one action. So Christ, head and members, is revealed in the celebration.

Music unites ... singer to song, singer to those who listen, and singers to each other. Pastoral music for liturgy joins the assembly to Christ, who is the source and content of the song. The song of the worshipping assembly is an event of the presence of Christ. This is the full expression of the sacramental nature of music: to reveal the presence of Christ.

Music raises our awareness of the “beyond.” Sometimes this awareness is created through artistic performance; sometimes it is done through an intense experience of the human. The final goal of pastoral music in liturgy is to lead participants into union with the heavenly song of the 144,000—the eternal song before the throne of God.

The demands made by pastoral music for liturgy spring from the ultimate goal of this music: the glorification of God and the sanctification of the faithful and, thus, of all humanity—to make manifest and make real a new humanity in the risen Jesus Christ. The purpose and ministerial function of pastoral music in liturgy are not measured only by this music’s capacity to arouse active participation, or by its aesthetic cultural value, or by its long history of acceptance in the church, or by its popular success. The purpose and ministerial function of this music are measured by its ability to allow believers to cry out the Kyrie eleison of the oppressed, to sing the Alleluias of those restored to life, and to uphold the Maranatha of the faithful in the hope of the coming of the Kingdom.

May this vision be alive in the members of the National Association of Pastoral Musicians always.

In celebration of the NPM Circle of Friends,

Rev. Virgil C. Funk
President
National Association of Pastoral Musicians

Mission Statement

The National Association of Pastoral Musicians (NPM) is a membership organization primarily composed of musicians, musician-liturgists, clergy, and other leaders of prayer devoted to serving the life and mission of the Church through fostering the art of musical liturgy in Roman Catholic worshiping communities in the United States of America.

Board of Directors
The National Association of Pastoral Musicians is governed by a Board of Directors elected by the NPM Council. The current members of the NPM Board are:

Dr. John Romeri, Board President    Mr. Meyer Chambers    Dr. Marie Kremer
Mr. Charles Gardner    Sr. Mary Jo Quinn

NPM Council
The NPM Council is elected by the membership and its committees. The Council provides for the long-term visioning and wide representation of musicians who are members of the National Association of Pastoral Musicians. The current members and the year ending their term are:

At-Large Representatives
These members are elected at large and represent the rank-and-file members of the Association.

Mr. Michael Connolly (2003)
Mr. David Haas (2001)
Ms Carol Maresca (2001)
Dr. Patricia McCollam (2003)
Ms Jean McLaughlin (2001)

Areas of Operation Representatives
These members are elected at large and represent the interests of specific functions of the National Association of Pastoral Musicians.

Rev. Edward Foley, CAPUCHIN Publications (2001)
(Vacant) Membership (2001)
Mr. Stephen Williams Chapters (2001)
Mr. John D. Wright Music Industry (2003)
Ms Veronica Fareri NPM Schools (2003)

Standing Committee Representatives
These members are elected by the members of the various Standing Committees and represent the interests of the Special Interest Sections of the National Association of Pastoral Musicians.

Mr. Joe Simmons, Diocesan Cantor Programs (2001)
Col. J. C. Cantrell, Musicians in the Military (2001)
Ms Alexandra Vera, Hispanic Musicians (2001)
Mr. Steve Petrunak, Youth (2001)
Rev. Ronald Brassard, Clergy (2001)
Dr. Paul Skevington, Organists (2003)
Dr. Ron Doiron, Choir Directors (2003)

Mr. Michael Templeton, Campus Ministers (2003)
Dr. Paul Ford, Seminary Music Educators (2003)
Mr. Rod Marvin, Ensemble Musicians (2003)
Ms Terri Pastura, Responsible for Music Ministry (2003)
Ms Nancy Deacon, Pianists (ad hoc)
Mr. J. Michael Thompson, Eastern Church Musicians (ad hoc)

Ex-Officio Representatives
These members are appointed to the Council because of the office they hold within the Association.

Dr. J. Michael McMahon, NPM Board Past-President    Mr. Richard Gibala, NPM Council of Chapters Chairperson
Mr. James Wickman, DMMD Division President    Dr. Gordon E. Truitt, NPM Staff Representative
Sister Teresita Espinosa, CSJ, NPM-MusEd Past Division President

The Association President and the NPM Board members also serve on the NPM Council without a vote.
Convention Update

Hovda Lecture Series

To honor one of the great U.S. pioneers of pastoral liturgy, we are inaugurating the Robert W. Hovda Lecture Series at the 2001 Convention. Born in Clear Lake, Wisconsin, on April 10, 1920, Bob Hovda lived a life marked by three passions: social justice, liturgical reform, and artistic integrity. Raised a Methodist, he later became an Episcopalian and a member of the Episcopal Peace Fellowship. Contact with the Catholic Worker Movement while he was engaged in alternate service as a conscientious objector during World War II led him to the Roman Catholic Church and to the seminary. After studies at St. John Seminary, Collegeville, MN, he was ordained to the presbyterate for the Diocese of Fargo, ND. In the 1950s he began writing about his three passions in Commonweal, America, Worship, Liturgical Arts, and other journals. After completing an STL, Bob taught liturgy at The Catholic University of America (1960–63). From 1965 to 1978, he worked full-time as an editor and writer for The Liturgical Conference. Leaving the Conference in 1978, he taught for a year at the Jesuit School of Theology in Chicago, then he moved to New York, serving in pastoral ministry at St. Joseph Parish in Greenwich Village until his retirement in 1983. In retirement, he continued to write the “Amens Corner” in Worship, and he continued to speak—despite a throat ailment that tormented him from the 1960s—and to write words of challenge and invitation. Father Hovda first spoke at an NPM convention in Providence, RI, in 1982; he continued to speak and preach at various conventions and at the NPM School for Cantors well into his retirement. Father Robert Hovda died in his sleep during the night of February 4-5, 1992.

This lecture series honors Father Hovda’s three passions, so the five presentations will examine the interplay of social justice, liturgical reform, and artistic integrity. Father Virgil Funk, who worked with Bob Hovda at The Liturgical Conference (1974-76), will inaugurate the series, using the developments of the past twenty-five years to examine what changes yet may come (A-1). Rev. J. Michael Joncas will explore the transformative power of the non-verbal elements in Christian liturgy (B-1). Dr. Nathan Mitchell will look at the ways we might use speech, song, and space to shape liturgy that is both beautiful and just (C-1). Dr. James Savage will place our recent experience in the context of two millennia of participatory liturgical and devotional music (D-1). Finally, Rev. John Foley, SJ, will trace the ways that American liturgical music has shaped—and continues to shape—the development of liturgical practice in the United States (E-1).

Military Musicians on Track

For the first time at our conventions, the Section for Military Musicians has prepared a special and very practical track for those who serve liturgical communities within the Armed Forces (Breakouts A-29 through C-29, E-29). Col. J. C. Cantrell, who chairs the section’s standing committee, will provide suggestions about how to use workshops to develop liturgical understanding and practice, and Gary DeKlerk will help choral directors work with the musicians they have, even if their only tenor “goes PCS.” Priest-chaplain Maj. Mike Biewend, USAF, and a panel of service chaplains will offer techniques for supporting the troops—and the chaplain—in the field, and chaplain Cdr. Tom Falkenthal, USN, will deal with the practical details of job descriptions and contracting in a military situation.

Improvising from Advent to Mystagogia

Wonderful musical events throughout the Convention invite us to experience music, especially musical worship, in new and insightful ways. We want to highlight in a special way three of these events, all of which begin or take place on Tuesday, July 3.

The first, which begins on Tuesday morning, is a set of musical opportunities (MusOp) with Paul Inwood and Val Parker (A-39 and C-39). Titled “Four Hands, Two Keyboards, One Spirit,” this two-part experience gives us a chance to watch and listen as two master improvisers at the keyboard work together to invite and challenge each other’s creativity.

The second event, which also starts at Breakout A on Tuesday morning, is a set of four sessions with Rev. Edward Foley, SJ, and at Covenant (A-40 through D-40). Through music and poetic reflection, Father Foley leads us in a mystagogical reflection on the Eucharist.

On Tuesday evening, we have the opportunity to experience Like Waiting, an evocative musical pageant in celebration of Advent. The voices of the characters tell the Advent story with humor, poignancy, and joy; the music and book are by John Foley, SJ, with some new lyrics by other contemporary poets.

What’s a MusOp?

A MusOp (musical opportunity) is a performance with music and, sometimes, other arts, suitable for pastoral ministry, evangelization, liturgy, education, or social ministry. MusOps during the breakout sessions at the 2001 Convention include the two sets of sessions listed above, plus Island Liturgical Modes/Moods with the Bahamian Diocesan Chorale, directed by Andrew Curry (B-39); Made in America, twentieth-century American sacred music performed by St. Joseph’s Choir, Vancouver, WA, directed by Marie Manzo-Kissinger (D-39); Rise Up, My People, an hour of new music with Ed Bolduc and John Angotti (E-39); and a Choral Performance by the members of the DMMMD Institute Choir, directed by Dr. Paul Salamunovich (E-40).
J. Michael McMahon to Become NPM’s Second President

After an extensive national search, the Board of Directors of the National Association of Pastoral Musicians (NPM) recently selected Dr. J. Michael McMahon as the new president and chief executive officer of the Association. Mike will assume his new post during the NPM 25th Anniversary Convention in July 2001.

The Process

In order to assure the selection of the best candidate to take on the post created by Father Virgil C. Funk, the Association’s founder and first president, the Board of Directors held a special two-day session with a facilitator in Chicago. During that session, in addition to creating a job description, the Board created a search process that had three stages. The first stage was the announcement of the position’s availability. After the first notice appeared in the April-May 2000 issue of Pastoral Music, the Board directed that similar announcements be made in national Catholic publications, in the journals of associations with interests similar to NPM, and in publications read by association management experts, some fourteen publications in all, including online journals.

Under the direction of Board President John A. Romerit, applications were accepted until November 1, 2000. A subcommittee of the Board screened them, and appropriate applications were sent to the whole Board for review. The Board narrowed the search to nine candidates through an evaluation form. After reference calls and a winter Board meeting, three candidates remained: two with backgrounds in pastoral liturgy and one with a background in association management. These candidates met for interviews with the Board in Washington, DC, in February 2001. After the interviews, the Board decided unanimously to invite Mike McMahon to accept the position as the Association’s second president and chief executive officer.

The Person

Mike is currently the director of music and liturgy at St. Mark Parish in Vienna, Virginia, and music editor of Celebration: An Ecumenical Resource. For the past twenty-five years he has served as a pastoral musician and liturgist at parishes in Delaware and Virginia.

A long-time member of NPM, he was instrumental in starting Chapters of the Association in the dioceses of Wilmington, Delaware, and Arlington, Virginia. He was the founding president of the Director of Music Ministries Division (DMMD), and he served two terms as president of NPM’s Board of Directors.

Mike is a graduate of the University of Pittsburgh. He holds master’s degrees from the University of Notre Dame and the Washington Theological Union, and he received a doctor of ministry degree from The Catholic University of America.

In addition to his parish duties, he has taught sacramental and liturgical theology part-time at Catholic University, Washington Theological Union, and Georgetown University. Mike has also served as a team member for institutes on initiation and reconciliation conducted by the North American Forum on the Catechumenate. He has been a frequent speaker and clinician at NPM Conventions as well as for national and diocesan events throughout the United States. A revised edition of his book, Liturgical Commentary: The Rite of Christian Initiation of Adults, is scheduled for publication later this year.
Working and Praying Together

We are fortunate to be in Washington, DC, at the same time that other groups involved in liturgical music are also meeting and praying in song. We have managed to provide two opportunities in our program to meet and pray with members of each of those groups.

Delegates to our convention who are in town early will have a chance on Monday, July 1, to visit the U.S. Holocaust Memorial Museum and to join members of the American Conference of Cantors and the Guild of Temple Musicians for a special closing ceremony. Later that evening, we will have another opportunity to join these 600 Jewish liturgists and musicians at Washington Hebrew Congregation for “Bring Me Your Tired, Your Poor”—a performance of music from many nations which has helped to shape the musical worship of American synagogues and the music of Jewish culture in the United States (Monday Event 2-3).

Twice during the convention, we will have opportunities to join in choral evening prayer at the National Cathedral (Cathedral Church of St. Peter and St. Paul), which is located just a short drive from our headquarters hotels. Evening prayer will be led on July 4 and 5 by a special choir of the best choristers from across the United States, who are completing a Royal School of Church Music program under the direction of Ben Hutto.

Skill Sessions at CUA

By special arrangement, we are able to use the facilities of The Catholic University of America for skill sessions during our convention. On Tuesday and Wednesday afternoons, July 3 and 4, we will offer those who want to work on improving specific skills an opportunity to work with experienced leaders on their chosen instrument. Sessions at the Benjamin T. Rome School of Music and other venues on the CUA campus will be offered for guitarists, choir directors, organists, and flutists. Organists may use these sessions to prepare for the NPM Basic Organist Certificate and the NPM-AGO Service Playing Certificate. Session leaders include Bobby Fisher (guitar), Dr. Ronald E. Doiron (choir director), Theodore Kiefer (basic organ), John J. Miller (NPM-AGO certificate), Dr. James Kosnik (private organ lessons), and Dominic Trumfio (flute). Check out sessions B-41 through 45 and D-41 through 45.

Visit the Library’s Treasures

Founded in 1800 to house “such books as may be necessary for the use of Congress,” the original collection of the Library of Congress was destroyed when the British invaded Washington in 1814 and burned the Capitol and other national buildings. To re-establish the collection, former President Thomas Jefferson donated his personal library, which included twice the number of volumes that had been burned—Jefferson’s collection at that time was the largest and finest private library in the country. We will have a unique opportunity to visit the Library of Congress on Thursday morning, July 5 (Breakout E-25), to examine some of the treasures from the musical archives selected and presented by expert librarians. Holdings include original manuscripts from Poulenc, Franck, Gershwin, Debussy, Bach, and many other composers as well as historical instruments and recordings. Pre-registration is required; group size is limited.

Choral Institute

This year’s Institute is a master class with Dr. Paul Salamunovich open to all choir directors and advanced singers who are ready to sing and are prepared to discipline themselves according to the standards of one of the most exacting choral conductors in performance today. This year’s Institute is sponsored by DMMD, but participation is not limited to DMMD members. Participation, however, will be limited to 200 people—so make sure to register early. The immediate goal of the Institute is preparation for a choral performance at Washington National Cathedral (the Cathedral Church of St. Peter and St. Paul) on Thursday, July 5, at 10:45 AM.

Maestro Paul Salamunovich, the Los Angeles Master Chorale’s highly esteemed music director since 1991, has been associated with the Chorale since its founding by Roger Wagner in 1949. Since 1949, just thirteen years after the Archdiocese of Los Angeles was established as a see separate from the newly established Diocese of San Diego, Dr. Salamunovich has served as director of music for St. Charles Borromeo Church in North Hollywood, leading the parish through the changes in liturgy following the Second Vatican Council and into the changed focus on sung worship that marks the Order of Mass of Paul VI and the other sacramental and ritual celebrations of our time. He is a recognized authority in the teaching and performance of Gregorian chant and the music of the Renaissance. Dr. Salamunovich is also a music educator; he served for twenty-seven years on the faculty of what is now Loyola Marymount University, and he has also been the conductor-in-residence at the University of Western Australia, Perth, and at the Pontifical Institute of Sacred Music in Rome.

The Institute begins Monday afternoon, July 2 (M-16, 4:00-5:30 pm). After that first rehearsal experience, participants are invited to “unpack” their experience in a session with Richard Proulx (A-16), who will help participants understand what to watch and listen for during rehearsals with Dr. Salamunovich. Other Institute sessions with Dr. Salamunovich are on Tuesday (B-16) and Wednesday (D-16) afternoons. Pre-registration is required.

New Music Review by Composers’ Forum

Members of the Composers’ Forum, coordinated by Tom Kendzia, are offering to perform and review selected unpublished liturgical music in two sessions (A-26 and C-26). Enjoy this opportunity for a live hearing of your composition by practicing liturgical musicians and receive feedback from established and published composers. All music submitted for review must be unpublished and written for the liturgy; each composer may submit only one piece. Pieces chosen for performance and review will be presented anonymously. Submission deadline is May 15. Check additional details in the notice on page eleven before you send your composition to: Top Floor Productions, 16 High Street, Westerly, RI 02891.

Eastern Church Musicians

Following on the success of our program for Eastern Church musicians at the 1999 National Convention in Pittsburgh and the Summer 2000 School for Eastern Church Musicians, we are offering a special program this year for Cantors of the Eastern Church. The afternoon sessions on Tuesday, Wednesday,
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and Thursday (1:30-2:30, F-1 to 3 through H-1 to 3) focus on the memorial services for the departed. Presenters include J. Michael Thompson, Joseph Roll, and other clinicians.

Focus on Youth

Young pastoral musicians are not only the future of the singing church; they are its present. Many communities are led by cantors, song leaders, and instrumentalists who are younger than twenty-two. Young musicians and young adult leaders will find mutual support in the NPM Section for Youth, led by Steve Petrunak, during the Association’s meeting by section on Monday afternoon (M-11). They will also find special programs directed toward youth and those who work with young people from Music Expo Day on Monday (X1-3, 4) through the breakout sessions (A-21, 22, 28; B-21, 28; C-21, 22; D-18, 21; E-18 ), showcases, MusOps, and other musical events. On Thursday evening, Youth Gathering II (6:00-7:30 pm) will bring together presenters and youth delegates to sing, pray, and share what they have experienced.

Gospels Art Exhibit

Laura James is a self-taught artist living and working in Brooklyn, NY. Using iconography found in Ethiopian Christian art, Ms. James’s paintings primarily reflect biblical themes. She is a keen student of the Bible and of ancient African cultures, and she has been chosen as the artist to illustrate the Liturgical Training Publications edition of the Book of the Gospels. NPM has been able to obtain the original paintings used for these illustrations, and we will display them during the 25th Anniversary Convention.

Handicap Accessibility

All of the major facilities for the 2001 Convention are ADA (Americans with Disability Act) compliant. This includes the hotels and the John F. Kennedy Center for the Performing Arts. The two cathedrals (St. Matthew and St. Peter and St. Paul) and the Basilica of the National Shrine all have handicap access through certain doors. Access at St. Matthew is at the rear of the church building (follow the walkway between the church and the rectory); at the National Cathedral (St. Peter and St. Paul), a ramp entrance is available on the north side with a button-activated door, and other provisions have been made for people with limited mobility. Access to the National Shrine is through the crypt level entrances; an elevator brings you to the Upper Church. The other churches also offer access for those with limited mobility; full details will be available in the Convention booklet.

Young Organists: Correction

The Young Organist Master Class is for organists ages fifteen to twenty-one. The “Make It Happen” form in the December-January issue of Pastoral Music listed the ages incorrectly. We apologize for any confusion this may have caused.

Get a Folklife

The dates for this year’s Smithsonian Folklife Festival on the National Mall bracket our convention dates (June 27-July 1 and July 4-8). Come to DC early or stay on after the convention to experi-
ence music, dance, song, food, crafts, storytelling, work demonstrations, community celebrations, family activities, and cultural workshops. The festival is open daily from 11:00 AM to 5:30 PM, and evening events take place from 5:30 to 9:00. Special focuses this year include the community culture of Bermuda, the diversity and vitality of New York City, and the crafts involved in the building arts. For additional information, check the festival website: www.folklife.si.edu/festival2001info.htm.

Discounts

In addition to the members’ discount for the Twenty-Fifth Anniversary Convention, we are offering three types of group discounts to reduce registration costs even more:

NPM Member Clergy and Musician Duo. One member of the clergy and one musician, both of whom are NPM parish members, attending the convention pay only $175 each—an additional savings of $40 off the member advance registration fee for two people. Separate, complete registration forms must be mailed together with the payment. If registering at the NPM website, the second discounted registrant must be identified before transmitting the first registration form.

Parish Member Group. Groups of five or more registrants from the same parish which has an NPM parish membership save from $20 to $50 per person off the member advance registration fee. See the box on page twelve for additional details.

NPM Chapter Group. Groups of five or more registrants from the same NPM Chapter save from $10 to $60 per person off the member advance registration fee. Chapter directors have received special forms for registering groups from a local Chapter.

Members Update

New Education Staff

Three new staff members have been hired at the National Office to provide direction and support for NPM’s continuing education programs, especially the annual conventions, schools, and institutes.

Rev. Paul Colloton, or, is the new director of continuing education. He will work with Lisa Tarker, NPM’s convention coordinator, to plan the programs for the conventions, and he will oversee the schools and other educational programs. Paul is a Dominican presbyter of the Chicago Province with a background as a musician and liturgist. A student of Sisters Theophane Hyltrek, sss, and Mary Jane Wagner, sss, he served as a parish liturgist and musician in Milwaukee for eight years. Paul is currently completing his thesis for the doctor of ministry degree from Catholic Theological Union in Chicago, writing with Rev. Ed Foley, CAPUCHIN, on “Leadership at the Eucharist in the Liturgy at Rome.” When Paul joined the NPM staff in January, he had just completed five and one-half years as co-director of pastoral life for the Grand Rapids Dominican Sisters and Associates in Grand Rapids, MI. During that time he helped to staff the prayer and ritual program for the Dominican Center at Marywood, and he served as co-chair for the 1998 NPM Regional Convention in Grand Rapids.

Mr. James H. (Jim) Alphen began to work with the NPM National Staff in 2000 as an independent consultant, hired to manage the Summer 2000 Schools and Institutes. At the beginning of 2001, he was hired as a member of the education staff to plan, support, and develop the schools and institutes as an integral part of NPM’s continuing education effort. A native of Boston, Jim holds an MBA in public and not-for-profit management from Boston University. For thirty years, Jim has served as liturgist for Roman Catholic parishes in York, PA, and Marblehead, MA; he has also been a contributing editor and consultant for the Center for Pastoral Liturgy at The Catholic University of America, Washington, DC. As a workplace and community educator, Jim has directed staff training and professional development in higher education at the Federal Reserve Bank of Boston, and he has facilitated a church leadership development program for the University of Maryland in Germantown.

Ms Nadine Mery Aly is currently assisting Lisa Tarker in coordinating the Twenty-Fifth Anniversary Convention; when Lisa goes on expected maternity leave in May, Nadine will assume responsibility for the final details in the months just before we gather in Washington, DC. Nadine is a Maronite Catholic Christian who was born in San Antonio, Texas. She holds an MBA and has extensive training in event management. For more than seven years, Nadine has served as a meeting planner, and she is now an independent consultant and contractor for such planning.
Keep in Mind

Richard A. Cotter, the father of Jeanne Cotter, was stabbed to death on Thursday, February 15, and his companion, Mary F. McIntyre, was also killed before their home in Austin, MN, was set on fire to hide the evidence. Mr. Cotter, who had retired as an attorney, was seventy-three, and Ms McIntyre, a retired development assistant for Ignatian Apostolic Partnerships Office in Baltimore, was sixty-eight. Mr. Cotter’s funeral was celebrated at St. Edward Church in Austin on February 25.

Theodore Marier, the longtime choir director at St. Paul Church, Cambridge, MA, died at Mount Auburn Hospital in Cambridge on Saturday, February 24, at the age of eighty-eight. Born in Fall River, MA, Mr. Marier graduated from Boston College in 1934 and completed graduate studies at Harvard. For more than fifty years, he served as organist and choir director at St. Paul Church in Cambridge. He founded the Boston Archdiocesan Choir and, for several years, he held the Justine Ward Chair as professor of liturgical music at the Catholic University of America. The recipient of several honorary degrees, Mr. Marier was named a Knight Commander of St. Gregory the Great by Pope John Paul II in 1984. Mr. Marier’s funeral liturgy was celebrated at St. Paul Church on February 27.

For these friends and colleagues we pray: Listen, O God, to the prayers of your church on behalf of the faithful departed, and grant to your servants the inheritance promised to all your saints.

Meetings & Reports

Il Mio Dio Canta Giovane

Begun as a spontaneous movement in the mid-1980s, Il mio Dio canta giovane ("My God Sings a Youthful Song") became a formal association of Christian artists in Italy in 1990. Their aim is to promote and distribute songs with Christian inspiration and a Christian message as a means of evangelization. The group includes individual songwriters and singers as well as groups that come from various geographic, social, and work backgrounds. Their artists are available for concerts in various genres: pop, rock, rap, and "melodic" music. To write for more information, contact the organizing secretary: Franca Del Rocino, Via Mercatì, 6, 29100 Piacenza, Italy; e-mail: fdelroc@libero.it. The association's president is Don Matteo Zambuto; e-mail: mzambut@tin.it. Or check their website: http://digilander.iol.it/ilmiodiociantagiovane.

Book of the Gospels

The new edition of the Book of the Gospels, approved by the National Conference of Catholic Bishops in 1999 and confirmed by Rome in 2000, has been introduced to highlight the unique character of the proclamation of the Gospel as the "high point of the liturgy of the word" (Girm 2000, no. 60). So far, three publishers have prepared editions of the new Book of the Gospels for use in the United States: The Liturgical Press ($79.95), Liturgy Training Publications ($195), and an edition published by Midwest Theological Forum and Our Sunday Visitor ($250), which is also distributed by World Library Publications.

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Discounts for NPM Parish Groups

NPM is pleased to offer discounts to member parishes who send five or more people from the parish as full conference delegates to the NPM 2001 National Convention. This schedule outlines parish savings for convention registration based on the advanced member fee ($195).

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Stipulations

1. Parish must have an NPM parish membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form, with complete information, must be enclosed for each registrant.
4. No discount for daily, companion, or child registrations.
5. Only one discount per registrant (i.e., parish discounts cannot be combined with Chapter or Clergy/Musician Duo discounts).
6. All convention registration forms and fees must be mailed together in one envelope. (Housing forms are sent to the housing facility, not NPM.)
8. No additions may be made to the group’s registration once the registrations are mailed to NPM.

Mail completed registration forms with payment before May 7 to:
NPM Conventions, 225 Sheridan Street, NW, Washington, DC 20011-1452

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Second Vatican Council, Constitution on the Sacred Liturgy

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One of the advantages of meeting in Washington, DC, for the Twenty-Fifth Anniversary Convention is the access we have to the many interesting and important churches and other public buildings in the Capital City. Here are some of the major places that we'll visit for convention events and breakout sessions.

**Catholic Cathedral and Churches**

The Archdiocese of Washington and the staffs of local parishes in Washington and across the Potomac, in the Diocese of Arlington, have willingly opened their doors to NPM, housing many of the events and performances associated with our National Convention.

**St. Matthew Cathedral**, site of three events (Monday: 2-2, Christ Be Our Seed; Wednesday: 4-5, Guadalupe: Virgen de los Indios; Thursday: 5-3, NPM Honors Choir), was established as a parish church in 1840; it became the cathedral church when the Archdiocese of Washington was separated from the Archdiocese of Baltimore in 1939. Construction of the present building began in 1893; the first Mass was celebrated in this building two years later. The cathedral, designed by the New York architect C. Grant LaFarge, has been cited as having “one of the most beautiful church interiors of modern times.”

NPM will also be holding events that feature the Lively-Fulcher organ (Sunday: Liturgical Organists Consortium; Wednesday: 4-3, Organ Recital) in St. Patrick Parish, the oldest Catholic parish in the city, founded in 1794 to meet the needs of Irish immigrants working on the construction of the Capitol and the Executive Mansion (renamed the White House after it was painted to cover the burn scars following the 1814 British invasion of Washington). **St. Ann Catholic Church** is the venue for the Monday evening performance “God Comes Tomorrow” (2-4); at the same time, **St. Stephen the Martyr** will host “A Jubilant Voice” (2-7). On Wednesday, the culminating event of our revival, “Get Your Business Fixed with Jesus” (4-2) will take place at **St. Augustine Church**, the oldest African-American parish in the capital, famous as a key source for the introduction of Gospel choirs into Catholic worship and for the ministry of Leon Roberts. That same evening, **St. Dominic Church** will host “Lessons and Carols” with the Schola of St. Peter the Apostle (4-4).

Across the Potomac bridges, in McLean, Virginia, **St. Luke Church** will not only host the performance of the Rheinberger Organ Concerto (2-5); the parish is sponsoring this event, which features the parish music director, Paul Skevington, as organist on the sixty-one-rank Steiner-Reich organ.

**Episcopal Churches and Cathedral**

With the cooperation of the Episcopal Diocese of Washington and the local staffs, we are able to use several Episcopalian facilities in the city. The Aeolian-Skinner organ at the Church of the Epiphany will be used for performances by young organists at the master class on Sunday. Epiphany has served the downtown community in Washington since 1844. The Church of Ascension-St. Agnes, with its new Létoineau instrument, is on the Monday organ crawl. And we are privileged to visit the Cathedral Church of St. Peter and St. Paul (National Cathedral) for choral evening prayer on Wednesday and Thursday and for the Thursday choral performance directed by Dr. Paul Salamunovich (E-40). Standing higher than the Washington Monument, Washington National Cathedral crowns fifty-seven acres at the city’s highest point. When he drew up his plans for the city of Washington, after the American Revolution, Major Pierre l’Enfant first proposed a great “church for national purposes.” More than a century later, a group of Episcopalian in the city met to begin planning the construction of a great gothic cathedral that might meet L’Enfant’s dream. The foundation stone was laid in 1907, and construction of the cathedral continued through wars and depression until the
final stone of the southwest tower was put in place in 1990. Built in the style of medieval cathedrals, stone-on-stone with no structural steel, the National Cathedral is the sixth largest cathedral in the world and the second largest in the United States.

Basilica of the National Shrine

Events at the Basilica of the National Shrine of the Immaculate Conception bracket our week in Washington. On Sunday evening, musicians at the Shrine will offer us a carillon recital (5:30) followed by “Music for Two Organs,” a recital using the Shrine’s two Moeller instruments at 6:00 pm. Our week concludes with the Convention Eucharist at the National Shrine. Musical leadership will be provided by the NPM Honors Choir and other musicians under the direction of Dr. Leo C. Nestor.

The more than sixty chapels and oratories in the Shrine witness to the multiethnic heritage of U.S. Catholicism. The construction of a national church building dedicated to Mary, patroness of the United States, under the title of her Immaculate Conception was first proposed in the early 1900s by Bishop Thomas J. Shaahan, fourth rector of The Catholic University of America. On land donated by the university, Cardinal Gibbons of Baltimore blessed and placed the foundation stone in 1920. Construction of the building that Bishop Shaahan had called “a monument of love and gratitude, a great hymn in stone” continued through the twentieth century, despite long pauses during the Depression and World War II, until the Great Upper Church was dedicated in 1959. Further decoration of the interior spaces with sculpture and mosaics still continues.

Instruments in the Shrine include the mechanical action organ in the Crypt Church and three organs in the Upper Church. The campanile houses a fifty-six bell carillon. The Basilica’s cantors lead the congregation in sung worship, and the Choir of the Basilica, a resident professional chorus, leads and sings the ordinary and proper texts at midday liturgies on Sundays and the principal solemnities.

U.S. Holocaust Memorial Museum

The Holocaust Museum is America’s national institution for the documentation, study, and interpretation of Holocaust history, and it serves as this country’s memorial to the millions of people murdered during the Holocaust. Chartered by a unanimous Act of Congress in 1980, the Museum is located adjacent to the National Mall. We will have an opportunity to visit the Museum on July 1, to tour its powerful main exhibit, and to join in a concluding service with the American Conference of Cantors and the Guild of Temple Musicians.

John F. Kennedy Center for the Performing Arts

Tuesday evening’s performances by Sweet Honey in the Rock will take us to the Kennedy Center, now in its twenty-ninth year of hosting outstanding performances, nurturing new works and young artists, and serving the nation as a leader in arts education. The Kennedy Center is the nation’s busiest arts facility, presenting more than 3,000 performances each year for audiences of nearly two million people, with additional millions attending touring Kennedy Center productions and tuning in to television and radio broadcasts.

Located on the banks of the Potomac River near the Lincoln Memorial, the Kennedy Center opened in September 1971 as the nation’s living memorial to President John F. Kennedy—the opening performance, the world première of Leonard Bernstein’s Mass, was presented as a requiem for Kennedy. The roots of this center actually go back, however, to 1958, when President Dwight D. Eisenhower signed legislation creating a national cultural center (this is why one of the center’s theaters was named for President Eisenhower). President Kennedy took the lead in raising funds for the proposed center, impelled by what he described as the certainty “that after the dust of centuries has passed over our cities, we, too, will be remembered not for our victories or defeats in battle or in politics, but for our contribution to the human spirit.” Two months after his assassination in 1963, Congress designated the national cultural center as a “living memorial” to Kennedy and authorized federal funds to guarantee its completion.

Sweet Honey’s performances (3-2 and 3-3 on Tuesday, July 3) will take place in the Concert Hall, the largest performance space in the Kennedy Center, lit by eleven Hadelands crystal chandeliers, a gift from Norway. Following months of renovations that transformed it into a state-of-the-art facility, the Concert Hall reopened in October 1997. The “acoustic cloud” above the stage is a multi-sectioned canopy whose pieces can be positioned individually depending on the acoustic requirements of each performance. Depending on the hall’s configuration for each event, seating for as many as 2,442 people includes traditional orchestra seats, box tiers, onstage boxes, and choir seats, which are used by audience members when a concert program does

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not require their use by chorus members. (We will probably not be using the on-stage seating for our event.)

Library of Congress

Thursday morning's breakout session includes a rare opportunity to visit the Library of Congress and view part of its collection of musical treasures (B-25). Established in 1800 to provide "such books as may be necessary for the use of Congress," the library was originally housed in the U.S. Capitol. Its first resources, ordered from London in 1801, included 740 books and three maps. By 1814, the library owned 3,000 volumes, which went up in flames when the British invaded Washington and burned the Capitol. In order to restore the library, retired President Thomas Jefferson sold his personal library of 6,487 books—the largest and finest library in the country at that time—to Congress. As the collection grew, the Library of Congress soon became the nation's bibliographical center, the national library, despite a second fire in 1851 that destroyed about two-thirds of the collection, which was still housed in the Capitol, including two-thirds of Jefferson's library. After the Civil War, the library became a depository for Americana and for copyright deposits—books and other copyrighted material housed at the library as proof of copyright ownership.

In 1897, the Library of Congress was finally moved out of the Capitol, where space for expansion of its 840,000-volume collection (plus map, music, and graphic arts collections) had become very limited, to its own building. The collection, which now includes more than 100 million items, is housed today in three buildings on Capitol Hill: the Jefferson Building, the original structure to which the library moved in 1897; the Adams Building, opened in 1939; and the Madison Building, completed in 1980, which houses, among other collections, the two million items in the Law Library, including an 1816 gold-lettered copy of Magna Carta and several of the volumes of the Russian Imperial Collection, books from the libraries of the Romanov family purchased in the early 1930s.

The Performing Arts Reading Room, in the Madison Building, is where we will start our exploration of the library's music collection. The broad and diverse collections of the Music Division number approximately 12 million items and span more than 800 years of Western music history and practice. These holdings include the classified music and book collections, music and literary manuscripts and related artifacts, music-related periodicals and microforms, copyright deposits, and five collections of musical instruments. The Music Division also holds more than 500 named special collections in music, theater, and dance.

National Presbyterian Church

Like St. Patrick Catholic Church, the National Presbyterian Church traces its origins to the needs of immigrant work-ers who constructed the national build-ings in Washington. Masons working on the Executive Mansion (White House) held Presbyterian services in a carpenter's shed on the grounds in 1795. Organized as St. Andrew Church, this early Presbyterian congregation met in several places until they formed First Presbyterian Church in 1811. Presidents Madison and Monroe contributed to the building of the first church, and many other presi-dents worshiped regularly with this community. One of its outstanding pastors, Rev. Byron Sunderland, was an ardent abolitionist who permitted Frederick Douglass to speak from First Church's pulpit when no other church in the city would allow him to speak. Sunderland, an advisor to President Lincoln, was also the chaplain of the Senate and the founder of Gallaudet University.

When the General Assembly of the Presbyterian Church (now the Presbyte-
Many Communities, Many Songs
Music in a Multicultural Intentional Community

BY HILDEGARD DUBNICK, OSB

Whether it could still be described as a melting pot or not, North America is certainly home to a very diverse population. In 1982, the U.S. Bishops’ Committee on the Liturgy called the United States “a nation of nations, a country in which people speak many tongues, live their lives in diverse ways, celebrate events in song and music in the folkways of their cultural, ethnic and racial roots” (Liturgical Music Today [LMT] 54). Faced with an increasing ethnic diversity in their populations, many parishes have striven for years to prepare liturgies that strike the right balance among the various cultural groups that they serve.

Since monasteries are a microcosm of the wider church, it is not surprising that their communities are also frequently—and increasingly—multicultural. With no conscious affirmative action on our part, for example, our monastic community of twenty Benedictine nuns is a relatively diverse group of women. Countries of birth include the United States, Canada, Germany, the Philippine Islands, and Switzerland. Native languages include English, German, Spanish, French, Italian, and Portuguese. Our current ages range from twenty-eight to eighty-eight, which suggests that we also have a range of experience of what it means to be a member of the Catholic Church in our lifetimes. In addition, some of the nuns are converts to the faith and so bring with them yet another set of liturgical and musical associations and expectations.

As an intentional community, we have the advantage of having been called together, rather than merely flung together by geography, age, or economics, as is the case with many parish communities. We can assume some unity of purpose among our nuns, although our artistic tastes can vary as much as anyone’s.

Four Hours a Day

One value that we share is a strong commitment to the liturgy, which makes up about four hours of our daily schedule, using a one-week psalter in the divine office. We consciously seek spiritual nourishment in this communal encounter with God’s word. We sing almost the entire office, a practice that we find helpful in emphasizing its importance in our lives. We also sing the ordinary of the Mass, and we make efforts to choose settings within the capability of our untrained choir. Singing is more demanding that reading: It requires more preparation, more attention, and more physical involvement.

The nuns who prepare the music for the conventual Mass (or conventual communion service, when no priest is available) take great pains to choose hymns that coordinate with the readings of the day. The connections are not always immediately clear to everyone, but it is often enlightening to see what associations others have been able to make. We can then add these new connections to our personal repertoires.

Each nun comes to the monastery carrying her own personal and cultural experience of music and liturgy.

At our abbey we sing relatively little in Latin, preferring to pray the daily office and Mass in English, with antiphons adapted (more or less successfully) from Gregorian patterns. On Sundays we sing the Latin proper and ordinary at Mass, following the 1969 Novus Ordo. On solemnities, we also sing first and second vesters in Latin. This custom gives to Sundays and solemnities a special character of heightened dignity.

Elusive Unanimity

But even our little community finds liturgical unanimity elusive. There are those who grew up with Latin, for whom these chants are familiar and easy to sing. For others, however, Latin is unfamiliar, and they might object that they can’t pray what they can’t understand. Another school of thought wants to preserve the chant that we do sing, while maintaining the immediacy of the vernacular. Since the chant repertoire belongs to our monastic and Benedictine inheritance, young nuns are expected to become acquainted with it, just as they are expected to study the Rule, learn monastic history, and adapt to house customs.

Each nun comes to the monastery carrying her own personal and cultural experience of music and liturgy. “However, singing and playing the music of the past is a
way for Catholics to stay in touch with and preserve their rich heritage” (LMT 52). And chanting the text of the Latin Vulgate has been so fundamental to Western civilization that even those of us meeting it for the first time find it familiar, like the man who, on seeing his first Shakespeare play, remarked, “Why, it’s full of cliches!” As Benedictine nuns, we are participants in a distinctive culture, one independent of our particular ethnic or linguistic heritage. The traditional music of this culture is Gregorian chant.

It is sometimes overlooked that the issue of Latin versus a vernacular language is separate from the issue of chant versus metrical music. It is possible to sing vernacular texts to venerable chant tunes, and many elegant adaptations have been made. For example, the antiphon for the responsorial psalm for Christmas Mass at Midnight in Worship III uses the tune of the Latin introit for Christmas morning, “Puer natus est nobis.” Less elegant, perhaps, are our own English translations of the proper office antiphons for solemnities. We sing the same antiphon in English at lauds and in Latin at vespers. The melodies are followed closely to make it easier for us to realize that they are, indeed, the same pieces. In this way the role of the melody is preserved as a carrier of memories, associations, and meaning.

Similarly, certain tunes are associated with certain seasons. As new members become familiar with this repertoire of seasonal melodies and which liturgies they “go with,” young nuns add these connections to their own mental and emotional set of associations. If we set a text to just any old tune, these associations get blurred. As the Bishops’ Committee puts it, “Music enhances the power of the readings and prayers to capture the special quality of the liturgical seasons. What would Christmas be without its carols? How diminished would the fifty-day Easter feast be without the solemn, joyful Alleluia song?” (LMT 47). If stores were full of poinsettias on Valentine’s Day, the Christmas season would lose one of its distinguishing features.

Meaning-loaded melodies can be of great help in unifying the community’s experience of the liturgy. For instance, the melodic theme of the introit can be made the basis for an instrumental piece played during communion or as a processional later in the day or later in the liturgical season.

Familiarity breeds comfort, not merely contempt. But it might also breed weariness. We do try not to duplicate hymns between Mass and office. But even here, there are different schools of thought. For example, most of the nuns are content to sing the same text and tune at lauds every day for the first five of weeks of Lent. In Advent, we sing the tune Conditor alme siderum at lauds and vespers with a different English text for morning and evening. But in the Mass, we favor greater variety, choosing hymns and service music from two hymnals, Worship III and the Collegeville Hymnal.

In general, the nuns would rather sing the more familiar and beloved seasonal hymns a bit more frequently. But we do demand a certain degree of theological and artistic value in a hymn text. We have come to realize that buying a hymnal does not obligate us to use everything in it! Hymnals that appeal to a broad range of worshipers include many pieces that just don’t fit our fairly formal liturgical style. We have gradually determined what works and what doesn’t, sometimes only by means of awkward experimentation.

Fault Lines

As suggested above, decisions about sung worship may create fault lines between various groups within the community. One such fault line appears between advocates of the ferial liturgy and those who prefer to celebrate as many saints as possible. According to our usual practice, celebrating the memorial of a saint means taking from the Common of Saints the hymns and Gospel canticle antiphons at lauds and vespers, with all of the office readings and responsories. To celebrate an optional memorial outside of Ordinary Time means that the day’s
liturgy loses much of its seasonal character. Since the readings and chants of the seasons are so rich and so cherished, many of the nuns are reluctant to give them up. Shorter liturgical seasons, such as Christmas to Epiphany, might even be wholly obscured by saints. In recent years, we have reached various compromises, sometimes commemorating the day’s saint at Mass but not at all the offices of the day.

We try to sing and play well, but beautiful music is not the purpose of our liturgies.

We also make use of various means to express progressive solemnity. By house custom, some of our English Mass settings are regarded as “higher” or “fancier” than others. On festive occasions, we add descants or lower vocal parts on hymns with four-part settings. At the other extreme, we sing a cappella on the ferial days of Lent and Advent. Recently we have extended this practice to ferial Masses during Ordinary Time, making possible another degree of distinction.

Open to Guests

Our liturgies are open to the public, and we often have as many as twenty people for Sunday Mass. But ours is not a parish church, so we have no obligation to make our liturgies convenient for the neighbors. And we are in a remote rural location; most of our congregants could go to church much closer to home.

On the other hand, retreat and guest ministry has been a major part of our monastic life for almost fifty years. We encourage retreatants to join us for prayer, so we make efforts to keep our liturgies accessible to the non-specialist. To this end, we are developing a library of booklets for offices, so that visitors can have in their hands the whole of that office and nothing but that office. And when we sing in Latin, we provide guests with English translations.

We try to sing and play well, but beautiful music is not the purpose of our liturgies. Lucien Deiss writes, “Music helps to memorize the Word and makes it return unceasingly to the surface of the heart.” And St. Benedict would surely agree with that sentiment: “Let us stand to sing the psalms in such a manner that our minds may be in harmony with our voices.”

Notes
Plain Singing in Old Order Mennonite Worship

BY BILL TAMBLYN

I am sitting in a low-roofed room with 300 other people in Lancaster County, Pennsylvania. Above the men’s benches are hat racks suspended from the ceiling; the benches are held together with wooden pegs, not nails. The carpentry is immaculate. There is no sign of artificial lighting, though, should it grow cold, there is a heating grill in the floor. I glance around nervously at the people sitting in rows, rank on rank, each separate group with its distinguishing garments—almost, I think to myself, uniforms. There is a great weight of expectation, a tension.

My invitation to join this worshiping assembly had come the day before, in the garden of three Old Order Mennonite sisters. After a year of negotiations on my behalf, some American friends had finally managed to make this contact. The sisters had agreed to meet this “friend from England” as a favor to Ina and Warren. They would consider my request to attend worship after they had talked with me.

These Mennonite women were intrigued by this man who “is not English”—i.e., American—but is “strange” and loves the garden.

So I found myself in a garden with three women wearing white lace caps and plain dresses covered by pinafores. Their feet were bare. We opened the conversation with pleasantries: the fine season for cabbage, the excellence of this year’s corn crop, the invasion of beetles on their roses. Seeing my first Colorado beetles, I asked if I could begin removing them. (Some time later, I found out from my friends that these Mennonite women were intrigued by this man who “is not English”—i.e., American—but is “strange” and loves the garden.)

During the afternoon, Sister Mary took me aside to help her do some gardening. While we were working, she planted her question: “Why do you want to come to worship?” I explain a bit about John Wesley and his discovery of Anabaptist and Moravian communities during his mission to the Georgia colony in British America (1735-38). At some stage, as I fumbled for an explanation, I answered one of her questions by saying: “I want to get back to the roots of worship.” She absorbed this, and we gardened some more.

A little while later, as we were all gathered in a relaxed atmosphere under the apple tree, talking freely, Sister Mary, the leader, announced to Sisters Annie and Rebecca that “we can take ‘someone strange’ to the church house.” Then she said to me and my companions: “Be here at 8:30 tomorrow, and we will walk up together.”
To Keep It Plain

We sit with the older men; they are dressed in blue shirts, black waistcoats, black trousers, and black shoes; their long black hats are hanging above them on racks. In the middle of the room is a long table; at one end, against the wall, is a bench for three people: the “presider,” the visiting preacher, and the deacon. Ten men sit at the table; it seems that they have been chosen to sit here today. They are consulting each other, deciding on pages to be read from the books. I guess that they are planning the items of the liturgy to suit the theme chosen by the preacher, but I cannot be sure.

Different categories of people enter the room by different doors: the young men by one, the young girls by another, the “maiden girls” by a door quite separate from that used by the married women. They know their separate places in the room and they take their seats in separate blocks of benches; even the married women are divided between those with infants and older women. The worship space looks like a woodcut from a book on the Reformation: rows of plain benches, but without the raised pulpit that I might have expected if this were sixteenth century Germany.

The little boys who sit beside us are barefoot and angelic; they will remain perfectly behaved during the 200 minutes of the service, though the older lads will become restless. There is absolutely no conversation; there must be some sanction against it. This is silence which speaks volumes about this holy place and these holy people.

"Can you sing?" "Singing is what I do."

Now the suspicious attitude is transformed.

After a brief announcement, the music starts. One voice from a man at the table begins the opening words of a song, and the rest of the assembly follows in unison. The song is slow—two medium taps of the finger to each note—and there is neither an expression of feeling nor any urgency for a precise sense of pulse. Nevertheless, the entire assembly is at one in the most extraordinary unison. A tiny grace note, a slur, a drop down of a triad: all in perfect, simple song. Breathing is permitted every couple of notes or so, as we move as if on autopilot through six verses.

The black-letter press text is a prose, as were the old psalm translations. The music feels like the vestigial remains of a Reformation hymn but without harmony or fervor. There are no timepieces available, but my reckoning tells me that singing six of the twenty-five or so verses in the book takes well over ten minutes.

Next comes a reading chanted on a monotone. It is very long, perhaps with a commentary, but I cannot tell where the reading ends and any commentary begins.

The reading is followed by another song; this one is

Walking to the Church House

The next morning, promptly at 8:30, Warren and I (without Ina) are ready, dressed in alike in shirt, long trousers, black socks, and shoes; there is no place for me to hide a camera, a tape recorder, a notebook, or even a pen. We walk to the church house; as we walk, we can hear the clop of hooves as horse-drawn buggies converge on the church. I can just see the tops of the buggies above the corn that separates us from the road. Whirlwinds of young Mennonites pass us on their bicycles. The girls are wearing plain dresses and bonnets; the boys are in white shirts, black trousers, and suspenders, with their black hats set at jaunty angles.

We are passed by Mennonites in a car. "Car Mennonites," hisses Mary, as if they are a lower form of life. "They have their own church house!" (It would be acceptable for Old Order Mennonites to travel in a car, I am told, as long as someone "English" is driving.) I notice, as we pass the Car Mennonite church house that there are not many cars in the parking lot, but there are queues of buggies going into “our” church. I count about forty already in the parking area, a quiet tree-lined glade. As the families climb out, the members go immediately to their groups gathering outside the church house: young men in one place, young women in another, mothers with children in a third, “maiden girls” (unmarried women of mature years, like the three sisters who are our hosts) in yet another group, and married men in their own place.

Mary leaves Warren and myself at the gate with one of the men. He asks: “Deitch?” We answer no, and he asks incredulously, “Why do you come?” I repeat what I told Sister Mary, and he seems satisfied.

“Do you follow German?” he asks, and I say: “A little.”

“Can you read our script?” (It is old German black-letter press.) “Yes.”

“Can you sing?” “Singing is what I do.”

Now the suspicious attitude is transformed. The questioner beams at me and introduces himself. He is Harvey Martin, he says, and he gives me his card: “Martin’s Custom-Built Furniture.” He looks like a smaller, swarthy version of my father, with the big hands of a carpenter. I guess that he is about sixty; he is actually seventy-three. He travels abroad (outside the community) to promote his furniture business. His “English” accent is more assured than that of the others I have met. Harvey welcomes us, and we go into church.

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lined out (presented line by line by a leader, with the community repeating). Unlike the practice among the Gaels, in which text and tune would both be present, the lining out is only spoken: presenting the text, which the community then sings. As a very poor German speaker, I find that this practice helps me grasp the language’s inflections. Anyone can follow this song, though it is not very memorable. I find later that I don’t have the training to recall a melody that progresses as slowly as this one does, though it seems to me that the melody and the text do not make a good marriage, as though this song is made like medieval polyphony, with its isorhythm moving at one speed and the melody at another. The whole effect is, as my American friends would say, “weird,” and I find myself musically disoriented.

There is a long sermon; I hear a digital watch (a forbidden item and an intrusion from another world with another sense of time) beep the hour twice. Suddenly, though, the sermon is over, and there is another song.

In unison, we all turn counter-clockwise to kneel in prayer, our knees tucked under the benches, our elbows cradled in our hands. Nothing is said; there is silence. Surreptitiously I glance up to discover that the fathers with young children have remained seated, their babes on their knees. As circulation returns to my bottom, I realize that we have been seated for a long time, indeed, since we entered the church. How did we sing so well without standing? It must be the design of the benches that keeps our backs upright. There is, I realize, method and order in the ways of the “plain” people.

We turn back from what has been interior prayer—an eerie noise as 300 bodies turn in one direction and move like an uncoiled spring to land in unison back on the benches. There is another period of silence, then the three service leaders smile to each other and to the rest of the assembly. It is finished. Conversation is now permitted.

Warren and I turn to our neighbors to ask long-pent-up questions:
“Why is there no musical expression of the meaning of the words of the text?”

“Why so little decoration of the melody”

The answer is always the same: “To keep it plain.”

It All Seems Proper

As people leave the church, still in their uniformed ranks, there is some talk and much hand-shaking. There is no rush; conversations continue outside as families re-unite at their buggies. But Harvey has left us at the church door, and now the men stare at us, a sudden frost. Warren and I walk back to the church gates, and no one speaks to us. We join the three sisters to walk back along the lane. Now, as buggy drivers spot us with the sisters, the sudden frost thaws as quickly as it came, and whole families wave to acknowledge our greeting. Children peer from the back of buggies and smile broadly; perhaps we will become talking points at the family dinner; perhaps they just consider us odd.

The sisters invite us to stay to lunch, and I am placed at the head of the table. I offer to say grace, and I give them Robert Burns’s grace: “O Thou who kindly dost provide . . .” It seems appropriate.

After lunch I don’t help wash up; the dishes are for the women. Alan—Mary’s brother who joined us for lunch—talks with Warren and myself about the lumber yard and the big social gatherings of the young unmarried men and women where, Alan tells us, they sing “other kinds of music.”

I garden for an hour in the sun. The temperature is in the low nineties, so the beetles are easy to pick off the potatoes. As a reward for my work, I get to ride in the buggy.

Warren and I drive home, laden with vegetables and short a few dollars. I have no photograph or a recording to prove that any of this happened. That seems proper somehow, for I can close my eyes and be back there anytime.

Notes

1. The Mennonite Church is a community in the Anabaptist tradition that traces its origins to Menno Simons (c. 1496-1561), a priest from the Netherlands who joined the Anabaptist movement in 1536. Anabaptists were a radical reform group who split from the Evangelical (Lutheran) and Reformed churches; they hold that only “believer’s baptism” is valid and oppose the use of force and weapons. The Mennonite Church in the U.S. spread from the original Mennonite settlement at Germantown, PA, in 1683. Old Order Mennonites, like Old Order Amish, form a conservative branch of the movement and practice “nonconformity with the world,” maintaining practices that date from their arrival in this country in the seventeenth century.

2. “English” in this community means “American.” Old Order Mennonites do not seem to consider themselves citizens of the United States. Indeed, American tourists in their communities are treated with as much suspicion as any other tourists. Dr. Ina Grapenthin lectures in music education at Kutztown University in Pennsylvania. Warren, her husband, a model of patience, took me to see churches and chapels on this trip; he also drove me to Ephrata Cloister—a place of pilgrimage. Founded in 1732 by Conrad Beissel, who separated from the Church of the Brethren on issues of celibacy and Sabbath worship, the community survived until Beissel’s death in 1768. After the loss of its leader, the community began to wane and the buildings slowly deteriorated. The Pennsylvania Historical and Museum Commission assumed ownership of the grounds and buildings in 1941 with a program of research, careful restoration, and maintenance.

3. “Dutch” or “Deutsch.” The “Pennsylvania Dutch,” among whom are the Mennonites and the Amish, are former immigrants from the Germanic states.

4. Life is hard for these people. This is not prosperous America, nor would the Old Order Mennonites envy such prosperity. Still, you notice that life here seems harder on the women than on the men.

5. Alice Parker described this singing as “lazy” during a conversation that I had with her a few days later. I reminded her that the slow pulse, the (to me) interminable length of the song, and even the methodology (“the speed should be two slow pulses of the wrist”) were all described by Samuel Pepys (1633-1703), famous for his nine years of diary entries (1660-69). In twentieth century Lancaster County, we were back in seventeenth century England.

6. I have heard something like this before. One of my students spent two years studying the culture of the islanders of Lewis, largest island in the Hebrides chain west of Scotland. I remember hearing her tapes of Hebridean Gaelic psalm singing, though in this singing, compared to that of the Mennonites, there was more decoration and more variation within the unison—the isosynchronous heterophony that Britten was to rediscover in his Noh play music.
A Taste of Asian Hymnals
and Musical Leadership

BY RICKY MANALO, CSP

Two years ago I had the opportunity to travel throughout East Asia for the first time in my life. I was eager to experience the many forms of liturgical celebrations in these nations of the Pacific Rim, and the bulk of my pocket money was spent to purchase Catholic liturgical music resources and hymnals.

It was no small task to compile and collect these resources, since most of the parishes that I visited did not have professionally bound hymnals. In East Asia, a relatively poor part of the world, hymnals or any type of songbooks for the assembly are considered luxury items. The local church has usually developed its own method for providing the assembly with music, which may or may not involve printed resources. In fact, for the most part, liturgical music is taught and transmitted through oral practice and repetition. Many of the liturgical musicians whom I encountered use handwritten or photocopied music placed together in a binder, while others use songbooks containing just the words and guitar chords. Usually, if I found any purchased hymnals, I found them in diocesan centers and seminaries.

In this article, I offer just a taste of the resources being used in three Asian Pacific locations—Vietnam, the Philippines, and Hong Kong—and of the ways they are used by the musical leadership in those places. Perhaps this sampling will serve as a reminder of how richly we are blessed with musical resources in this country and how resourceful and creative the church in other nations, even poor ones, is in preparing and leading sung worship.

South-Central Vietnam:
A Hymnal in the Making

This past November in Portland, Oregon, I had the pleasure of meeting Father Han Nguyen of the Da-Lat Diocese in South-Central Vietnam. He was on sabbatical, visiting the United States for a few months. Sent by the bishop of the Diocese of Nha-Trang (Most Rev. Paul Nguyen Van Hoa), Fr. Nguyen was assigned to experience our North American liturgical celebrations and to obtain copies of the various hymnals that we use in our parishes. The dioceses of Southern Vietnam are at the beginning stages of putting together their first hymnal to be distributed among the parishes that can afford it, and Fr. Nguyen is in charge of the project. I gave him a tour of Oregon Catholic Press, and he was immediately overwhelmed. He does not own a computer, and when one of the editors at OCP demonstrated the music notation software Finale, I thought Fr. Nguyen was going to have a heart attack.

In his diocese, most parishes do not have hymnals or any type of songbook for the assembly. While the liturgical musicians sing and play for the processional parts of Mass—the opening song, preparation of gifts, communion processional, and closing song—the rest of the members in their liturgical assemblies, for the most part, do not participate in these parts due to the lack of worship aids. In Fr. Nguyen’s own parish, the assembly does participate in the processional songs, but they have to read the songs from a chalkboard. He told me that many priests in Vietnam are now trying to encourage the people to sing during these moments, but, because of economic conditions, it is difficult to obtain hymnals. Fr. Nguyen informed me, however, that the whole assembly usually sings the acclamations and other forms of ritual music: responsorial psalm, eucharistic acclamations, litanies, chants, and so on. Processions (apart from those during Mass) are also common, and the music used for processions does not require participants to look down at a worship aid. The presiders themselves chant throughout the services, he told me, including the eucharistic prayer during Mass.

Of course, I found a comparison between our two cultures and our approaches to worship fascinating. I shared with Fr. Nguyen my feeling that our situation in the United States is somewhat opposite to the one in Vietnam. Here, I said, most presiders do not chant or sing
the eucharistic prayer; we are more fond of songs and hymns than we are of chants, litanies, and responses (although this does not mean, I told him, that we do not sing acclamations and other song forms). We tend to stress a “four songs of the Mass” mentality, partly due to the luxury of having so many hymnals readily available (of course, the economic factors behind this luxury are not the only reason that we have such rich resources).

Together, we began to explore some interesting questions: How has the economic luxury of having so many hymnals in our North American pews (by at least three major companies no less!) shaped our understanding of sung liturgy? How has the absence of hymnals in the Vietnamese dioceses of Nha-Trang and Da-Lat shaped the local church’s understanding of ritual music? We realized, by the end of our time together, that each of our cultures could learn from the other.

The Philippines: Diversity in a Catholic Country

The Philippines are in a situation similar to Vietnam in this respect: There is a lack of hymnals in the pews. This situation in the Philippines, as in Vietnam, is also due largely to economic conditions. Still, even if all members of the assembly had hymnals in their hands, a good proportion of Filipinos living in the barrios would not be able to read the words, let alone the music. According to some of the pastors with whom I spoke in the Diocese of Kalibo (South-Central Philippines), the assembly, in general, usually only sings the opening song, preparation of gifts, Our Father, communion, and closing songs, and they sing these by memory. These songs are transmitted orally and are repeated week after week. The song leader, usually a guitarist, teaches new songs to the rest of the assembly at the beginning of Mass.

On the other hand, in contrast to the practice in Vietnam, in the Philippines the eucharistic acclamations—

These songs are understood to be ritual music accompanying ritual action.

—

and even the gospel Alleluia—often are not sung. The reason actually has to do with the size of the Catholic population, which affects the length of Mass. For example, in the Cathedral of St. John the Baptist in the Diocese of Kalibo, there are seventeen Masses every weekend! On Sunday, the first Mass begins at 4:00 AM, and Masses continue every hour well into the evening, with more than 70,000 families participating on a normal weekend. Since the majority of Filipinos are Roman Catholic, most presiders prefer to have the congregation recite the eucharistic acclamations as a way to expedite the service. While it might seem logical to omit the processional songs instead of the sung acclamations as a way to save time, the communion song and other processions are actually needed to accompany the extended action: These songs are understood to be ritual music accompanying ritual action. As in Vietnam, processions and the chanting of litanies and traditional songs are common. The assembly generally sings these songs with great enthusiasm.
There have been since Vatican II, and there continue to be, attempts at compiling various liturgical songs into hymnals or other resources for sung worship in the Philippines. Most of the collections I obtained were the works of religious communities, such as the Jesuits, Franciscans, and Augustinians. For example, I found a hymnal produced by the Jesuits and titled Paghahandog Praisebook (Offering Praisebook). Published in 1991, this hymnal of 297 liturgical songs is a joint effort by the Jesuits’ Loyola House of Studies and Claretian Publications in Quezon City. The Jesuits have been in the forefront of exposing many congregations to some of the more popular liturgical songs by promoting their own liturgical composers. These include E. P. Hortiveros, Manuel V. Francisco, and F. Ll. Ramirez. The songs in Paghahandog Praisebook, however, include not only indigenous songs in the Tagalog language but also sixty-five songs in English, the majority of which come from the members of our own St. Louis Jesuits. There is also in this collection a section of “traditional” hymns (i.e., European hymns with Latin texts such as Tantum Ergo and Salve Regina) and a section of forty-six songs for the Advent-Christmas cycle. Interestingly enough, there is no similar section devoted to the Lenten-Easter cycle. According to some of the Jesuits, this emphasis on Advent and Christmas was handed down from the Spaniards.

Most of the hymnals created by the religious communities in the Philippines include an outline of the Mass at the beginning of the book (ordo). Almost all include a table of contents and a topical index in the back. Many of the song texts are set to single-line melodies, while only the lyrics are printed for some others. Almost all of the songs display guitar chords above the staff or lyrics. Also, most of these songbooks are similar in size to our North American hymnals, suggesting that this convenient size allows the book to be held easily by members of the assembly. However, some of the music directors I met informed me that, while these hymnals are intended for use by parishioners, usually it is only the directors who purchase them—again, due primarily to economic constraints.

Another hymnal that I found in the Philippines, but intended for use far beyond these islands, provides an interesting example of a joint ecumenical effort by the Christian Conference of Asia and the Asian Institute for Liturgy and Music (liturgical theologian Anscar Chupungco, OSB, was one of the Institute’s founding members). The Institute has produced an ecumenical hymnal called Sound the Bamboo. Francesco F. Feliciano, a popular liturgical composer in the Philippines, was one of its chief architects. There are more than 300 multicultural songs and chants in the hymnal; the music is representative of many Christian denominations and is drawn from the “grassroots” churches found in all of Asia, from the Philippines to Pakistan, from Japan to Indonesia, including Australia and New Zealand. I point out this hymnal in particular because it represents a growing trend of ecumenism among East Asian church musicians. Most of the songs do not have guitar chords, since most Asian music is not complimentary to Western harmony. My assumption is that many of these songs and chants are best sung a cappella. Many of the texts and notations are hand-written, rather than typeset, and some were written down for the first time for this publication.

One final word about the many hymnals that I came across in the Philippines: There are varieties of formats for copyright acknowledgements. In Sound the Bamboo, these acknowledgements are not found on the same page as the song but printed together in an appendix near the back of the hymnal. Paghahandog does not even list individual copyright acknowledgements to any song but rather compiles the names and addresses of their publishing companies on a back page. Some other hymnals which I have obtained do not mention the copyright notification for any specific song or publishing company. Apparently, legal issues are not a big concern to many of these liturgical musicians.

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Samoan Kava Ceremony during the Samoan Leadership Consultation 2000.

Hong Kong: Prosperity and Similarities

In some parts of China, parishes are known to have hymnals not only for the musical leadership, as in some other nations, but for the rest of the assembly as well. In Chengdu, for example, parishioners must purchase their own hymnals and bring these with them to Mass. In Beijing, hymns are included in the missals (they even sing "Amazing Grace"!). For ten years, from 1988 to 1998, the Archdiocese of Hong Kong worked on revising their Catholic Hymnal of 1969, which was developed specifically for the province’s international English-speaking community. The result of this extended effort is the impressive Canticum Novum, released in 1998. English is actually the second most common language in this cosmopolitan city, though there has been a noticeable influx of immigrants from the Philippines within the past thirty years. To deal with the multiple languages in the archdiocese, the new hymnal contains 376 liturgical songs with English, Tagalog, and Latin texts, in addition to the songs with Chinese texts.

The contents, general layout, typesetting, and quality of Canticum Novum are quite similar to our own North American hymnals. There is an ordo at the beginning with eucharistic acclamations, followed by these thematic sections: God the Father, Christ the Son, The Holy Spirit, The Holy Trinity, Advent and Christmas, Lent, Passion, Easter, The Most Blessed Virgin Mary, The Church, and Christian Life. There is a table of contents and a topical index, but there is no "psalter" section. Instead, in the topical index is a list of songs which draw their inspiration from responsorial psalms: i.e., "For You Are My God" by John Foley. . . Psalm 16." A review of the songs with English texts shows that, once again, compositions by the former members of the St. Louis Jesuits make up the majority of English language songs. Many Filipino liturgical composers have made their way into this hymnal, in response to the needs of that community, and, of course, there are songs by Chinese composers.

The hymnal was relatively new when I was visiting China, so it was difficult to ascertain if these hymnals had made their way to the majority of pews. In my own visits to the churches and cathedral in Hong Kong, I found, instead of the new hymnal, songbooks which seemed to have been produced locally by the individual parishes. They contained liturgical songs in Cantonese, Mandarin, Filippino, and English, but I have to note that my visits were to a limited number of communities.

Beyond Hymnals

Certainly, the study of the assembly’s participation in sung worship in any culture has to include an examination of the printed resources available—hymnals and other aids. But it must go beyond hymnals and find a way to tap into the local church’s understanding of musical participation in worship. In an area of the world where the musical tradition is passed down orally through repetition and understood as the accompaniment of ritual action, therefore, it should be no surprise that I found very few hymnals in parishes. The hymnals that I was able to obtain and study, however, certainly presented the richness and diversity of liturgical songs that are available ... and there are more such resources to come.

As South-Central Vietnam continues the process of creating a first hymnal, then, I feel excited yet concerned. The parishioners in Vietnam may one day find themselves holding new worship aids in their hands, but I hope that the availability of such a resource will not be to the detriment of the ritual music making that is already going on. In the end I pray that these hymnals may lead our sisters and brothers in the faith more completely into that full, active, and conscious participation called for by the liturgy. May we, in turn, learn from their experience.

Bibliography

Sound the Bamboo, © 1990. The Asian Institute for Liturgy and Music, PO Box 3167, Manila 1099, Philippines.

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Music at the Crossroads of Empire: Ambrose and Milanese Chant

BY NESSA ANNE MÁRQUEZ

Tradition says that Saint Ambrose (c. 340-April 4, 397), in his twenty-three years as bishop of Milan, compiled, composed, and arranged the Mass and other services for the church of Milan. Born at Trier into the family of the Roman Prefect of Gaul, Ambrose was educated as a lawyer. By 370, he had become the consular governor of Liguria and Aemilia, with headquarters in Milan. He was a catechumen, not yet baptized, when he was elected bishop by acclamation on December 7, 374.

At the time of Ambrose’s election, Milan was serving as the capital of the western Roman Empire: Constantium II had moved the imperial headquarters there in 352. It was also the crossroads of the empire, receiving influences particularly from the developing regions of the eastern empire and disseminating its practices across the whole of Roman Europe.

While Ambrose may have encouraged the assimilation of new music and musical styles into the liturgy at Milan, he was certainly not the first bishop to do so. Liturgical chant in the west developed, in large part, out of eastern sources. Theodoret of Cyrus and Diodore of Tarsus—both near-contemporaries of Ambrose—taught that antiphonal chanting originated in the synagogue, passed to the church in Jerusalem, and then to the church in Antioch (see Acts 11:19-30). From there these early chant models passed to the churches of the western empire. Church historian Socrates Scholasticus, writing shortly after the death of Ambrose, mentioned that Bishop Ignatius of Antioch was instrumental in the development of responsorial singing in the liturgy. During his exile in Asia Minor (356-360), Bishop Hilary of Poitiers was influenced by the compositions and practices attributed to Ephrem of Syria and Gregory of Nazianzus; he brought these traditions back with him when he returned to Poitiers. Athanasius of Alexandria, exiled to Rome in 340, brought with him the practices and music of the church in Egypt.

Ambrose and Music

The liturgical music in use in Milan at the time of Ambrose seems, according to surviving sources, to have been characterized by a strong eastern influence (Byzantine and Graeco-Syrian) that was added to a base of local music. Paulinus of Nola, Ambrose’s secretary and biographer, suggests that the liturgy in Milan at this time—if not the liturgical and musical sensibilities of Ambrose himself—was changing because of such influences. “At this time antiphons, hymns, and vigils first began to be celebrated in the church of Milan. And dedication to this practice endures to the present day, not only in the same church but throughout every province of the west.” At about the same time, as well, antiphonal singing may have been introduced to Milan—alternating verses or partial verses of a psalm between two choirs. Evidence for this comes from a passage in Augustine’s Confessions (IX,17), quoted in its entirety below, in which he describes the introduction of “hymns and psalms... sung according to the custom of the east.” Augustine was resident in Milan when Ambrose was bishop; in fact, Ambrose baptized Augustine in 387.

For Ambrose, music was as much a tool of orthodox catechesis and propaganda as it was a ritual element. Assuming a leadership role in the battle against Arianism (a heresy which claimed that the Logos was not truly God), Ambrose made use of anti-Arian hymnody, composed in imitation of eastern models, to combat the heresy which had been condemned at the Council of Nicaea (325) but not defeated: Arianism continued strongly to influence the western church, especially the emperors and the imperial court, for decades after its condemnation. He also used antiphonal singing as a way to inculcate familiarity with the psalms, which were often used as proof texts in arguments with the Arians. In one of his works, Ambrose wrote: “The psalm is our armor by night, our instructor by day. The dawn of the day resounds with the psalm, and with the psalm re-echoes at sunset.”

One example of the interplay between liturgical music and propaganda for the orthodox cause came when Bishop Ambrose opposed the Empress Justina, who had attempted to seize one of the churches in Milan for use by Arians.

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Ambrose and his orthodox followers, fearing for their lives, took refuge in the cathedral and began to sing. Among the faithful was Monica, the mother of Augustine; Augustine himself was in the city at the time, though he did not join Ambrose and the other Christians in the church. In his *Confessions*, Augustine described what happened:

The church in Milan had not long begun this kind of consolation and exhortation, in which the voice and hearts of the brethren joined in zealous harmony. It was about a year, or not much more, since Justina, the mother of the boy emperor Valentinian, persecuted God’s servant Ambrose, as a result of the heresy into which she had been seduced by the Arians. The faithful flock stayed night and day in the church, prepared to die with their bishop, God’s servant. My mother, God’s handmaid, was one of the leaders in these cares and vigils, living on prayers. I myself, as yet unheated by the warmth of the divine Spirit, began to feel the citywide emotion and unrest. At that time, the practice of singing hymns and psalms, according to the custom of the East, was established so that the people [of Milan] would not become weak as a result of boredom or sorrow. It has been retained from that day to this; many, in fact, nearly all of God’s flocks now do likewise throughout the rest of the world.²

Ambrose began to compose orthodox hymns to countermand the success of hymns composed by the Arians and other heretical movements. The earliest reference to hymns composed by Ambrose dates from 386.⁶ Scholars today credit Ambrose with the texts, if not the tunes, of four of the hymns attributed to him by various sources. According to Augustine, Ambrose composed *Aeterne rerum conditor* (“Eternal creator of the world”), *Deus creator omnium* (“Lord, creator of all things”), *Iam surgit hora tertia* (“Now as the third hour begins”), and *Veni redemptor gentium* (“Come, redeemer of the nations”)—these four, at least, are acknowledged as authentic compositions by Ambrose. In the sixth century, Cassiodorus attributed to him *ILLuxit orbis* (“He lights the world”), and other sources have added *Nunc sancte nobis Spiritus* (“Now, Holy Spirit”), *Splendor paternae gloriae* (“Splendor of the Father’s glory”), *Aeterna Christi munera* (“To Christ’s eternal gifts”), *Jesu corona virginit* (“Jesus, crown of virgins”), and other texts. Though some musicologists believe that the melodies for these hymns are compositions of the tenth and eleventh centuries, this thesis is hard to prove or disprove, because many of the melodies may antedate even neumatic forms of musical notation.

Apart from the development of hymnody, in which Ambrose was certainly involved, and the use of antiphonal singing, which he may have introduced, Ambrose is credited with founding Milan’s first *schola cantorum* to learn and preserve the music for worship.

In addition to these contributions to the development of sung worship in Milan at the time of Ambrose’s episcopacy, there are certain distinctive characteristics to the music of the Milanese (or Ambrosian) Rite as it was finally recorded that should be noted. Most likely, these elements developed long after Ambrose, though they may have been built on earlier models, introduced at about the time that Ambrose was bishop, for which evidence has not survived. It is possible that Ambrose introduced or, at least, supported the development of more elaborate chants through his championing of the new *schola cantorum* and its division into two choirs.⁷ In fact, the congregation as well as the schola sang antiphonally in Milan. At a later date, the evidence shows, the melodies of the psalms and hymns drawn from the canon of Scripture remained monotonous, while the settings for the Milanese proper became increasingly elaborate and ornate. Some of the melodies are syllabic, while others are very melismatic with melodic rhymes at the ends of phrases. Ambrosian alleluias have long melismas, sometimes totaling more than 200 notes. Stepwise motion and disjunct intervals both abound in these compositions, and frequent skips of a fourth occur. Sections of the melody and motives within the phrases repeat with subtle variations.

Chant scholars have sought to reference Ambrosian or Milanese chant compositions to the four plagal modes
attributed to the Orient, but they agree that none of the compositions appear to be built on the four additional modes employed by the Gregorian repertoire. However, since Ambrosian chant, like early chants of the Gregorian repertoire, developed without reference to an organized modal system, many of the Ambrosian chants manage to elude any strong sense of a particular modality.

While similar to the various elements in Roman propers, the Ambrosian propers had different names and, sometimes, slightly different functions. The changeable texts in the Milanese Rite included the *inmissus*, the *alleluia (cantus)*, *psalmellus*, *post evangelium*, *offertorium*, *confractorium*, and *transitorium*.

**Other Liturgical Practices in Ambrose’s Milan**

In addition to what they tell us about his interest in music for the liturgy, Ambrose’s writings witness to some other liturgical practices in Milan which differed, at least to some extent, from what we know of ritual practices in other places. The fact that he makes note of some of these ritual elements indicates that he finds them unique, unusual, or especially valuable; sometimes, given his tendency to combine propaganda interests and liturgical interests, Ambrose seems to have found them more valuable as anti-Arian “proof texts” than as significant ritual activities.

Among the ritual behaviors that Ambrose singles out for particular mention is the way that the liturgy of the word unfolded in Milan. For example, he mentions that the church of Milan prescribed a period of silence before each Scripture reading. On Sundays, at least, there were four “readings” (though they all would have been chanted): from the prophets, epistles, psalms, and gospels. Between each of the other readings, Ambrose says, the cantor chanted the appointed psalm text, interspersing the psalms with the readings, he noted, so that the congregation would not become weary of perpetual psalmody.

The daily office (liturgy of the hours) included psalmody with certain other texts. For example, during the morning office psalms were sung after the Beatitudes (Matt. 5:3-11) were chanted. The remaining morning services consisted of psalms sung alternately with the Lord’s Prayer. In the church at Milan, the cantors also sang psalms at sunset and during the night. Psalmody also preceded the daily Eucharist, celebrated during the midday service. In his *De Virginitatis*, written in 376, Ambrose said: “There are very many days on which punctually at the midday hours one may come to church for the singing of hymns and the celebration of the oblation” (III:19).

Other elements of the ritual observance of Milan which differed from what we know of the practice in Rome at that time included the washing of the feet of the baptized and never fasting on Saturdays.

Ambrose, unlike some other bishops, permitted married women and virgins to sing in church. He believed that the passage in 1 Corinthians 14:34, quoted by other bishops against women singing, actually concerned talk- ing, not singing. He also preached that a Christian woman should study the Bible and memorize the Psalter:

The apostle Paul commands women to be silent in church; yet they sing the psalms well. For the psalm is sweet and appropriate to every age and either sex . . . and even tender girls chant the psalms without the objection of licentiousness . . . [H]ow laboriously do we endeavor to maintain silence and order in the church, when the lessons are being read? If one talks, all silence [that person]; but if a psalm is chanted, everyone implements the silence, for all recite it, and no one silences them . . . [W]hat a great chain of unity is this toward one great chorus of all the people.

Ambrose also approved of liturgical dance as done by King David before the Lord (2 Sam. 6:14):

No, the dance should be conducted as did David when he danced before the Ark of the Lord, for everything is right which springs forth from God. Let us not be ashamed of a show of reverence which will enrich the cult and deepen the adoration of Christ . . . [B]ut when you come to the front, lift up your hands; you are exhorted to show swifter feet in order that you may thereby ascend to everlasting life. This dance is an ally of faith and an honoring of grace.12

**Survival of the Rite**

The major problem with studying the music of the Milanese Rite and Ambrose’s place in the development of that ritual music is the late date of the sources. Apart from some early manuscript fragments written in neumes, surviving from the seventh century,13 the earliest surviving sources date from the ninth and eleventh or twelfth centuries. They include the *Musica enchiriadis* (ninth century), the *Codex Sacramentorum Bergomene* (ninth century), and the *Antiphonarum Ambrosianum* (twelfth century). Despite the late evidence, it is clear that the music of Milan included early forms of chants that were later incorporated into Gregorian sources, and the manuscripts preserve chants or parts of chants absent from the Gregorian repertoire.

Though precise influences cannot be traced at this distance, we can suggest the influence of the practices of Milan on other churches through noting the similarities that exist between Milanese (Ambrosian) chant and the chants for Beneventan prayers and lessons, Gallican antiphon and offertories, and Mozarabic alleluias.14 Other sources include texts that are clearly borrowed from Ambrosian sources. These include the Gallican *Bobbio Missal* (seventh century) and the *Missale Gothicum*.15 And, of course, the hymn texts composed by Ambrose were incorporated into the Gregorian repertoire and were used in the liturgy of the hours at Rome.

Milanese chant is the earliest western repertoire of liturgical music to have survived parallel to Gregorian chant. It survived, in large part, because of the political
position of Milan in the Roman Empire and its independence in both the ecclesial and political spheres during the Middle Ages. The fact that much of this repertoire was attributed by later legend to Ambrose also helped to assure its survival.

Still, the ritual practices of Milan and its unique repertoire came under increasing attack, beginning in the eighth century with the Emperor Charlemagne (742-814), who restricted use of the rite to the churches of the Archdiocese of Milan as a way to enforce his efforts to unify his domains by imposing the use of the Roman Rite throughout the Frankish lands. In the ninth century, Pope Hadrian I also tried to replace all other liturgical practices in Europe in order to unify the church. By the eleventh century, these efforts had succeeded in reducing the Milanese Rite from its former widespread influence to the territory of the archdiocese.

At the time of the Council of Trent, Cardinal Charles Borromeo (1518-84), archbishop of Milan, and Cardinal Frederick Borromeo helped preserve the Milanese Rite. In a curious way, by acknowledging that older rites with an unbroken use might continue, even the liturgical reforms of Pope Pius V, which were intended to make the Roman Rite the model for all liturgical behavior, helped to preserve this rite. After the reforms of Trent were implemented, the Milanese or Ambrosian Rite stood as only one of two Latin rites to survive from the Middle Ages with a non-Gregorian musical repertoire. This ritual tradition also received support from Pope Pius XI. By the second half of the twentieth century, in addition to its use in the Archdiocese of Milan, this rite was also in use in parishes in Lugano, Switzerland, and in Bergamo and Novara, Italy, continuing to provide a connection with a liturgy that developed at the crossroads of the empire with influences from east and west, and reminding us that the liturgy we share has taken many forms in its long history.

Notes


2. According to legend, the Christian population of the city was deeply divided between the Arian and orthodox factions, and the political struggle to choose a new bishop after the death of Bishop Auxentius (an Arian) threatened the peace of the city. As governor, Ambrose entered the cathedral to calm the situation. A young child began to call out, “Ambrose, bishop!” Others took up the cry, and Ambrose was elected. Within eight days of his election, he was baptized, ordained, and consecrated bishop on December 7, 374.


6. Aurelius Augustinus (Augustine) was born near Hippo in North Africa on November 13, 354. Enrolled as a catechumen when he was an infant, he eventually became a teacher of grammar and rhetoric. He was appointed Public Orator in Milan after 382. Impressed with Bishop Ambrose’s sermons and moved by a mystical experience, he embraced Christianity and was baptized in 387. Returning to North Africa, he was ordained an auxiliary bishop for Hippo; he succeeded as ordinary in 395. As he reports in the *Confessions*, Augustine introduced into the church in North Africa several of Ambrose’s hymns as well as antiphonal psalmody, which he had learned in Milan.


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Professional Concerns

BY M. ERIC DISKIN

The Presider at Prayer

How should we interpret liturgical norms describing the one who "stands at the head of" the assembly, "presides over its prayer," and, indeed, acts "in the person of Christ"? What self-understanding is appropriate for such a person? What relationship does this "presider" have to other persons in the liturgy? Here I'll be thinking primarily of the ordained priest—a ministry at the heart of Christian liturgical practice and controversy through the ages and still today. I also believe that any light we can shed on the "priest presider" will enlighten other presiding roles as well.

Liturgy Is Work

Liturgy is a "work" (Greek: ergon). Not long ago most Catholics imagined that at Mass the only real doer of this work was the priest, the sole "celebrant." Now we understand more clearly that the liturgy is a "collaboration" (from the Latin "to work with"): the priest, other ministers, and, indeed, the whole assembly work together at Mass.

Despite that clearer understanding, however, many of us still behave as though the priest "does the Mass" for the people. We may have redefined his ritual manner, but is it not still his "performance" that counts (okay, his and that of the musicians and readers and others with "special roles")? Sure, the people who make up the rest of the assembly are much more a part of the Mass than in years gone by, but do they not remain largely in "audience" mode—to be enthralled by the classic ceremonial of "old style" worship or to be tickled or juiced up by "new style" worship? (Whether vested in "fiddlebacks" and chanting or wearing full Dutch chasubles and supported by a Kurzweil, it is still all too easy for a priest to "pontificate").

Certainly, the presider should strive for true rapport with the other members of the assembly. He should work honestly to develop a respectful and encouraging partnership with all the other particular ministries. He should labor over the careful and creative preparation of liturgical rites. All these "works" are good and necessary, but they are just a start. True "liturgical collaboration" leads much further.

Trinitarian Synergy

Instead of describing the unified action required by the liturgy by using the Latin-based "collaboration," let's use an older term based on the Greek syn+ergon (with + work). In the liturgy we are called into synergy, into "shared work" in which our individual efforts not only fit together like links of a chain or pieces of a puzzle but also produce an energy, a dynamism (like dancers). We are not the source of this liturgical synergy; it radiates from the divine Being in whose life we share. Giving ourselves over to it is our deepest prayer.

You see, the God whose work is done in the liturgy is not an eternal solitary majesty, but a majestic and infinite communion. Liturgy is our embodied participation in the gorgeous synergy among the persons of the Holy Trinity. Their eternal communion of life is the origin and the result of their own "work," namely, their constant outpouring of perfect love for one another. It is "divinity without superior degree that raises up or inferior degree that casts down." All creation has come to be and is kept alive by this synergy, this life-giving

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"conspiracy of love" between the three divine Persons. Our liturgical labors are born of this divine work, this self-donation. If we move away from this source, we move into pecking orders, power trips, privileges, and paternalism. (Presiders, beware.)

In the synergy of worship there is "mutuality" among participants—but not the kind that levels all things to sameness or produces an arbitrary interchangeability. There is true "differentiation"—but not the kind that leads to separation or to the conclusion that some are valuable but others are not. Whatever title or function any of us may be granted in the liturgy, our essential "work" is the same: "co-operation" with the outpouring, life-giving, communion-building synergy of the Holy Trinity. We enter and give ourselves (mind and body, time and breath, skill and hunger) to the dance of God. We must not be timid or hesitant about leading when that is what the dance requires of us. Nor must we feel insignificant about following when the movement is being carried by another dancer.

Leading the Body's Prayerful Action

The members of the assembly form a single liturgical person, an embodiment of the "whole Christ." They do this in virtue of their participation in the life of the Trinity through Christian initiation. This "vital and living relationship" with the living God "is prayer." (So presiders must always remember their baptism as the foundation for all ministry and true prayer. Otherwise, an ungodly alienation occurs.) This liturgical body is not self-assertive, with its own agenda, whims, or even needs; rather, it surrenders itself to the divine purpose expressed in the particular sacramental deed for which it gathers. (That statement raises the question: "How can my/our hopes and strengths and hungers be caught up in God's dream and yearning and labor here and now?")

There are times in this action when the presider is one with the rest of the body in humbly accepting heavenly gifts (like the word of God or the divine food). Here the presider "stands at the head of the ... people" not as ruler but as model and inspirer of receptivity. Sometimes he is one with the body in turning toward God in praise and petition, in lament and joy—lifting up his personal prayer like everyone else but also at crucial times speaking in the name of all. Here he "presides over [the assembly's] prayer," not as arbiter or wizard but as unifier, mouthpiece, and guardian of the church's tradition of prayer.

In all of this, the presider and the rest of the assembly embody Christ. The beloved Son in the Holy Spirit is always directed toward his loving "Abba," always receptive, always responsive, always ready to act to accomplish Abba's gracious will. This being in Christ and acting in Christ are touchstones of liturgical prayer.

As the body politic must act to render justice, to confer citizenship, and to engage in other social and political acts, so the liturgical body has deeds to perform. In government certain persons are empowered to act on behalf of the nation; so in the liturgy the deeds of the church are often entrusted to the action of the one
who presides. This is a unique exercise of “office”—really Christ’s office as priest, prophet, and king. Christ “synergizes” with the liturgical assembly to bestow grace. There is no audience; all are celebrants.

But isn’t the ordained priest the one who is “acting in the person of Christ”? This seems confusing, since the whole assembly is the “liturgist,” the sacramental embodiment of the “whole Christ.” But the priest acts “in the person of Christ the head.” To reveal the “wholeness” of Christ, his presence as head of the body is manifest in the ordained minister. Already a sharer in Christ’s priestly body through baptism, this leader has been further called and Spirit-blessed in the church to take up Christ’s work as sanctifier of his members.

At this point we note a different kind of relationship between the presider and the rest of the assembly. It is more clearly “dialogical,” with the head addressing or summoning the other members of the body, acting for them and not just “in their name.” (But the loving synergy remains unbroken!) The presider stands as the sacramental sign that the body’s activity is not aimless or arbitrary but is rooted in the mind and saving deeds of its Lord. So the presider “proclaims the message of salvation” to those who must take it to the ends of the earth. He embodies Christ to the Body of Christ and allows himself to be the place within the assembly where certain decisive actions of Christ find expression.

This “work” is not personal honor, prerogative, or power but the presider’s transparent submission to Christ. He should work hardest to “put on the mind of Christ,” to try to pick up the divine rhythm and so to be deeply “prayerful.” No room here for pride or the cult of personality—nor for shrinking, self-conscious fussiness, or slipshod indifference, either. No platform here for gimmicks or the display of peculiar pieties. Rather, the presider must bring any gifts of skill and wisdom to keep the body in step with Christ and to accomplish its “work” in holy synergy.

Notes

2. I understand that the Church’s prayer includes much more than the celebration of Mass and that the one who presides in many other contexts may not be a priest. However, the Mass is so central to Catholic life, and the discussions about the ministerial priesthood so animated, that I approach this topic with the priest in mind.
3. St. Gregory of Nazianzus, Oratio 41, 41: PG 36, 417, as cited by the Catechism of the Catholic Church [CCC], n. 256.
4. See CCC, nn. 1144, 1136.
5. CCC, n. 2558 (italics mine).
6. GIRM 2000, n. 93.
7. Ibid.
8. “The whole People of God participates in these three offices of Christ…” CCC, n. 783.
9. GIRM 2000, n. 27.
10. See note 4.
11. Vatican Council II, Decree on the Ministry and Life of Priests, Presbyterorum Ordinis, n. 2 (italics mine). The term “in the person of Christ” without the modification “the head” is used in other conciliar documents (e.g., Sacrosanctum Concilium, n. 33). However, I think that consistent use of the more specific term would go a long way to overcoming misunderstanding about the precise relationship between the ministerial priesthood and the baptismal priesthood when it comes to the liturgical manifestation of the action of Christ.
12. GIRM 2000, n. 93.
Choral Recitative

The following pieces are all from GIA Publications.

A Canticle Intonation for Good Friday or Lent. A. F. Schultz. Unison, organ. G-4710, $1.20. This selection from the “Not for Children Only” series is striking in its simplicity and heartfelt, direct emotionalism. Setting a text from the Good Friday liturgy, Schultz shows that a unison line can be exciting without being difficult. With the organ mostly holding long tones, this piece sounds like a long recitative and should be approached with the same rhythmic freedom. A sensitive attention to dynamics will also help any performance.

I Thirst for You. David Haas. Choir, cantor, congregation, guitar, keyboard. G-4688, $1.10. Haas gives this traditional Irish tune a beautiful arrangement. The simple, sparse keyboard arrangement sets Psalms 42 and 43. Appropriate for RCIA, funerals, and the Easter Vigil, this composition may also be pressed into service for the sprinkling rite or as a communion processional. The harmonies are very simple, as befits the melody itself.

O Sons and Daughters. John Ferguson. SATB, tambourine, eight handbells. G-4547, $1.40. We are all familiar with “O Filii et Filiae,” the seventeenth century tune and the fifteenth century text. Here it is given a fresh new setting with handbells and tambourine. If you find the tambourine too jangly, you may substitute a different hand drum (a performance suggestion I would take). The rhythm takes on the character of a Renaissance dance, so it’s tricky to block the familiar rhythm mentally as you sing this strict 6/4 time. The fugato verses, with their open fourths and fifths, are striking in their sonority.

Song for the Blessing or Presentation of the Oils: God of Healing. Rosemary Corrigan Campbell. Choir, congregation, keyboard. G-4679, $1.20. This surprisingly big piece, appropriate for a Chrism Mass or for Holy Thursday, is a delight. A few tricky intervals aside, this should be performed well by a beginning choir (there is an easy descant, and the choir is in unison throughout with the rest of the assembly). A bonus is that the copying box includes the verses as well as the refrain, encouraging full participation by the whole assembly.

Exodus Canticle. Richard Proulx. Cantor, congregation, two-part voices, tambourine, finger cymbals. G-4767, $1.20. Beginning with an optional recitative, utilizing basic rhythm instruments for accompaniment and Middle Eastern scales, and relying on drone notes from the choir, this piece will stretch the ears of the assembly. It is appropriate during the Easter Vigil after the Passover reading. While it can be beautiful, even awe-inspiring in performance, this composition is not for everyone.

Adoramus Te, Christe. Richard Robert Rossi. SATB. G-4728, $1.20. Rossi’s adaptation from the Good Friday liturgy is, in many ways, a throwback. His part writing is sound, and his modulations are incredible; he toys with Romantic progressions and harmonies. But there is always something of the Renaissance in this piece. I especially like the final cadence, filled with sweet movement and resolution.

Hosanna Filio David. Tomás Luis de Victoria. Richard Proulx, ed. SATB G-4575, $1.20. The opening antiphon for Palm Sunday may have as its melodic root Jewish synagogue music predating Christianity. If you know much by Palestrina, Victoria’s teacher, then you know the style of this piece: big, tight, and witty. The tenors work a bit here, but every part gets some bit to sink their teeth into.

In the Cross of Christ. Marty Haugen. Choir, congregation, presider or cantor, keyboard, guitar, opt. cello. G-4838, $1.30. This octavo offers a strange combination: a song of the signing of the senses and a song for the veneration of the cross. Per-
haps the initiation rite-Good Friday nexus is a little less explored than more familiar sacramental-liturgical connections, but these are still two good songs. The RCIA text has a tuneful refrain for the congregation, and the verses and plainchant for the presider or cantor are sung over held notes from the choir. The veneration text is quite removed in character from its predecessor, but the emotional level is just as high. The great Philippians hymn is well set in the verses, and the refrain, with its witty internal rhyme, is a gem.

Communion Rite: We Are Many Pals. Marty Haugen and Ralph Steuert. Congregation, cantor, choir, and accompaniment, G-4966, $1.30. I loved this piece when it was first published nearly twenty years ago. Now, with the addition of a fraction rite and an interlude/introduction, I have a new reason to love it again. The beauty of the original is enhanced by this new setting, which makes it a one-stop shop for the communion rite. The fraction rite setting follows the versification conventions that we have come to expect in this genre, and the interlude/introduction is a nice bit of “shuffle music,” stretchable to cover any activity. These sections are not necessarily linked; the performance notes give a credible list of other communion processionals to which the fraction rite may be yoked.

Communion Rite: Take and Eat. J. Michael Joncas, adapt. Gary Daigle. Congregation, cantor, choir, and accompaniment. Opt. flute and oboe. G-5006, $1.30. This reworking of the familiar song by Joncas is a success. Daigle contributes the fraction rite, which fits admirably. Though filled with the usual Joncas complexity and sonority, the spice is obvious and welcome. Typically, the piece does not lend itself to smooth guitar work, but the keyboard accompaniment is delicious.

Communion Rite: Gift of Finest Wheat. Robert Kreutz and Omer Westendorf, adapt. Gary Daigle. Congregation, cantor, choir, and accompaniment. G-4968, $1.20. Again, Daigle takes a familiar song and makes it more serviceable. We all know Robert Kreutz’s famous tune setting Omer Westendorf’s text for the 1976 Eucharistic Congress. The addition of a fine fraction rite and seamless interlude stretch the applicability of this workhorse.

Let All Who Thirst Come unto Me. André Gouzes, op. SATB. G-5003, $1.00. This communion song, from The Mass of the Samaritan Woman, is smart and interesting. The antiphon from John 4 looks tricky but is readily accessible. The verses, in plainchant with notated cadences, are meaty and flavorful. The melodic lines themselves are easy enough, but the chord progressions they produce are wondrous. The choir should be proficient in the pulse of chant to attempt this piece.

Joseph Pellegrino

Organ Recitative

All these items are from Augsburg Fortress. We have come to expect quality work from Augsburg Fortress, and these recent publications do not disappoint. All of the pieces described here are well-crafted, reliable works suitable for service use. On balance, this is a good—if somewhat predictable—set of new works from Augsburg.

A New Liturgical Year. Ed. John Ferguson. #11-10810, $35.00. Dr. Ferguson has compiled chorales for the church year from a variety of sources, including newly com-
missioned works from the late William Albright, Libby Larsen, and Pamela Decker, along with standard repertoire from the past by composers such as Healy Willan, Gerre Hancock, and Helmut Wacha. The idea behind this collection was to create a volume that reflects the original intent of J.S. Bach's Organbütchlein (renamed The Liturgical Year by editor Albert Riemenschneider in his 1933 edition): straightforward chorale preludes on tunes drawn from throughout the church year. Dr. Ferguson has written that "A New Liturgical Year provides a representative cross section of pieces, arranged by liturgical season and concluding with more general themes just as Bach organized his collection...All of these settings are reasonably brief as they parallel their prototypes in the Organbütchlein...Each tune has been provided with a brief introduction and reharmonization which could be used with congregational singing." Besides a chorale prelude for the selected tunes, Dr. Ferguson has also included a commentary preceding each piece that includes biographical information and additional performance and registration suggestions. Highly original and highly recommended.

Grace Notes, Vol. 4: Prayer, Praise, and Thanksgiving, Timothy Albrecht. #11-10614, $10.00. With seven new settings, Timothy Albrecht continues his highly popular and inventive series of chorale preludes. The parts on "Rise, My Soul, to Watch and Pray" (SINFONIE) and well worth the price of the volume.


A New Look at the Old: Seven Creative Hymn Settings for Organ. J. Bert Carlson. #11-11009, $13.00. These nicely composed works include chorale preludes on CANON, CHRISTUS SANCTORUM, CWM RHONDA, HYFYDOL, THE ASH GROVE, WAS GOTT TUT, and WEI DER NUR DEN LIEBEN GOTT.

Gotta Toccata: Three Toccatas for Organ. David Cherwin. #11-11008, $13.00. David Cherwin sets three tunes in toccata style: DIVINUM MYSTERIUM, ENGELBERG, and MERCY. The setting of ENGELBERG is particularly creative, for this is a notoriously difficult work to set because of its harmonic structure. Mr. Cherwin handles the assignment with aplomb.

Hymn Interpretations for Organ. David P. Dahl. #11-10972, $16.00. Professor Dahl has set fourteen hymn tunes, two of which include an optional trumpet part. His considerable gifts as a hymn-tune improvisateur shine through in these well-crafted settings. Highly recommended.

All Hail the Power of Jesus' Name: Partita for Organ. Tim Fields. #11-11006, $13.00. While Tim Fields blazes new trails in his five-movement partita, the work is well thought out and will assume a certain useful place in the repertoire of such works.

Shall We Gather at the River: For Organ and Congregational Singing. John Ferguson. #11-10824, $12.00. John Ferguson's settings are well known and well documented. He is always reliable, and his writing works on the instrument. He says of the current collection of pieces: "Commissioned by the Oklahoma City Chapter of the American Guild of Organists, my assignment was to write a cycle of hymn preludes using tunes that would have been sung by the nineteenth century settlers of Oklahoma. In each case, my goal has been to produce a setting in the style of an improvisation which responds to the spirit of text and tune. The pieces are envisioned for a two-manual organ, however, those with larger instruments are urged to expand the concepts and to creatively increase the color and dynamic possibilities."

Classic Embellishments: Six Organ Preludes with Optional Instrumental Obbligato. Jeffrey Horner. #11-11005, $14.50. Mr. Honore has written of his preludes that "this collection was developed to explore the softer side of time-honored hymnody. Each embellishment presents the tune in a highly ornamented solo style, playable either on a solo stop or by an obbligato instrument. In addition to the embellishment, each hymn is provided with a brief introduction (intonation) which could be used with congregational singing."

Three Epiphany Pieces. Janet Linke. #11-10974, $16.00. Janet Linke's setting of THREE KINGS OF ORIENT alone is worth the
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price of this volume. The other two tunes in the collection are Dix and MORNING STAR.

God with Us: Six Organ Preludes for the Incarnation. Wayne L. Wold. #11-10975, $13.00. Mr. Wold has set KING OF GLORY, a tune rarely seen in such collections—a fact which alone will compel some people to buy this volume. Craig Cramer

Books

Who’s Who in the Bible


There are many books that share this title; each has its advantages and disadvantages. This is one of the good ones: It is the American version of an English book well received by the Church of England (Anglican Church) and the Roman Catholic Church in Britain. Peter Calvocoressi is a well-known social and political historian and, judging by the content of this book, he also seems to be competent in biblical history.

In addition to the biographies of all the figures mentioned in both the Old and New Testaments, this volume has a good set of genealogical family tables, some good maps, and a large number of good illustrations. Mr. Calvocoressi does a fine job of sorting through the various theories of some of the personages about whom disputes exist, such as Mary Magdalene and James the Less. Few of the articles are long, but all are more than adequate.

What makes this book usable is its easy accessibility, the quality of the material presented, and the availability of additional material, as well as the price. In comparison with other “Who’s Who” works such as Who’s Who in the Bible by the editors of the Reader’s Digest and All the Women of the Bible by Edith Deen (Castle Book and Harper Collins, 1995) this volume is fully adequate for use by almost all people and is at an affordable price. It would make a fine addition to most libraries. It rates a six on my scale of seven.

The Eucharist, a View from the Pew

Gerard P. Weber. St. Anthony

Pastoral Music • April-May 2001


This is an interesting book. Father Weber has been an author and teacher for many years, and he writes from experience. But in this book he tries to abandon his usual place behind the altar to write from the perspective of a lay person in the pew. The result is uneven and a little confusing.

What he attempts is a simple book for someone to use who is trying to figure out what he or she is actually doing when participating in Mass. There are times when Father Weber is able to accomplish this, especially in the introductory and penitential rites, and through most of the liturgy of the word. But the section on the liturgy of the Eucharist is simply not as well done as the rest of the book. Weber reverts back to the teacher, explaining the prayer rather than guiding readers through an experience of the prayer.

There are good discussion questions after each section, making this a good book for catechumenate sessions or discussion groups, but too much type with too little open space makes it difficult to read with ease. Still, at the current price, it is a bargain. I will use the book, and I recommend it as a four on my scale of seven. But one of these days a good lay liturgist who is also a theologian needs to write a real book about the Eucharist from the perspective of the person in the pew.

Your Child’s Baptism


This is the best book I have ever seen for parents of children to be baptized. Father Turner has obviously been involved for years in actual pastoral work and knows both what the issues are and how to address them.

There is a long introduction responding to many of the usual questions surrounding baptism but done in a way which is direct, clear, not preachy, and very faithful to the spirit and meaning of the sacrament and the laws of the church. The rite is not printed, but the various aspects of it are explained.

This is not a remembrance book with room for information about a specific baptism; it is an educational book to be shared with those interested in having a child baptized. It would be handed to parents, godparents, and grandparents.
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After they have read it, it would be used by family members as part of a discussion with the parish minister about whether or not a baptism is appropriate for a particular child and what such a rite would mean.

LTP continues to do things well. This is a well-designed book, easy and pleasant to hold and use. The theological and liturgical explanations are very good. It is a high six on my scale of seven.

Now and at the Hour of Our Death

Revised edition, several authors. Liturgy Training Publications, 1999. 65 pages. $5.00.

This book offers upfront information about living wills, durable powers of attorney for health care and for financial management, and the making of a will. There is consumer information regarding funerals, burial, and cremation. There is room for a person to write out his or her wishes and desires on a number of issues. There is also an outline of the church’s funeral rite presented. In other words, this is a very practical book, one that should be made available in parishes for people to use in preparation for death and burial. All of the presentations are very evidently imbued with the deep and abiding faith of the church. I give this work a six on my scale of seven.

Living in God’s Embrace: The Practice of Spiritual Intimacy


This is quite a book. The author is the director of spiritual formation for the Diocese of Gaylord, Michigan, and the former coordinator of spiritual formation at Saint Luke Institute in Maryland. He and his wife, Cherrie, direct a small retreat center from their home in Ravenna, Michigan. The avowed purpose of this work is to guide “readers through the ups and downs of the spiritual journey and provide encouragement to stay on the path toward God.” It is arranged in six chapters, each composed of a brief introductory essay followed by ten prayer exercises. The sixty prayer
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exercises form the major portion of the work.

In the introduction, Fonseca says that the book can be used by an individual or by a group. Either way it should be read through cover to cover before a reader starts at the beginning for a second time, using it as the guide on the journey to spiritual intimacy. It will take a long time to get through all the material presented. This is, in essence, a self-directed retreat book, but the retreat takes place in the middle of everyday life.

To give this book the review it deserves, I really should have made the journey for which it is the guide. I have not done that, but I have examined the material and especially the exercises. This is serious spiritual theology. To follow it as presented requires a commitment that includes hard work and self-discipline. The results, however, should be worth the effort.

This is the most attractive book I have ever seen from Ave Maria Press, and the designer, Katherine Robinson Coleman, deserves special mention and praise. A book this heavy (in content as well as in size) should at least be comfortable to hold and use, and her design has made this possible.

I would recommend this book for those who really want to do something substantial in their spiritual lives but with the warning that it will require a lot of work to do everything presented. The book earns a high six on my scale of seven.

W. Thomas Faucher

About Reviewers

Dr. Craig Cramer is professor of organ at the University of Notre Dame in Indiana. 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.

Dr. Joseph Pellegrino teaches English and coordinates distance learning at Eastern Kentucky University, Richmond, KY.

Publishers

Augsburg Fortress Publishers, PO Box 1209, Minneapolis, MN 55440-1209. Phone orders: (800) 328-4648; web: www.augsburgfortress.org.

Ave Maria Press, Notre Dame, IN 46556. Phone: (219) 261-6900.

GIA Publications, 7404 South Mason Avenue, Chicago, IL 60638-9927. Phone: (800) 442-1358; web: www.giamusic.com.

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DELWARE

Organist/Music Director. St. James Episcopal Church, 25. Augustine Street, Newport, DE 19804. Phone and fax: (302) 994-2029; e-mail: sjiamesnew@juno.com. Part-time position in suburb of Wilmington, DE. New Rogers 905B three-manual digital organ with MIDI capabilities and PS-300 sequencer. Responsibilities include liturgical music, directing a small, solid adult choir, adult bell choir, and children’s music. Salary negotiable. Email, fax, or mail résumé with references to St. James Church. HLP-5615.

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Director of Liturgical Music Programs/ Director of Choruses. Benjamin T. Rome School of Music, The Catholic University of America, Washington, DC 20064. Full-time tenure track 2001-02. Responsibilities: Earned doctorate in liturgical music studies or choral conducting with university/professional experience in both disciplines. Responsibilities: supervising MLM/DMA liturgical music degree programs, preparing and conducting large choral concerts, and teaching. Send letter of application, curriculum vitae, and three current letters of recommendation to Dr. Mary Alice O’Connor, Chair, Search Committee, Office of the Dean. CUA was founded in the name of the Catholic Church as a national university and center of research and scholarship. All faculty are expected to respect and support the University’s mission. EOE. HLP-5594.

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Director of Music and Liturgy. Our Lady of Grace Catholic Church, 300 Malabar Road SE, Palm Bay, FL 32907. Phone: (321) 725-3066; fax: (321) 725-9534. Young, vibrant, multicultural, 2,100-family parish is looking for a full-time creative, energetic person of faith experienced in liturgy and music tradition with post-Vatican II vision. Successful candidate will be able to teach and direct various styles of music: Spanish, traditional, and contemporary; have expertise with piano/keyboard and voice; and direct liturgy with liturgy committee. Choral director experience is a must. Requires good interpersonal skills and collaborative working style. Salary commensurate with experience and education, great benefits package. Send résumé and salary requirements to Fr. Leo Hodges at above address/fax. HLP-5623.


ILLINOIS

Director of Music Ministry. Divine Savior Parish, 6700 Main Street, Downers Grove, IL 60515. Phone: (630) 969-1532, ext. 23; fax: (630) 969-1724; e-mail: DVSAVPAR@aol.com. Suburban parish
of 1,800+ families seeks dynamic, accomplished singer/pianist for full-time position. Duties include coordinating music for all five weekend liturgies; directing established adult choir; training cantors; playing for funerals, weddings, and other liturgical events. Director also oversees associate who directs additional adult choir. As a member of the parish staff, must be comfortable with a collaborative ministry. Knowledge of good Catholic liturgy a must. Great benefits and a singing congregation. Salary commensurate with skills and experience. Position available June 1. Send résumé and references to Sue Hartig. HLP-5574.

Organist/Pianist. Sts. Peter and Paul RC Church, 36 N. Ellsworth Street, Naperville, IL 60540. Phone: (630) 355-1081; fax: (630) 355-1179. Part-time position at 4,000-family suburban Chicago parish. Responsibilities: accompany choir for rehearsals and all liturgies at which it sings (one weekend Mass, holy days, special liturgies). Periodically accompany two additional weekend liturgies with cantor; weddings and funerals; and assist music director with miscellaneous duties. Catholic liturgy experience and music degree preferred, comparable experience/skill considered. Salary starts at $6,700 and includes continuing education; funerals, weddings, and additional services extra. Send résumé with cover letter to Brian Dobbelzaere, Director of Music. HLP-5587.

Parish Music Director. Prince of Peace Church, 135 S. Milwaukee Avenue, Lake Villa, IL 60046. Fax: (847) 265-1678. Growing faith community of 2,200+ families in Lake County, IL, seeks a full-time director of music. Responsibilities include planning of liturgical celebrations, directing existing choirs, working with contemporary and youth choir, cantor training, weddings, funerals, etc. Seeking professional with strong piano, organ (Kurzweil), and vocal skills who also has a good sense of, and background in, Roman Catholic liturgy. Salary ($28K-32K) and benefits commensurate with level of education and experience. Send cover letter and résumé to Rev. Steven G. Dombrowski. HLP-5589.

Director of Music. Holy Family Parish, 2515 W. Palatine Road, Inverness, IL 60067. Phone: (847) 359-0042; e-mail/website: www.ccollette@holycatholicparish.org. Full-time position to work with worship team. Special focus on weddings, funerals, sacramental celebrations, children, teen choir, band. Qualifications: baptism, master level training in music performance, understanding of Catholic liturgy, desire to grow and deepen faith and spirituality through ministry. We are a contemporary evangelical Catholic community; experience with large choirs, full

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acoustic and electronic band essential. For information call Colin Collette, Director, Worship, at above phone or send résumé with references to Search Committee at above address. HLP-5626.

IOWA

**Director of Music/Liturgy.** Resurrection Parish, 4300 Asbury Road, Dubuque, IA 52002-0499. Parish of 2,000 families seeks full-time director for a well-established music program. Duties include coordination of parish liturgical music, funerals, wedding consultations. Requires knowledge of Roman Catholic liturgy, music and keyboard skills, and choral direction. Send résumé to Search Committee. HLP-5592.

**Liturgist/Campus Minister.** Clarke College, 1550 Clarke Drive, Dubuque, IA 52001. Web: www.clarke.edu. Catholic liberal arts college (founded 1843 by Sisters of Charity BVM). Prepare Sunday/daily liturgies, coordinate prayer/liturgy for retreats, lead service team, assist in daily operation/program planning for comprehensive campus ministry center including peace and justice programs and pastoral outreach to the campus community. Must be Roman Catholic with musical competence/updated liturgical expertise, good communication skills, high energy, and openness to ecumenism. Prefer master’s degree and experience in campus ministry at college level. Send résumé; cover letter, and names, phone numbers, and e-mail addresses of three references to Kate Zanger, Vice President for Student Life. Résumés reviewed beginning March 15, 2001. HLP-5619.

KENTUCKY

**Director of Music.** Mary Queen of the Holy Rosary Church, 601 Hill ‘N’ Dale, Lexington, KY 40503. Phone: (859) 278-7432; e-mail: MQHR1@prodigy.net. Full-time director of music for 1,800-family parish. Requires knowledge of Catholic liturgy, strong keyboard and vocal skills. Ability to direct choirs, coordinate small vocal groups and cantors, and work well with people. Position available immediately. Send résumé/references to Walter Leachman at above address or e-mail. HLP-5590.

**Music Minister.** St. Paul Church, 501 W. Short Street, Lexington, KY 40507. Phone: (859) 252-7551. Two downtown parishes in Lexington, KY, seek shared, creative, full-time music minister. Requirements: knowledge and experience in liturgical worship, proficiency in piano/organ, ability to recruit and direct choir and work collaboratively. Salary negotiable, benefits provided. Roman Catholic preferred. Position available July 1. Applications accepted now until position filled. Contact: Search Committee, 153 Barr Street, Lexington, KY 40507. HLP-5622.

MARYLAND

**Director of Liturgy/Music.** St. Rose of Lima Parish, 11701 Clopper Road, Gaithersburg, MD 20878. Fax: (301) 869-2170; e-mail: rduggan@strose.com. Vatican II parish (1,300 households) committed to collaborative ministry among staff and parishioners. Position requires strong pastoral/keyboard/vocal skills. Responsibilities include coordinating all liturgical/musical planning, well-developed choirs (adult and youth), cantors and accompanists, plus a full complement of liturgical ministries in two worship spaces. Professional credentials and experience in a Catholic parish setting required; computer skills will be needed. Good benefits; salary mid-$40s depending on experience. Send résumé and references to Search Committee at above address. HLP-5579.

**Youth Choir Director.** Fourth Presbyterian Church, 5500 River Road, Bethesda, MD 20816. Phone: (301) 320-3600; e-mail: dmears@4thpres.org. Part-time position (approximately 6 hours per week) to establish and direct a youth choir. Qualifications include a bachelor’s degree in music (master’s degree in choral conducting preferred), extensive experience in conducting junior and/or senior high choirs, and strong knowledge of sacred literature. Salary commensurate with qualifications/experience. To apply, please submit a formal letter of interest, a statement of faith and philosophy of music ministry, a résumé, three letters of recommendation, and any supportive material such as video or audio excerpts to Douglas Mears, Music Director. For more information, call or e-mail Dr. Mears. HLP-5616.

MASSACHUSETTS

**Director of Music Ministries.** St. Elizabeth Parish, 89 Arlington Street, Acton, MA 01720. Fax: (978) 263-9014; e-mail: wjv@senh.org. Full-time responsibilities include development, coordination, implementation, and evaluation of contemporary and traditional ritual music, all in support of assembly’s participation. Music ministries include contemporary ensembles and traditional and children’s choirs. Candidate must be practicing Catholic, experienced in implementing church’s rites, including RCIA, who understands and embraces Vatican II liturgy documents. Need musician with strong directing, keyboard, relational skills; proven ability to inspire and empower others; ready to work collaboratively with musicians and pastoral staff. Send letter and résumé to Search Committee. HLP-5575.

**Music Director/Organist.** St. Colman Parish, 42 Wendell Avenue, Brockton, MA 02302-3191. Phone: (508) 586-1875; e-mail: schatzel@saintcolman.org. A Roman Catholic community located in the city of Brockton, MA, is seeking a full-time music director/organist. We are a community of about 2,300 parishioners with longstanding cultural and working class historical roots in a city of 100,000 people from varied ethnic backgrounds. Salary is competitive, funerals and weddings extra. Interested applicants can view a detailed job description, instruments (Rodgers two-manual digital organ and Baldwin grand piano), and more information at www.saintcolman.org and/or send résumé to Fr. John Schatzel. HLP-5586.

MINNESOTA

**Director of Music.** St. Alphonsus Church, 7025 Halifax Avenue, North, Brooklyn Center, MN 55429. Phone: (763) 561-5100; fax: (763) 561-0336. Full-time position available immediately for suburban parish of 3,000+ families. Requires experience and knowledge of Catholic liturgical music; directing choirs, cantors, handbells; proficiency in organ, piano, voice. Allen organ and grand piano. Salary negotiable. Full benefit package. Résumé and cover letter to Search Committee at above address. HLP-5580.

**Associate Music Director.** Church of St. Joseph, 1154 Seminole Avenue, West St. Paul, MN. Phone: (651) 457-2781; fax: (651) 451-1272. The Church of St. Joseph in St. Paul, a large, vibrant Twin Cities parish firmly committed to an exceptional music ministry seeks associate music director to be responsible for, among other things, planning, implementation, and coordination of all in-
strumental/vocal music programs for 5:00 pm Saturday and 11:00 am Sunday Masses and other liturgies as assigned. Competitive compensation package available. Part-time position—no more than 24 hours per week. Applications will be accepted until April 30, 2001. Obtain a job description from and/or send letter of interest, résumé, and transcripts attention Search Committee. Visit our web site at www.churchofstjoseph.org. HLP-5602.

Director of Music & Liturgy. Church of St. Peter, 1801 West Broadway, PO Box 522, St. Peter, MN 56082. Phone: (507) 931-6128. Full-time position for growing 1,000-family parish. Responsibilities include directing four choirs, training cantors and various worship ministers, and coordinating all liturgies. Requires knowledge of Catholic liturgy; must work collaboratively with staff, ministers and part-time organist/accompanist; pipe organ and grand piano. Qualifications are a bachelor degree (prefer MA or MM) in music/liturgy. Salary commensurate with experience. Send résumé to Ramona Fallon at above address. HLP-5607.

NEBRASKA

Liturgist. St. Patrick Parish, 422 E. 4th, Fremont, NE 68025. Would you like to help a 125-year-old parish take over a new 1,000-seat worship space? Yes, St. Patrick of Fremont (2,000+ family, multicultural parish forty-five minutes from Omaha) needs a professional to enable it to worship well in this new space. We need a person who can animate the hundreds of volunteers who presently make up our worship team. Experience desired, and music background would be helpful. Please inquire now but hiring will not be finalized until the summer of 2001. Contact Fr. Owen Korte. HLP-5618.

NEW JERSEY

Organist/Director of Music. St. Paul RC Church, 231 Second Street, Clifton, NJ 07011. Phone: (973) 340-1300; fax: (973) 340-2083. Neo-Gothic church located twenty minutes from Manhattan. Full-time musician needed for three weekend Masses, funerals, weddings, holy days, civil holidays, and school Masses. Plan music for, direct, accompany three choirs: traditional (organ), contemporary (piano and guitars), and handbell. Thirty-fourth rank Peragallo pipe organ. RitualSong and Glory and Praise 2 hymnals in pews. Salary and benefits negotiable. Position available immediately. Please fax or mail résumé to Music Search Committee. HLP-5576.

Director of Music/Organist. Saint Ann Church, 781 Smith Road, Parsippany, NJ 07054. Phone: (973) 884-1986; fax: (973) 884-0940; e-mail: stann@stann-ann.net. Part-time position coordinating and maintaining the parish’s liturgical music program. Direct adult and children’s choirs. Train cantors. Small suburban community (650 families). Send cover letter, résumé, and supporting materials to Msgr. Martin McDonnell at above address. HLP-5577.

Director (Organist) of Liturgical Music. Our Lady of Lourdes Church, 300 Route 523, Whitehouse Station, NJ 08889. Phone: (908) 534-2319; fax: (908) 534-5670; e-mail: WWW.OAL.WHS.ORG. Full-time position for a full-time, well-developed program which includes adult, youth, children, and handbell choirs. Congregational singing a priority. Parish of 1,600 families knows for its liturgical emphasis. Former director appointed to cathedral/diocesan position. 1998 Randall Dyer eighteen-rank pipe organ in a newly renovated liturgical space. Position available by summer 2001 or sooner. Salary $35,000 or more depending on skills/background. Health benefits. Résumé to Search Committee. HLP-5612.

NEW YORK

Director of Music Ministry. Church of the Holy Name of Jesus, 15 Saint Martin’s Way, Rochester, NY 14616. Phone: (716) 621-4040, ext. 24; e-mail: Padre47@aol.com. Full-time position (30 hours/week) in 1,200-family Roman Catholic parish. Proficient in organ/piano skills and engaging entire congregation in song; pastoral sensitivity; good communication skills; demonstrated ability to inspire spiritually, teach, and lead; ability to work collaboratively with pastor, staff, and liturgy committee. Bachelor’s in music (master’s or higher preferred), good vocal skills, and thorough knowledge of liturgical music/Catholic liturgy. Responsibilities include planning/coordinating music for three weekend liturgies, holy days, weddings, and funerals; directing/training cantors. Established April-May 2001 • Pastoral Music

Director of Music. St. Gregory the Great Parish, 200 St. Gregory Court, Williamsville, NY 14221. Fax: (716) 688-2315. Comprehensive, full-time position at a very large (5,200 family) RC parish in suburban Buffalo, NY. Plan and execute music for five weekend liturgies; direct and rehearse a well-developed adult choir; advise and coordinate other parish music ministries; and inspire musical prayer in the congregation. Position requires strong organ/piano skills (fifteen-year-old, three-manual Allen organ); experience in choral music and directing; a sound working knowledge of RC liturgy. A music degree is required. Competitive salary and benefits commensurate with qualifications and experience. Significant additional compensation derived from weddings and funerals. Send cover letter, résumé, and references to Music Search Committee. HLP-5606.

North Carolina

Director of Music. Sacred Heart Church, 128 N. Fulton Street, Salisbury, NC 28144. Fax: (704) 647-0126. Full-time position for growing parish of 650 families who love to sing! Responsibilities include: liturgy preparation and planning; playing for five weekend Masses, holy days, funerals, school liturgies; weddings negotiated; directing and developing thirty-member adult mixed choir and handbell choir; organizing and directing children’s choir; attending conferences and workshops for continued education and renewal; attending weekly parish staff meetings. Salary $24,000-30,000 plus full benefits. Experience a plus, but musical accomplishment skills (baby grand piano and Allen electronic organ) a must. Send résumé and references to Search Committee. HLP-5585.

Ohio

Director of Liturgy and Music. Little Flower Catholic Parish, 2040 Diamond Street, NE, Canton, OH 44721. Phone: (330) 494-2759; fax: (330) 494-2536. Full-time position for a parish of approximately 1,200 households. Must be knowledgeable in Roman Catholic liturgy and have a love of traditional music as well as congregational singing. Must be blessed with excellent people skills as well as leadership abilities. Will be required to oversee the work of the liturgy committee as well as mentor cantors, contemporary group, and adult and children’s choirs. Proficiency in organ (Rogers 3M) as well as the ability to write instrumental parts are necessities. Salary negotiable with excellent benefits included. Please send résumé to Father Kevin L. Pete. HLP-5597.

Pennsylvania

Liturical Musician. St. John’s Jesuit High School, 5901 Airport Highway, Toledo, OH 43615. E-mail: tomipp@aol.com. Salaried, part-time position for approximately fourteen liturgies each semester of the school year. Duties include choosing music, practicing with student choir, preparing worship aid, and playing at liturgies. Send résumé/references to Fr. Tom Pipp. HLP-5613.

Director of Music Ministries. Church of the Nativity, 1061 Folly Road, Charleston, SC 29412. Full-time position; 1,000-family parish; three weekend Masses; weekly school Mass; weddings and funerals; holy days; sacramental and seasonal celebrations. Responsibilities include liturgical planning, organ playing, directing adult choir and children’s choir, facilitating assembly participation, and maintaining/developing cantor program. Salary: $27,000-$32,000, including benefits. Starting date: 8/1/01. Send résumé to Search Committee at the above address. HLP-5621.

South Carolina

Diocesan Director—Office of Worship. Diocese of Harrisburg, PO Box 3557, Harrisburg, PA 17105-3557. Full-time position. The candidate must be a practicing Catholic. Knowledge of liturgy, liturgical music, art and environment, and the process of Christian initiation is essential. The candidate should have good communication skills, be able to devise programs for implementation, plan episcopal liturgies, and be comfortable working in a team environment. Requirements include a master’s degree in liturgy or sacramental theology and experience in parish or diocesan liturgical ministry. Competitive salary/benefits. Starting date on or about July 1, 2001. Send letter of interest, résumé, and references to Ms Mary Shriver, Secretary, Parish and Special Ministries. HLP-5611.

Texas

Choir Director/Organist/Pianist. St. Elizabeth Ann Seton Church, 7601 North Grandview Avenue, Odessa, TX 79765-3401. Phone: (915) 367-4657; fax: (915) 367-0700. Parish of 750 families. Pipe organ and grand piano. Three weekend liturgies (English). One or two weekly rehearsals for small choir. Weddings and funerals pay extra. $28,000-30,000 plus

**Director of Music and Liturgy.** St. Helen Catholic Church, 2209 Old Alvin Road, Pearland, TX 77581. Fax: (281) 485-6789. Full-time position. Requirements include a solid background in Catholic liturgy; strong piano, organist, and conducting skills. Degree preferred. Responsibilities include directing adult and parish choirs, preparing cantors, conducting weekly choir practices, and preparing assembly as needed. Collaborate with liturgy committee, plan church feasts/seasons, and provide music accompaniment for liturgies, weddings, and funerals. Salary commensurate with qualifications/experience. Benefits included. Send résumé to Search Committee c/o Rev. Wayne Winkler. Résumés may also be e-mailed to rwwayne@swbell.net. HLP-5608.

**VERMONT**

**Organist/Director of Music.** Our Lady of the Snows Church, PO Box 397, Woodstock, VT 05091-0397. Web: www.ourladyofthesnows.com. Vermont parish located between Dartmouth College and Killington Mountain seeks professional musician responsible for 500-family parish’s music ministry including choir, cantors, and the Concert Society. Knowledge of Catholic liturgical preferred. Committed to collaboration with pastoral team. The J.W. Stere 1910 tracker action organ is two-manual, ten-rank; also an electronic keyboard. Parish has strong commitment to the arts and developed Concert Society. Versatile keyboard skills are necessary. Salary commensurate with experience (range: $25,000 to $30,000). Send résumé to Scott Woolweaver, Search Committee. HLP-5609.

**WISCONSIN**

**Liturgy/Music Director.** St. Jerome Catholic Church, 211 South Main Street, Oconomowoc, WI 53066. E-mail: parish @stjerome.org. Vibrant faith community of 1,300+ families. Full-time position. Collaborative skills to coordinate liturgical and music ministries. Primary worship aids: Ritual Song (fourth yr.) and two-manual, fourteen-rank pipe organ. Degree(s) in music and liturgy preferred. Strong keyboard, conducting, and interpersonal and organizational skills a must. Malmark Chorichime and Kurzweil experience helpful. Salary and benefits competitive. Position open. Starting date negotiable. Send letter of application, résumé, and three references to DLM Search Committee. HLP-5593.

**Musician Available**

Louisiana/Mississippi. Highly talented and motivated music director/organist seeking medium-to-large parish which desires excellent music program within the New Orleans or surrounding diocesan areas. Skills include excellent organ/piano skills, sight-reading, choral conducting, accompaniment, and excellent vocal skills. Strong Catholic/Christian faith, very enthusiastic and creative in approach to musical presentations with excellent team building, people, and organizational skills. Twenty-five years experience in church music ministry programs. Seeking part-time to three-quarter-time position with potential for full-time position. Will consider any parish within one hour drive of Mandeville, Louisiana. Contact Steve Waddell. E-mail: Steven85KW@aol.com; phone: (504) 726-1710 days, (504) 626-8367 evenings. HLP-5583.

**LITURGICAL MUSICIAN.** Available July 1 for full-time employment in the Washington, DC, or northern Virginia area. Master’s degrees in music and liturgy (Oberlin Conservatory, Westminster Choir College, and Notre Dame University). Twenty years experience in Catholic parishes. Also available for private instruction in organ. Nancy Novelly, (703) 534-0576. HLP-5598.

**RELOCATION.** Experienced, degreeed music minister currently maintaining large parish music program and multiple choirs (children, youth, adults) as well as developing and implementing PowerPoint (electronic slide) presentations for all church services, seeks relocation. Available August 2001. E-mail contact at sistermusic@hotmail.com. HLP-5599.

**NEW YORK CITY.** Extremely skilled classical/contemporary pianist and organist. Lives and works in the Manhattan secular music scene but wishes additionally to utilize his gifts in a part-time music ministry capacity. Has debuted as conductor and pianist at Carnegie Hall and Lincoln Center. Phenomenal sight-reading skills, skilled liturgical musician as well. Excellent organ skills. Has conducted symphony orchestra ensembles and large choruses as well as volunteer non-professional ensembles. Possesses an easy-going yet very professional demeanor. Works very well with people, whether professional or volunteer. Prefers a church in Manhattan (no car). E-mail: HorseRdr58@aol.com; phone: (212) 242-5519. HLP-5614.
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 & Choir Dirs.
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

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

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

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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)

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