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<td>Spain - Madrid, Toledo &amp; Barcelona</td>
<td>Oct. 4 - 11, 2001</td>
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In This Issue...

We present a first look at the major sections of Built of Living Stones: Art, Architecture, and Worship, the guidelines of the U.S. Conference of Catholic Bishops which replace the Bishops' Committee on the Liturgy's document Environment and Art in Catholic Worship, published in 1972.

Architecture is important to pastoral musicians. While it seems obvious that buildings influence natural acoustics, and architecture shapes worship, many of us are not fully aware of the influence of design upon life and culture. But all three—design, architectural style, and the particular elements of a specific building with its materials and its unique shape—influence the way we live and the way we hear our world.

A building captures volume and, thus, provides a place for expressing a wide range of experiences, from awe to intimacy. A building also shapes sound, making possible long, short, or no reverberations. Reverberations impact our bodies, especially our ears, and our ears are our means of maintaining balance in space ... and in faith. How we hear shapes who we are. And religious buildings—in the selection of both materials and shapes—define the way we hear. As the theologian Karl Rahner boldly stated, echoing Paul of Tarsus, we are "hearers of the Word."

Architectural style not only shapes our visual and aural perception of reality, it also interprets ministerial sound—the proclaimed sound of Scripture, prayer, and music; the explanatory sound of the homily; and the claimed sound of the assembly singing at worship. When the assembly can hear its voice, it will sing. When the assembly cannot hear its voice, it will most likely be defeated in its effort to participate in a vocal manner. The spoken homily and the sung prayer of choir or cantor are also shaped, enhanced, or even defeated by architecture.

Providing appropriate acoustics in church involves trade-offs. A building which supports the amplified spoken voice requires excellent amplification, but, equally important, it requires a non-reverberating building that includes dampening materials such as an "acoustic" ceiling, rugs on the floor, and perhaps, materials on the walls (drapes or large sound absorbing panel). On the other hand, a building which supports choir and organ sound has enough resonance to provide somewhat greater reverberation. And finally, a building which supports assembly song as its primary source of sound in worship (as all churches did before the Jesuit preaching revival) will contain no carpets or deadening acoustical material and will sustain extended reverberation even from the tiniest vocal source. But you can't have all three in the same building at the same time. Ideal conditions for each must be compromised, and the compromise will not only shape the sound and our worship but even the way we perceive reality or obtain balance in our lives.

In this issue, we discuss Built of Living Stones chapter by chapter. Arthur Sikula, who helped to prepare the first draft of this text, observes of the document's liturgical presumptions that the "contemplative, communal, and prophetic" principles to which the original text adhered were replaced with "erroneous assumptions."

His examination of three current areas of discussion—the church as a "dwelling place of God," the ways in which we "define beauty," and how we understand the notion of "organic growth"—in itself makes the issue worth the read.

Commenting on Chapter Two, Rev. J. Philip Harrigan provides a wealth of practical experience in renovation and the development of new church buildings. And Dr. Dennis Fleisher, musician and acoustician, centers in on the concerns so vital to the pastoral musician. "Art" is often overlooked in "art and environment" discussions, but in this issue Virginia Chiego Ragazi provides a reflective piece on religious art. And finally, commenting on Chapter Four, Bill Brown, a liturgical design consultant, places the key planning issues in full relief for musicians as well as anyone taking on the project of renovation or new construction.

This is my 149th and final issue as publisher of Pastoral Music magazine. As I indicated in the previous issue, I am very enthusiastic about Dr. J. Michael McMahon taking on the responsibilities of president and CEO—and, thus, publisher of Pastoral Music. I am equally enthusiastic that Rev. Paul Coloton, cp., has taken on the responsibility for the education department of NPM.

But I would be remiss if I did not take this opportunity to thank all of the staff of NPM who have served with me over the years. Since 1980, Nancy Bannister and, later, her assistant, Karen Heinisch, in the NPM Western Office have provided professional service in the name of our Association to the music industry. Continuance of that service is vital for pastoral ministry: to inform the industry responsible for repertoire of our needs and, vice versa, to learn what the industry has to offer. Nancy and Karen also arrange for the advertising which underwrites the printing costs for Pastoral Music. Thanks go as well to Kathleen Haley and Lorraine Waugh in our Membership Department, who process renewals and generate labels for mailing this magazine; their work is vital in getting the magazine out on time. And thanks to Mary Rodriguez and Sarah Hoplin, our "front office" staff who handle many of your calls about the magazine, Monica Melendez, who manages the office details, especially our computers, and Paul Legoy, who has been faithful in shipping this magazine. Many of these people work behind the scenes at the National Office. I also want to thank those whose faces are more familiar to the members, especially Lisa Tarker and all who have managed our conventions, schools, and institutes.

Our professional associates in preparing and shipping this publication also deserve thanks—our printer, Bladen Lithographics, headed by Howard Bladen, assisted by Vice-President Stephanie ("Teppie") Friend and our customer service representative, Jack Mattson; and our mail house, Rockville Mailing—Ron Lambert started this service in the same year that NPM began.

But I would be equally remiss not to single out our editors for recognition, for without them Pastoral Music would not exist: our founding editor, Bill Detweiler and his designer, Gerry Valero, and the subsequent editors—Rick Franzman, Faith Little, Lisa Dahnlein, Gina Doggett, Connie Szostak, Dan Conners—and the Review editors—Fred Malek, Rev. Ed Foley, Rob Strusinski, Marie Kremer, Paul Covino, and Rev. Thomas Faucher—and the long-serving Calendar editor, Rev. Larry Heiman.

Most of all, I want to recognize and thank Gordon Trust, our present editor since 1988, who has brought Pastoral Music magazine to an extraordinary level of excellence in every department with a minimum of resources but with unlimited commitment and knowledge of the liturgical renewal of the church. In saluting you, Gordon, I salute all who have made Pastoral Music an extraordinary resource to the musicians and clergy of the Catholic Church in the United States. My heartfelt thanks for twenty-five wonderful years and my best wishes for continued excellence in the years to come.
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Cover: The icon/altarpiece at St. Ann Parish, Barrington, IL, in its open (festival) position. Artist: John Buscemi. Photo by Larry Klippert of G. L. & Associates. Used with permission. For additional information on the churches shown in this issue, see page 7.
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.

Five Challenges

*adopted by the NPM Board of Directors, August 1996*

**We are challenged to keep on singing a new Church, to stay committed to the ongoing renewal of the Church.**

As an Association, our challenge is to continue to teach the power of music in faith, to name and begin to heal divisions which too often are symbolized through musical styles. The center, of course, must always remain the message of Jesus who is the Christ.

**We are challenged to maintain and develop competency in our ministry.**

For full-time musicians, competency should expand to professionalism. For volunteer or part-time musicians, competency should include working at building knowledge and values but, most importantly, working to develop the skills to celebrate a musical liturgy in the parish or worshiping community.

**We are challenged to ongoing formation.**

As an Association, as a circle of friends, and as members in the discipleship of Jesus, we need to assist each other in the work of formation.

**We are challenged to be an Association.**

We associate with one another because we need each other. *Koinonia* is the bond of our Christian life. We associate to find ways of sharing our experiences of worship, to tell our stories of success and failure, to contribute to the growth of pastoral music.

**We are challenged in our diversity to celebrate the unity we have through music.**

Music holds a mysterious power to unite and to divide communities. The work of inculculturating our liturgy challenges us to find ways to celebrate the transcultural vision of the church as a world community.
Thanks for Perking Interest

I am recovering from surgery and have lots of time to read, so I read [the December-January 2001] issue with slower speed than usual. To be honest I had heard about this “Roman Missal” thing but knew very little about its actual content. After I read this issue of Pastoral Music, however, I went to the NCCB website and printed out the fifteen-page summary of IGMR2000 and read it from beginning to end. Thanks to all at NPM for perking interest in this document, its study, and reflection. I just returned a year and a half ago from five years of missionary service in Kenya, where the practice of “liturgy” took on much deeper meaning than I could express here in these few lines. I just think it’s good for all of us to continue to ask ourselves: “Why do we worship?” For me it just boils down to prayer . . . praying with others . . . to God! I found out in Kenya that even in a sheet-metal-covered church with rough-sawn, uncomfortable wooden benches, a dirt floor, and [texts] in Kiswahili (which I hardly understood), I could pray with people and worship God with dignity. Thanks to Virgil for his “Commentary” at the end of the issue. Yes, let’s all take a breather, relax, study, discuss, pray, and continue to build church. Thanks again for your efforts.

Jack Somerville, SM
Dayton, Ohio

Remembering Marier

My only acquaintance with Theodore Marier [who died on February 4, 2001] was from far off, from the perspective of a worshipper filled with awe and admiration of the musical liturgies he led at St. Paul’s Church as director of the Boston Archdiocesan Choir School, which he founded. No small part of his legacy to that school and to us all is his great hymnal, Hymns, Psalms, and Spiritual Canticles. Through this compilation I feel that I have known something of the deep understanding of liturgical music possessed by this great leader.

The hymnal proclaims three truths: that a living tradition of liturgical music must find its roots in the past; that creativity can flourish within such a living tradition; and that congregations can and should engage in singing together.

LIVING LITURGY
Spirituality, Celebration, and Catechesis for Sundays and Solemnities
Joyce Ann Zimmerman, C.P.P.S., Thomas A. Greisen, Kathleen Harmon, S.N.D. de N., and Thomas L. Leclerc, M.S.

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must be brought to participate in the most beautiful music of the tradition with the proper direction. Marier presented the great span of Christian music with music of every age, all of inestimable quality. His own excellent contributions in original yet accessible style showed the true nature of creative freedom. And his inimitable modal arrangements and psalm antiphons preserved the essence of chant while inviting all to sing. While we mourn Marier’s passing, we can rejoice that his comrades at BACS are preparing a new edition, for no greater testimonial to his spirit can be written.

Joseph P. Swain
Rochester, NY

**Inspiring Moments, But an Ugly Aftertaste**

As Director of Liturgical Music in a potentially political congregation (after all, Thomas Day, author of Why Catholics Can’t Sing, is a member of the parish), I was heartened to read Dr. Westermeyer’s comments in the [February-March 2001 issue of Pastoral Music]. He writes, “For a pastoral musician to enter the political arena as a norm or as one’s primary responsibility is to allow the musical vocation itself to be usurped by time and energy spent in that arena and by the probability of alienating people. The result is that the central matter, the song of the people, is compromised.” It is a relief to know that I am not alone in my belief that, in spite of my academic training, what is important to the liturgy is what moves people to prayer. Most importantly, it is not my job—as a service provider—to judge the taste of the congregation.

Why, then, did David Haas’ extremely political “God Has a Plan for You” end up in the same issue? Had the article not been directed at youth I would have left it alone, but it is very evident that Mr. Haas has a political agenda, and I think that it should be exposed for what it is. His “letter to young pastoral musicians” is, if we are to support Dr. Westermeyer’s call, not very pastoral and, instead, politically motivated.

David Haas writes, “Somehow, we humans managed to get the notion that singing... should only be done by a select few. Too many have listened to those who declared that only ‘trained’ and ‘approved’ people could sing and dance and celebrate.” I don’t recall that ever being the case. Even in the Latin Mass, known chants would be sung by the faithful. Some of these (e.g., Pange lingua) are still sung today. True, a prepared choral piece would be sung by those who prepared it, but this practice is consistent with any quality liturgy: It requires planning and preparation. And, by the way, “trained” and “approved” people—priests—are still the only ones allowed to celebrate. This has not changed.

He continues, “Many have been told (and are still being told) that they have or should have no voice for singing.” Is it inconsistent with good pastoral work to direct one toward where one’s talents lie? I can’t imagine that (1) Mr. Haas would want a tone-deaf person as cantor and (2) that a tone-deaf person would want to be cantor. Furthermore, the idea that someone would be told that they “should have no voice for singing” is a deliberately charged statement which Mr. Haas does not substantiate. Of course, there are historical examples of people being told that they should have no voice (e.g., women in choirs), but are people out there today really being told that they should have no voice for singing? I would find that highly unlikely among Mr. Haas’ target audience.

To David Haas’ credit, his letter does have inspiring moments which could well serve a young pastoral musician. But I am left with two ugly aftertastes. First, toward the end of the letter, he provides a list of his “good friends” who are evidently other contemporary Catholic composers. Second, his letter concludes with a copyright symbol and reproduction rights. This is the only writing in the magazine which has this sort of annotation. The fact is clear: this is about profit making.

By speaking badly—and without evidence—if the Church’s musical past and then cheering on the creation of new music in the context of his and his colleagues’ compositions, David Haas does a great injustice to young pastoral musicians. Our past is very important to our future, and our past extends far, far beyond David Haas and his contemporary Catholic music. A good teacher should give his students the skills to acquire knowledge as opposed to the means to be just like the teacher. I wish that Haas’ letter had done the same.

Paul Cienniusa
Newport, RI

Concerning the copyright notice at the end of David Haas’ article: The entire content of each issue of Pastoral Music is copyrighted by the National Association of Pastoral Musicians, and that notice is found on the Contents page for each issue. Unless otherwise indicated by a separate notice, anyone wishing to reprint any of the contents of Pastoral Music must contact the editor for reprint permission. Mr. Haas requested the separate notice at the end of his article so that those interested in reprinting it for the purposes indicated would be able to do that more easily, without going through the usual process. The purpose was ease of access, not profit.

Gordon E. Truitt, Editor

**Responses Welcome**

We welcome your response, but all correspondence is subject to editing for length. Address your response to Editor, Pastoral Music, at one of the following addresses. By postal service: 225 Sheridan Street, NW, Washington, DC 20011-1452. By fax: (202) 723-2262. By e-mail: npm@npm.org.
Association News

Convention Update

Down to the Wire

Even though the advance registration deadline has passed (June 1), you can still register for the 25th Anniversary Convention in Washington, DC, July 2-6. You can even register on-site during the convention! It costs an additional $20 more than the advance fee to register late or on-site for the full convention ($215) or an additional $5 to register for one day ($95), but this is an event not to miss.

Join pastoral musicians from around the world as we gather in Washington for the richest program that NPM has ever offered. While most of the pre-registrants are from the United States and Canada, we also have people coming to this convention from France, the United Kingdom, Ireland, and Japan!

If you need a registration form, contact NPM today at (202) 723-5800, or register online at www.npm.org.

Pre-Registrants: Confirmed?

If you registered before the advance registration deadline, you should have received a confirmation that lists the fees you paid and the events and breakouts you selected. If you have not received a confirmation by June 22, contact NPM at (202) 723-5800.

Child Care

NPM has arranged licensed child care during the convention. This service is available Monday to Thursday, 8:00 AM to 6:00 PM, but you must contract for the service before arriving in DC. Two services are available. Wessit charges $12 per hour for one child, $13 per hour for two children, with a four hour minimum. Phone: (703) 764-1542. American Nannies, Inc., charges $13 per hour for one child, $22 per hour for two children, with a four hour minimum; a fifty percent deposit is required. Phone: (301) 588-7066.

Special Needs on Shuttles

If you have registered for a shuttle and require a wheelchair lift or other assistance in boarding or leaving, please contact the NPM National Office before June 15 so that we may make proper arrangements. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPMSTING@nps.org.

We Don’t Do Housing

You must make your housing arrangements directly with the hotel for this convention. Please don’t send your housing form to the NPM National Office; that will only delay your arrangements. As we go to press, rooms are still available at the Omni Shoreham and at the Connecticut Avenue Days Inn (two metro stops away from the main convention site at the Marriott at Wardman Park). Rooms in our block at the Marriott are sold out. Contact the National Office about housing only if the other two hotels are also filled: We are making arrangements for backup housing at additional hotels, and we will have that information for you. Even then, however, you will have to arrange your housing directly with the hotel.

Here are the phone numbers for reservations at the three hotels:

Marriott at Wardman Park: (202) 328-2900
Omni Shoreham Hotel: (202) 234-0700
Days Inn Connecticut Avenue: (202) 244-5600.

Schools Update

Registration Deadlines

Early bird registration deadlines for many of this summer’s NPM Schools and Institutes fall in June. We’ve already passed the deadline for early registration savings for the Choir Director Institute (May 11) and the School for Guitarists in Erlanger, KY (May 18), and other deadlines are coming up soon. Make sure to register in time to avoid an additional fee for the program of your choice. (Of course, you can still register after the deadline, and most schools will have room for all registrants, but we can’t always guarantee that there will room in the program. If you miss the deadline, call the National Office to check on availability.)

Here are the early registration dead-

Illustrations

The Isenheim Altarpiece by Matthias Grünewald (pages 39, 40, and 42), photos courtesy of the Musée d’Unterlinden, Colmar, France.

This issue also features photographs of three contemporary churches. Here is some additional information about those churches and their designers.


Pastoral Music • June-July 2001
lines that fall in June:
June 6:
Cantor Weekend in Menlo Park, CA (July 6-8)
June 18:
Guitar School in Boise, ID (July 16-20)
School for Organists and Choir Directors (July 16-20)
June 27:
Cantor Weekend in Albuquerque, NM (July 27-29)

The rest of the early bird deadlines fall in July:
July 2:
Pastoral Liturgy Institute (July 30-August 3)
Children's Choir Director School (August 1-3)
July 10:
Cantor Weekend in Green Bay, WI (August 10-12)
July 17:
Cantor Weekend in Villa Maria, PA (August 17-19)

If you need brochures describing any of these programs in detail, contact the National Office. You may also register online for any of our summer Schools and Institutes at www.npm.org.

**Correction**

On page 21 of the previous issue, we incorrectly identified the abbess at the Abbey of St. Walburga in Virginia Dale, CO, as Sister Genevieve Glen, OSB. The abbess is, in fact, the Right Rev. Mother Maria-Thomas Bell, OSB. The editorial staff regret this error.

**Help Shape the Future**

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

**Scholarship Collection**

As in previous years, we will be taking a collection during the National Convention to support the NPM Scholarships. This annual collection, first taken at the 1984 Regional Conventions, has been combined with restricted funds managed by NPM (the Rene Dosogne Memorial Scholarship, the Funk Family Scholarship, and the Elaine Rendle-Georgetown Community Chorale Scholarship) to allow us to distribute more than $86,700 in scholarships since 1985. Educational and business partners have also contributed scholarship programs which have provided more than $35,700 in contributions for the development of pastoral musicians. We are especially grateful for the GIA Pastoral Music Scholarship, the MuSonic Corporation Scholarship, and the Renseelaer Matching Grant: Their awards are announced each year at NPM's conventions. Last year alone, all of these sources allowed us to support the education of pastoral musicians with grants of $16,500.

Those coming to the Twenty-Fifth Anniversary Convention, of course, will

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continue this generous support. If you are unable to be with us in Washington this year, you can still send a contribution to the Association’s scholarship fund. Send your contribution to: NPM Scholarship Fund, 225 Sheridan Street, NW, Washington, DC 20011-1452.

Meetings & Reports

Common Ground on the Space for Worship

In November 2000 and January 2001, the Catholic Common Ground Initiative sponsored two weekend dialogues on the design of the spaces in which we worship and the implications of such design for the ways we express Christ’s presence and the church as Christ’s body. The first session was at Our Lady of the Lake Seminary in Mundelein, IL; the second was at Holy Cross College, Worcester, MA. Twenty-seven leaders in the liturgical community, representing sharply divergent viewpoints on these issues, gathered in these dialogues, facilitated by Mr. John Butler, president of Archbishop Carroll High School in Washington, DC. Father Virgil Funk represented NPM at these gatherings; other participants included liturgists, designers, architects, pastors, and theologians. As a “homework assignment” between the two sessions, each participant was asked to answer two questions: (1) What does the phrase “active participation in the liturgy” mean to you? What in sacred space enhances or limits active participation as you understand it? (2) Do you think there is such a thing as “Catholic style” or “styles”?

Beatification of Liturgist Halt’s Bombing

In a contemporary echo of the medieval “Peace of God,” which halted European warfare on Sundays and major feasts, the U.S. Navy suspended shelling and bombing exercises at the firing range on Vieques, Puerto Rico, on Sunday, April 29, to honor the ceremony at the Vatican in which Carlos Manuel Cecilio Rodriguez Santiago was beatified—the first native Puerto Rican to be so honored.

Carlos Rodriguez (1918-1963), known as “Charlie,” was a lay person who worked in the Catholic University Center of the University of Puerto Rico in Rio Piedras to promote understanding of the liturgy and love of liturgical music. Largely self-taught, since a gastro-intestinal disorder prevented him from finishing college, he worked as an office clerk until 1946. Increasingly convinced that “the liturgy is the life of the church,” he used his own salary to publish two journals, Liturgy and Christian Culture, using articles that he translated from English into Spanish. In 1948, after he had studied piano and learned to play the organ, he helped to found a parish choir called “Te Deum Laudamus.” Working from the Catholic University Center in Rio Piedras, where his brother and sister were university faculty members, Carlos organized a “liturgy circle” to study the liturgy and “Christian Life Days” to help university students understand the liturgical seasons.

His focus in these efforts was on liturgical renewal, especially the active participation of lay people, the use of the vernacular, and the observance of the Paschal Vigil, restored in 1952. Since all of his activity took place before the Second Vatican Council, Carlos is considered a “preconciliar apostle” for many of the reforms mandated by the Constitution on the Sacred Liturgy.


His process of beatification was one of the shortest in recent history—just nine years. Initiated in 1992, the process led to his declaration in 1997 as “venerable” for heroic virtue. Many people testified that his teachings, joined to integrity of life and exemplary service, led them to a growing faith. “To approach Carlos Manuel,” one report said, “was like approaching a light that illuminated one’s perspective on life and its meaning. His glance and smile revealed the certain joy of Easter.” In his homily at the beatification, Pope John Paul II said that Carlos “highlighted the universal call to sanctity for all Christians and the importance for each baptized person to respond conscientiously and responsibly to [that call].”

---

CHANT

Learn how the practice of Gregorian chant brings to life the Word of God in song. With one of the world’s leading experts of chant, study the intimate relationship between the proclaimed Word of God and its melodic setting. Participants will study the original chant notations as keys to unlocking the secrets of spirituality and its artistic qualities that have influenced later western music. Singing both Latin and English settings in chant style will be practiced.

WITH REV. COLUMBA KELLY, OSB, RENOWNED EXPERT IN GREGORIAN CHANT

August 13 - August 24, 2001

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Imagine this scene taking place somewhere just as Sunday Mass ends. Before the choir members have quite finished gathering their belongings and dispersing, and before the music director has picked up the morning’s music to place back into the cabinet, a quiet fellow approaches from the congregation and waits a second or two before speaking up. Finally, he mumbles something about playing bass. He would like to play bass with the choir. Caught off guard, the music director shuffles several sheets of music and drops a pencil. In a quick few seconds of uneasy silence, several questions race through her mind: Where can I find or how can I write parts that a bassist could use to accompany the choir? What is appropriate? What in the world will a bass sound like in a liturgical celebration? Should I thank this man for the offer but dismiss him quickly?

**What Can a Bass Really Add?**

People often think of the bass as the keeper of time in the contemporary ensemble, establishing the pulse of the music’s meter. This instrument can—and should—be much more than that, though. It can add variety to the orchestration, especially expanding deeper sonorities while adding new colors to the ensemble.

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The low notes that provide such a firm anchor for the harmony can also, on occasion, move in counterpoint to the melody. And the bassist need not always "play time." A sensitive individual will know when a continuum of edgy rhythmic pulsation could disturb the gentle flow which much of our traditional liturgical music possesses.

Music intended for use in the liturgy certainly may differ in many ways from that used in other environments, and many instrumentalists are really just feeling their way toward that difference in the years since Vatican II. All instrumentalists (and vocalists as well, for that matter) must try to function within the context of the ritual as it unfolds, shifting moods between the various musical moments in a single liturgical celebration as well as adjusting the style of playing to fit the particular types of gatherings. What is appropriate for a charismatic gathering, for example, may not go over with a more traditional group, and what is appropriate at a wedding may not be at a funeral. Solemn traditional music, contemporary music for youth, and the Latin music of Spanish-speaking communities are all different.

Bassists are also quite different. Some play electric bass, others play acoustic double bass. Some play arco while others play only pizzicato. Some read quite well, while others improvise or play by ear. All have the potential to provide a big boost to your parish's music program. This article offers some guidelines for arranging bass parts to accompany and support the voices of the parish choir, to lay a groundwork that will provide the quiet bassist who introduced himself at the beginning of this article with a potential for full membership in the parish's music program.

I should also point out that, despite many similarities, there are some striking differences between double bass and electric bass. The double bass is much larger than the electric. Though both have four strings, tuned to E-A-D-G, which can be plucked (pizzicato), only those of the double bass can also be played with the bow (arco). The range of the typical electric bass extends at best to the Eb written in the top space of the treble clef, but pitches can be sounded on the double-bass well beyond that. Precisely because the electric bass is amplified, it can be played with a wide range of dynamics and tones which are varied electronically. The double bass, which also produces a very wide range of colors, can be amplified, though the unamplified sonorities are often preferable.

What Notes and Patterns Do I Play?

It need not be difficult to get a new bassist started with the choir. Perhaps the choir is using published music arranged for SATB. If the bassist reads music, and the choir is singing in parts, the bassist can easily double the bass voice part. Alternately, if the choir is using music with the symbols of the chords printed above the melody, bassists who understand these chord symbols (or who play by ear) can simply play the roots of those chords. Elementary bass lines can be enhanced by taking advantage of chord progressions that suggest diatonic (stepwise) motion. For instance, under the chords of Pachelbel's Canon in the key of C, a bassist could choose to play a descending C major scale (C-B-A-G-F-E-D-G). The resulting chord progression would then look something like this: C/G/B-Am-Eb/G-F-C/E-Dm7-G-C. The refrain of Scott Soper's "Ps 103: Loving and Forgiving" also suggests a bass line which follows a descending F major scale (see example 1).

The musical tastes of today's church are indeed varied. If music for the celebration in question is traditional, a pulsating rhythmic bass part could distract from the music's flowing style. In that case, consider using the bass in a manner that imitates the sonorous long tones of the organ pedals. In this regard, even the electric bass can be made to imitate the expansive sustained sound so characteristic of the bowed double bass through discreet use of the volume knob (or pedal). To eliminate the harshness of pizzicato, pluck the string with the instrument's volume turned down, raising the volume after the attack. My own electric bass
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is able to produce a very sustained sound because the fretless neck has a thick fingerboard made of hard ebony. Because the fingerboard is fretless, it is possible to use vibrato to enrich its deep tones. Even richer sonorities can be achieved by doubling low notes in a higher octave on the instrument, rearticulating these notes as desired to generate a gentle and subtle pulsation. Another device that is also effective and organlike is called the pedal tone, the sounding of one unchanging pitch in the bass as the harmony changes. The bass part (see example 2) based on the refrain of Christopher Walker's “Ps. 92: It Is Good To Give Thanks To You” demonstrates how the bassist may take advantage of the pedal tone.

In many instances, the bassist accompanying liturgical music will want to play in the gentle sustained manner indicated above. Though the sound may be unsettling for some, it is also good to take advantage of the percussive nature of bass pizzicato. As Gunther Schuller points out in his book on early jazz, the bass is an effective time keeper in the rhythm section. Since the initial attack of a note played pizzicato is sharp and hard and the tone begins immediately, the bassist is able to communicate clearly the pulse of the music—indeed, in some circumstances, it is often the bassist who holds the ensemble together.

Though it is possible to create many simple bass parts using only a quarter note/quarter rest pattern (in duplet) built on the roots and fifths of the harmonic progression, bass parts are often more involved than this. Refer to the somewhat atypical bass line written for “Pescador de Hombres” (example 3) in a rhythm-and-blues flavored, gospel-type pattern built using the root, third, fifth, and sixth of the chords. Latin styles for Spanish-speaking congregations and contemporary styles for the youth generally call for fairly rhythmic and sometimes quite syncopated bass parts. Though not typical of most liturgical music, modern funky electric bass patterns can be quite complex rhythmically and center around the root, fifth, flattened seventh, and tenth. These patterns often make use of such techniques as slapping the string with the right hand thumb, plucking or hammering the string with the fingers of the left hand, playing grace notes or glissandi, and so on. I illustrate this point with a somewhat lively bass part (example 4) for Bob Hurd’s “Ps 25: To You Oh God, I Lift Up My Soul.”
octave and a fifth, two octaves, and two octaves and a third above the open string. A list of these harmonics by string are, on the G string, G-D-G-B; on the D string, D-A-D-F#; on the A string, A-E-A-C#; and on the E string, E-B-E-G#. (see example 5).

It is possible to form chords using combinations of harmonics on the upper three strings with one pressed note on the fourth string. In the high register of these harmonics, it is possible to use major sevenths and added sixths and ninths in the chord voicings, in addition to root, third, and fifth. An organ-like effect can be achieved on the electric bass by plucking these notes while the volume knob is turned off, then quickly raising the volume to crescendo into the chord. Also effective are arpeggiated patterns of harmonics that can sound like handbells, as in the bass part to Christopher Walker’s setting of “Ps 118: This Day Was Made by the Lord” (see example 5).

What About Bass Solos?

In Liturgical Music Today, the U.S. Bishops’ Liturgy Committee noted: “Instrumental music can also assist the assembly in preparing for worship, in meditation on the mysteries, and in joyfully progressing in its passage from liturgy to life. Instrumental music, more than an easily dispensable adornment of the rites, is ministerial, helping the assembly to rejoice, to weep, to be of one mind, to be converted, to pray.” So far, everything in this article has concerned the creation of ensemble bass parts to accompany others. It should be noted, though, that for the double bass, at least, there is an extensive repertory of solo literature, much of it with keyboard accompaniment. Slow movements, especially of baroque sonatas, can be appropriate during quiet times of celebrations. The sonatas of Marcello, Vivaldi, and Scarlatti are a good place to start.

Conclusion

As quoted by Vittorio Messori in The Ratzinger Report, Cardinal Joseph Ratzinger, cardinal prefect of the Sacred Congregation for the Doctrine of the Faith, has put the case for beauty in liturgical music: “Surrender of the beautiful [results] in a pastoral defeat. Simple liturgy does not mean poor or cheap liturgy... [C]annot... participation also include receptivity on the part of the spirit and the senses? Is there really nothing active in perceiving, receiving, and being inwardly moved?... A church which only makes use of utility music has fallen for what is, in fact, useless and becomes useless herself. Her mission is a far higher one: she must arouse the voice of the cosmos itself to glorify the Creator.”

The bass, when used correctly, projects a beauty that is contagious to all voices of the ensemble.

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Ps 118: This Day Was Made By The Lord


Ps 118: This Day Was Made By The Lord


This is an example of a bass part made up entirely of harmonics, whose tone can be like that of handbells. Harmonics are sounded on bass by lightly touching the string over the twelfth, seventeenth, fifth, or fourth frets with the left hand as they are played pizzicato or arco. In so doing, the pitches one octave, one octave and a fifth, two octaves, and two octaves and a third above the open string can be heard.

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Chapter One: The Living Church

Questions about Guiding Themes

BY ARTHUR J. SIKULA

During the preparation of the original drafts of the document given the working title *Domus Dei*, the first chapter laid out the relevant foundations of theology and ecclesiology while setting the tone for the organizational theme of the remaining chapters. Now significantly revised, approved by the U.S. Conference of Catholic Bishops, and issued on November 16, 2000, as *Built of Living Stones*, this document is intended to serve as official guidelines on art and architecture for places of worship. I believe that the first chapter of this final text ultimately does what the draft first chapter was intended to do, but abrupt shifts in logic manifest in subsequent chapters serve to highlight some deficiencies and contradictions present in the current first chapter.

Between Principles and Images

A specific aim of the first drafts of this first chapter was to articulate three principles governing church architecture. Their description was intentionally crafted in such a way as to avoid any attempt to promote a return to an agenda of a triumphalist past expressed in grandiose temple-like architectural dispositions. These three principles formed a common thread that ran through all the chapters of the original drafts. They stated that places of worship shall be contemplative, communal, and prophetic. As things turned out, certain trends in some rather vocal schools of thought especially in the areas of ecclesiastical art, architecture, and ecclesiology appear to promote the former triumphalist agenda, and these trends may have caused the demise of the latter agenda of the Task Group as expressed in these principles.

This "Giambote's" Original Intent

Mr. Arthur J. Sikula, AIA, is a liturgical architect with offices in New York City. He was appointed by the NCCB Committee on the Liturgy to the Task Group for the re-examination of the widely regarded postconciliar document: Environment and Art in Catholic Worship that ultimately produced the draft originally titled *Domus Dei*, now published as *Built of Living Stones*. He is listed in the Directory of Liturgical Consultants for Worship Space published by the Federation of Diocesan Liturgical Commissions and is a lay collaborator in Ignatian Spiritual Direction, New York Province of the Society of Jesus, based at Loyola House, Morristown, New Jersey.

This former agenda may have received an accidental boost in an attempt to clarify and particularize the abstract language of these three principles. This attempt to provide a graphic aid to help people grasp the abstract supplanted the three principles with more visual, albeit well-founded, images. The building is described as a house for the church’s worship, a sign of the future kingdom, and a sign of the Church’s presence within and to the community. These rather poetic visual images, in the effort toward the specific, appear to have fallen short of capturing the full meaning of the three principles. However dense and expansive the language of the original first chapter version may have been, as some critics described it, abandoning the three principles seems to have set the stage for some triumphalists and, at the same time, nineteenth century romantic images to emerge in the final document. Erroneous assumptions have supplanted the images and, in no uncertain terms, claim that ecclesiastical art and architecture suggest that the building is a house for God, a literal symbol of the New Jerusalem, and a sign of God’s presence within (the building) and (therefore) to the community.

My maternal Italo-American grandmother prepares a vegetarian version of a melange she refers to in her region’s dialect as giambote. Now, giambote is a very good dish because, although it contains many ingredients, each predetermined ingredient is separately prepared and then carefully combined with the others. It’s one of those peasant dishes that can take all day to prepare; without such careful preparation it’s just no good.

Now, I wouldn’t say the final text of this first chapter is no good. But, after numerous drafts of the document, confronted with various chapters written in different styles, the unenviable task of the editor(s) was to decipher the original intent of this “giambote.” The original recipe was further scrambled by a well-intentioned but frenzied “balancing” between transcendence and immanence by many episcopal cooks (and other kitchen assistants). I maintain that this “balancing” occurred as an over-reaction, not to the document itself but to limited immoderate (or just plain bad) experiences of church architecture developed as a result of the liturgical and ecclesial reform. For instance, some commentators could certainly criticize
Built of Living Stones
Art, Architecture, and Worship
Guidelines of the National
Conference of Catholic Bishops

Excerpts: Preface and Chapter One

Note: The original paragraph and footnote numbering have been preserved in these excerpts. The full text is available from the Publications Office of the United States Catholic Conference, Publication No. 5-408. (800) 235-8722.

Preface

9. In the United States, the committee statement Environment and Art in Catholic Worship was published by the Bishops’ Committee on the Liturgy in 1978. This statement has had a profound impact on the building and renovation of parish churches in the United States. Parish communities have studied, discussed, and disagreed about the document; many liturgical design consultants have utilized the text in parish education programs; and architects have tried to transform the underlying principles and theology into brick and mortar, stone and glass. Twenty-two years after the publication of Environment and Art, the bishops of the United States present a new document on church art and architecture that builds on and replaces Environment and Art and addresses the needs of the next generation of parishes engaged in building or renovating churches. Built of Living Stones reflects our understanding of the liturgy, of the role and importance of church art and architecture, and of the integral roles of the local parish and the diocese that enter into a building or renovation project.

10. This document has been approved by the bishops of the Latin Church of the United States and issued by the authority of the National Conference of Catholic Bishops on November 16, 2000. Built of Living Stones contains many of the provisions of universal law governing liturgical art and architecture and offers pastoral suggestions based upon the experience of the last thirty-five years. The document presents guidelines that can serve as the basis for diocesan bishops to issue further guidelines and directives for their dioceses. Where the document quotes or reiterates norms from liturgical books and the Code of Canon Law, those prescriptions are binding on local communities and dioceses.

11. The document begins with a theological reflection on the liturgy and liturgical art and architecture. occurrences of overtly egalitarian architecture that does not meet the demands of hierarchical ritual. Others could cite experimentation that resulted in renovations that denied the architectural order of existing space, led to the whitewashing of decoration, or caused the demolition of detail and, ultimately, the unfortunate loss of some valuable art (if finger pointing toward the “iconoclast” is the name of this game). Perhaps an understandable withdrawal from such examples of excess would be a restoration of what was perceived to have been lost by such a zealous but much needed reform. But complete restoration cannot be called a deserved adjustment! Bad attempts at reform do not imply that the intent of the reform is bad. And just like giambo, if prepared properly, a needed reform can be pretty good.

Although it is understandable how some of the deficiencies and contradictions of the final document evolved in the editing of the earlier drafts, these problematic sections have a real potential to threaten and set back the best efforts of the liturgical reform in the United States. At the very least, they have already succeeded in bringing the debate over ecclesiastical architecture to a boil, causing not a little agitation within the church.

Three Problem Areas

There are three chief problem areas in the current text of the first chapter, and they influence our reading of the whole text: what we mean when we describe a church building as the “dwelling place of God”; how we define “beauty”; and how we understand the notion of an “organic growth” in the tradition of church architecture. Three very problematic sentences highlight and substantiate my fears about these aspects of the first chapter.

House of God: “That building is both the house of God on earth (domus Dei) and a house fit for the prayers of the saints (domus ecclesiae)” (no. 16). The first draft of the art and architecture document, issued in November 1999 by the NCCB Committee on Liturgy to the entire body of bishops, was entitled Domus Dei. The original intent of this text as recommended by the Task Group was eclipsed and contradicted by concerns about how some people would interpret the meaning of the title irrespective of the document’s content. It is some consolation that the title was changed to Built of Living Stones. In the final version the title and text of the first section of the first chapter—“The Living Church: God’s Building”—are consistent with the document’s title and would appear to be in line with the Task Group’s recommendations to the Committee on the Liturgy. However, the tenet set forth in paragraph sixteen, that an actual church building can be a “house of God on earth,” causes a ripple effect of undesirable visual images to emerge whose theology and ecclesiology are at least questionable (if the projected tenet, itself, isn’t already highly questionable or least confusing).

Better visuals might be generated by this comment: “The house of God (domus Dei) is the people of God; for the
house of God is the temple of God.11 The building that we (as well as the “saints”) worship within is the house of the church (domus ecclesiae). Supported especially by post-Nicene teaching and by the liturgical reforms of the nineteenth and twentieth centuries, the Second Vatican Council had succeeded in recovering this traditional image of the church manifest as the mystical Body of Christ and expressed in the poetic (but not literal) form of “living stones.”10 Along these lines, the late John Cardinal O’Connor called Dorothy Day a “living basilica.”4

Individually, the stones, blocks, and bricks of the actual church building represent or symbolize the individual members of the (church) Body of Christ, the people of God. Corporately, such construction components represent the church as “temples of God’s dwelling,” “the household of God in the Spirit,” and, therefore, the church (not the building per se) is “God’s building.” Ever expanding the “built environment” image, Christian teachers have borrowed from the Gospels to call the church the “city on a hill” and, borrowing from the Book of Revelation, the “new Jerusalem.” The reformed Rite of Dedication of a Church and an Altar uses these images as well as others that evoke the Rite of Christian Initiation. The church is sprinkled with water, anointed with oil, and its dedication is consummated in the Eucharist. The building, in other words, is initiated—cleansed, consecrated, and consumed—because we (as the church) are initiated—cleansed, consecrated, and consumed—and not the other way around. Given this wonderful focus in the dedicatory rites, is it any wonder that the revised rites have eliminated the accretion of pagan-inspired rituals

Since decisions about church art and architecture should always be based upon the theology of the eucharistic assembly and its liturgical action and the understanding of the Church as the house of God on earth, the first chapter is foundational for the chapters that follow. The second chapter outlines the liturgical principles for parish communities to apply when building or renovating liturgical space, and it reviews the spatial demands of the major liturgical celebrations during the year. The third chapter offers suggestions for including art in places of worship and for choosing artists and artistic consultants. The fourth and final chapter describes the practical elements involved in the building or renovation process, including the development of a master plan, the design process, the development of a site plan, and the role of professionals in the process. A section on the special issues involved in the preservation and restoration of artworks and architecture has been included.

Notes


Chapter One: The Living Church

14. From the altar of the cross Christ accomplished our redemption, forming a holy people, a “temple of God built of living stones, where the Father is worshiped in spirit and in truth.”14 The hymn of praise that Christ places within the heart and on the lips of the Church will be sung at the end of time in all its fullness, when all the members gather at the wedding feast of the Lamb in the heavenly Jerusalem.

15. That same hymn is sung today by the Church whenever the liturgy is celebrated. For every time the Church gathers for prayer, she is joined to Christ’s priesthood and made one with all the saints and angels, transcending time and space. Together the members worship with the whole company of heaven, “venerating the memory of the saints” and hoping “for some part and fellowship with them”; together they eagerly await Christ’s coming in glory.15 The sacred liturgy is a window to eternity and a glimpse of what God calls us to be.

The Church Building

16. Just as the term Church refers to the living temple, God’s People, the term church also has been used to describe “the building in which the Christian community gathers to hear the word of God, to pray together, to receive the sacraments, and celebrate the eucharist.”13 That building is both the house of God on earth (domus Dei) and a house fit for the prayers of the saints (domus
such a house of prayer must be expressive of the presence of God and suited for the celebration of the sacrifice of Christ, as well as reflective of the community that celebrates there.

17. The church is the proper place for the liturgical prayer of the parish community, especially the celebration of the Eucharist on Sunday. It is also the privileged place for adoration of the Blessed Sacrament and reservation of the Eucharist for Communion for the sick. Whenever communities have built houses for worship, the design of the building has been of critical importance. Churches are never “simply gathering spaces but signify and make visible the Church living in [a particular] place, the dwelling of God” among us, now “reconciled and united in Christ.”

As such, the building itself becomes “a sign of the pilgrim Church on earth and reflects the Church dwelling in heaven.”

Every church building is a gathering place for the assembly, a resting place, a place of encounter with God, as well as a point of departure on the Church’s unfinished journey toward the reign of God.

18. Churches, therefore, must be places “suited to sacred celebrations,” “dignified,” and beautiful.” Their suitability for worship is determined by their ability through the architectural design of space and the application of artistic gifts to embody God’s initiative and the community’s faithful response. Church buildings and the religious artworks that beautify them are forms of worship themselves and both inspire and reflect the prayer of the community as well as the inner life of that were part of the old rites of consecration (dedication).

I challenge scholars in theology or ecclesiology (because I am neither) to find especially in New Testament Scripture or the writings of early Christian teachers any reference to humanity’s (successful or unpunished) attempts at crafting a dwelling to house the Indescribable. Yet the claim that this is what we do when we construct a church building is implied in the first chapter of Living Stones. The Holy Father has said of sacred spaces “that these are intended only to serve the liturgical and fraternal life of the community, at the same time knowing that the presence of God by its nature cannot be restricted to any one place, since His presence, which has its fullest expression and communication in Christ, pervades all space.” St. Augustine simply says that God “is everywhere present and contained in no place.”

There are many tasks to which those who construct a worship building for the pilgrim church may aspire. Among them is to provide a place that richly supports the nobility of the unrelenting cycle of the processional and stational Roman ritual as congruent with the journeys and goals of our daily lives. The building can inspire us to be poured out for each other, and it may evoke the duties of discipleship. The Paschal Mystery celebrated at and symbolized by the altar has a direct correlation to our dying and rising in our daily experiences—we are living stones who become living altars. Perhaps the place can even challenge us to recognize our injustice and lack of love, afford an opportunity for penitence, and, by that grace, provide an environment conducive to the comfort of God’s love, especially in the Eucharist.

But, church buildings cannot lay claim to domesticating

Adobe church, New Mexico.
the Ineffable. Only the pagan temples of antiquity made the claim of succeeding architecturally to program the deity (through idol, stone, or innermost temple room known as a cella) within space and time. The terminus of the temple was the idol, by definition a dead-end, static entity, something only to behold but not a presence to take within and to be. In the claim that the church building is “the house of God on earth,” I fear a preference for slipping toward a church architecture thought of as a pagan temple—as the house of (a) god. Any hint of the notion that God can be contained (especially in a building), could lead one to conclude that the primary purpose of the Eucharist, as the central act that takes place in this building, is to confect the blessed Sacrament for placement into a ciborium or luna and then into the tabernacle. On this model, resembling the schema of an Egyptian temple, the church building would become nothing more than the outer tabernacle for the vessel within and, again,

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for the vessel within that vessel which is the final “resting place” of the divine, the holy of holies, the terminus. Ironically, a building conceived as the dwelling place for God (that is, as a throne room or temple for the reserved blessed Sacrament), might better prove to accommodate communion services in the absence of a priest while obscuring the elements of a built environment that would be better suited for the active celebration of Eucharist.

**Beauty Is Truth, Truth Beauty.** “The church building should be beautiful . . . Liturgical art and architecture reflect and announce the presence of the God who calls the community to worship . . .” (no. 44). This statement requires serious clarification, because it inspires more questions than it provides answers. Liturgical art and architecture can strive to reflect the presence of God in the world and in the community but not the presence of God as contained or found within the church building. How is “beauty” to be defined in this context, by what group and by what criteria? The corollary to the statement that the building should be beautiful can play out something like this: “That building doesn’t look like any church that I’ve seen before: It is not beautiful and, therefore, is not suitable for worship.”

Beauty, I believe, can only be found in the truth. Artists and architects must discern and draw the truth from the magisterium and from the sensus fidelium. Popular tastes rooted in what is marketable (in high-end residential design, for instance) cannot equate with the Gospel fullness of truth or claim to represent or identify the inner beauty sought beyond objects and buildings. If those are the terms for our definition of beauty, then art and architecture for the church simply become an “arty affair for grace.” Conversely, church buildings and religious artifacts that are trivial, contrived, or lack beauty can detract from the community’s liturgy. Architecture and art become the joint work of the Holy Spirit and the local community, that of preparing human hearts to receive God’s word and to enter more fully into communion with God.

**Notes**

10. SC [Second Vatican Council, *Sacrosanctum Concilium: Constitution on the Sacred Liturgy*, no. 5: “For it was from the side of Christ as He slept the sleep of death upon the cross that there came forth the wondrous sacrament which is the whole Church.”

11. RDCA [Rite of Dedication of a Church and an Altar, 1977], ch. 2, no. 1. (International Committee on English in the Liturgy, *Documents on the Liturgy: 1963-1979: Conciliar, Papal, and Curial Texts* [DOL] [1982] 547, no. 4369). “This holy people, made one as the Father, Son, and Holy Spirit are one, is the Church, that is, the temple of God built of living stones, where the Father is worshiped in spirit and in truth.”

12. SC, no. 8: “In the earthly liturgy, by way of foretaste, we share in that heavenly liturgy which is celebrated in the holy city of Jerusalem toward which we journey as pilgrims, and in which Christ is sitting at the right hand of God, a minister of the sanctuaries and of the true tabernacle . . .; we sing a hymn to the Lord’s glory with all the warriors of the heavenly army; venerating the memory of the saints, we hope for some part and fellowship with them; we eagerly await the Savior, our Lord Jesus Christ, until He, our life, shall appear and we too will appear with Him in glory (cf. Phil. 3:20; Col. 3:4).”

13. RDCA, ch. 2, no. 1 (DOL 547, no. 4369): “Rightly, then, from early times ‘church’ has also been the name given to the building in which the Christian community gathers to hear the word of God, to pray together, to receive the sacraments, and to celebrate the eucharist.”

14. Cf. CCC [Catechism of the Catholic Church, 2000], no. 2691: “The church, the house of God, is the proper place for the liturgical prayer of the parish community. It is also the privileged place for adoration of the real presence of Christ in the Blessed Sacrament. The choice of a favorable place is not a matter of indifference for true prayer.”

15. CCC, no. 1180: “These visible churches are not simply gathering places but signify and make visible the Church living in this place, the dwelling of God with men reconciled and united in Christ.”

16. RDCA, ch. 1, no. 2 (DOL 547, no. 4370): “Because the church is a visible building, it stands as a special sign of the pilgrim Church on earth and reflects the Church dwelling in heaven.”

Cf. Canon Law Society of America, *Code of Canon Law* [CIC] (1998), c. 1214: “By the term church is understood a sacred building designated for divine worship to which the faithful have a right of entry for the exercise, especially the public exercise, of divine worship.”

17. RDCA, ch. 2, no. 3 (DOL 547, no. 4371): “The very nature of a church demands that it be suited to sacred celebrations, dignified, and evincing a noble beauty, not merely costly display, and it should stand as a sign and
the delectation of the aesthetes.” If this is how we plan to define beauty, then what of the prophetic component and the social mission of art and architecture, which have been particular hallmarks of the American liturgical reform?

Organic Growth? "The Church is not exclusively identified with forms of the past, but is ever open to embrace newer forms that nonetheless have grown organically from her rich heritage of artistic expression” (no. 45, emphasis added). I maintain that this “organic growth” proviso is nothing short of code language for an attitude that supports derivations of past models or the revival-of-a-revival of historical forms and classicism—an architecture that has been partnered with the central terminus and placement of the tabernacle and, sometimes, coupled with arguments for ad orientem (facing the east) celebrations of the Mass. The problem is that a particular liturgical theology or ecclesiology is being identified with an architectural model, but a school of thought in architecture cannot simply be grafted to the side, for instance, of a re-emerged eighteenth century baroque eucharistic spirituality. (There are, in fact, many examples particularly of the Lutheran Reform in baroque architecture that do not have a tabernacle in sight!) Likewise, another school of architecture cannot simply be grafted to the side of a brand of modernism related to an anti-church Enlightenment as further defined in the Syllabus of Errors.

Recent venomous displays of a view rife with historicism has published its distaste for contemporary ecclesiastical architecture. It has claimed that the Modern art and architecture movement interrupted the continuum of (especially ecclesiastical) form and content because of its dismissal of stylistic precedent. Using similar lines of logic, of course, one could also argue that the Italian Proto-Renaissance interrupted the organic growth of the Gothic period (if one could call the “Gothic” in Italy “Gothic” at all). Should one then dismiss the Italian Renaissance as being “non-organic” and therefore inappropriate for its rightful place in the church’s patrimony of great art history, or is this requirement of “organic” growth actually a case of the influence of faith culture on architectural understanding? Because one simply does not agree with a particular permutation or the result of the dialectic process, that judgment does not necessarily represent a true finding of illegitimate (that is, inorganic) growth. Matters which are thus left to personal predilections and the purveyors of taste of the day endanger and impoverish the Church’s potential patrimony. The Holy Spirit must flow through inspired artists and architects who legitimately express their discernment of the truth as taught by church authority and the experience of people of faith. This spiritual freedom cannot be denied the artist and architect by blockading access to the church under the “organic” rule.

Re-focusing Attention

The approach taken in this first chapter of Built of Living Stones could be considered a red herring pulled across the
path of liturgical renewal if it weren’t already published and being distributed. One hopes that its availability in loose-leaf format would suggest an openness to an ongoing amendment process. Those interested in preserving the movement of the reform and the ability of the best artists to work with the church need also to turn their attention to the yet-to-be-promulgated *Institutio Generalis Missalis Romani* 2000. As a positive measure in this regard, the NCCB Committee on the Liturgy has recently consulted with the Federation of Diocesan Liturgical Commissions (FDLC) about possible emendations to the *Institutio*.

Despite such consultations, the fact is that most matters concerning the core issues related directly or indirectly to the built environment for worship in the current *Institutio* or in *Built of Living Stones* (for example, the placement of the tabernacle) will probably remain within the judgment of the local ordinary, who may be strongly influenced by some of those who have shaped the final version of *Living Stones*, with the problems I have outlined. Artists of all disciplines and architects will elect whether or not to work with their diocesan benefactors and clients, and they will “vote with their feet,” taking their skills where they find support and encouragement.

Time will reveal which dioceses around the world will flourish with great art and architecture, and which will be impoverished. Great art and architecture will benefit the liturgy, and mediocre art and architecture will be detrimental to the worship of those communities. Can we afford to deny the finest artists and architects access to the church? We can trust that artists and architects will continue to learn from what the liturgists and theologians teach and write. Praxis will be informed by the faith experience of the people and formed, in turn, by the worship environment. And we can also rely upon this: The dispute about what constitutes great art and what is (and has been) the faith experience of the people will continue.

Notes
3. 1 Peter 2:4-5.
6. For example, exorcism by lustration (sprinkling the building with “Gregorian water”) was commonly practiced as part of the dedication rite before the procession entered the building—a practice derived from using former pagan temples as places for Christian worship. The disposition of relics resembled a funeral rite, and this ritual became a central element of the blessing of the altar instead of the Eucharist. The practice of the bishop tracing the Greek and Latin alphabets in ashes and sand across the whole nave of the church originated in the Roman practice of claiming real estate and the Celtic tradition of symbolic magic.
8. Tractate II —John 1.6-14.
Chapter Two: The Church Building and the Sacred Rites Celebrated There

Conversation Partners Form a Holy People

BY J. PHILIP HARRIGAN

In the experience of building or renovating its place of worship, a parish community engages in a conversation that can shape not only a space for liturgy but also a spirit of faith. This conversation has four essential partners: the architecture, either new or existing; the traditions and practices of Catholic liturgy; the people who are the local church; and the meaning that is attached to and embedded in these respective partners. This exciting and, sometimes, complex dialogue raises a variety of questions and concerns. It also challenges the parish to reflect on and to restate its self-understanding as church, its desire for a vibrant liturgical practice, its appreciation for artistic expression, and its commitment to mission.

When a parish embarks on a building or renovation project it has a unique opportunity to discover anew the richness of the church’s liturgical tradition. It is a time to strengthen the bonds of community life and to celebrate the many gifts of parishioners. The building or renovation project is more than a task of crafting a structural response to the community’s need. In the words of Marchita Mauck, “it is about forming a holy people whose lives are transformed, motivated, formed, and sustained by their experiences in that place.”

The document Built of Living Stones: Art, Architecture, and Worship is intended to serve as an important resource for this conversation. Its suggestions, guidelines, theological reflections, and design implications are to assist all those involved in a building or renovation project. The document underlines the importance of a sound and formative process of education for a parish and the need for architects, pastoral leaders, liturgical consultants, artists, contractors, and parish members to make informed decisions.

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Liturgical Principles, Spatial Demands

The second chapter outlines the liturgical principles for parish communities to apply when building or renovating liturgical space, and it reviews the spatial demands of the major liturgical celebrations. The chapter is divided into several sections and subsections that describe the
various liturgical actions, the areas for ritual, and the required furnishings or appointments related to each rite and area. Although it is not always easy to follow the logic of these divisions and groupings, there is a rich resource for education and formation found throughout this chapter. Each section outlines a theological/liturgical principle as the basis for the design implications that pertain to a specific ritual event, the area for ritual, or the furnishings that are required. These summary statements, which are enhanced by abundant footnotes, are taken from Scripture, the church’s rich liturgical tradition, and related liturgical documents. The implications of these principles must become the framework for parish formation and education, the criteria for architectural form, and the inspiration for all artistic expressions.

This conversation has four essential partners: the architecture, either new or existing; the traditions and practices of Catholic liturgy; the people who are the local church; and the meaning that is attached to and embedded in these respective partners.

In addition to the introductory principles in each section, there are five fundamental imperatives that frame the content of the whole chapter. First, the liturgy is something that people do; it is the work of the whole gathered assembly. Second, the worship space and its arrangement are designed primarily to serve the action of the liturgy. Third, the full, active, and conscious participation of the assembly is of special concern in every element of the design. Fourth, the entire space must be accessible and hospitable. Fifth, the ministry of the congregation is a primary liturgical ministry, and the suitability of the design is critiqued by how well it serves this ministry. These foundational statements should become the working guidelines for every building or renovation project.

Sunday Eucharist: The Starting Point

In order to give the proper focus to a parish project, the document states that “the celebration of the Sunday Eucharist is the appropriate starting point for understanding the demands of space, sound, and visibility made upon a church building” (no. 49). This should also be the starting point for a parish-wide education program, before any design proposals are commissioned. The celebration of the Sunday Eucharist, and indeed of every liturgical action, is presented and understood as the work of the whole assembly—the priest celebrant, the various liturgical ministries, and the congregation united as the church and gathered for worship. The design and arrangement of the space must reflect this unity of the assembly as it engages in every ritual action. This integrity of space is intended to “manifest the baptismal unity of all who

Built of Living Stones
Excerpts: Chapter Two

46. The church building houses the community of the baptized as it gathers to celebrate the sacred liturgy. By its practical design and beauty it fosters the full, dignified, and graceful celebration of these rites. The primary concern in the building or renovation of a space for worship must be its suitability for the celebration of the Eucharist and other liturgical rites of the Church. Consequently, the fundamental prerequisite for those engaged in the building or renovation of a church is familiarity with the rites to be celebrated there.

47. The prayer life of the Church is richly diverse. The eucharistic liturgy, the other sacraments, and the Liturgy of the Hours are sacred actions surpassing all others. The praise and thanksgiving, which are at the heart of the Eucharist, are continued in the celebration of the Liturgy of the Hours. The Liturgy of the Hours is the Church’s daily liturgical prayer that expresses the nature of the praying Church and is, itself, a sign of the Church. In addition to their participation in communal prayer, Christ’s followers deepen their relationship with God through private prayer, which flows from the liturgy. Thus, the Church encourages popular devotions that “harmonize with the liturgical seasons” and “lead people to [the liturgy].”

48. This chapter is intended to help a community fulfill its role in designing a place that readily accommodates 49. The celebration of the Eucharist is the center of

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the entire Christian life, both for the universal Church and for local faith communities. The other sacraments, like every other ministry of the Church and every work of the apostolate, are linked with the Holy Eucharist and have it as their end. The celebration of the Sunday Eucharist is the appropriate starting point for understanding the demands of space, sound, and visibility made upon a church building. An analysis of these requirements will include attention to the place for the congregation, for the preaching of the word, and for the celebration of the Liturgy of the Eucharist, with special care for the location of the altar, the ambo, and the chairs for the priest celebrant and deacon, as necessary. Considerations about the narthex and the environment of the building flow from the central action of the Eucharist. The celebration of the Easter Vigil and of the Sunday Eucharist are appropriate starting points. In addition, special consideration should be given to the place for the reservation of the Blessed Sacrament.

**The Building: The Place for the Liturgical Assembly Gathered as One Body in Christ**

50. The church building is a sign and reminder of the immanence and transcendence of God—who chose to dwell among us and whose presence cannot be contained or limited to any single place. Worship is the loving response of God’s People to the mystery of God who is with us and who is yet to come. “As visible constructions, churches are signs of the pilgrim church on earth; they are images that proclaim the heavenly Jerusalem, places in which are actualized the mystery of the communion between man and God.” In addition, the church building manifests the baptismal unity of all who gather for the celebration of liturgy and “conveys the image of the gathered assembly.” While various places “express a hierarchical arrangement and the diversity of functions,” those places “should at the same time form a deep and organic unity, clearly expressive of the unity of the entire holy people.”

Each area is designed to accommodate the actions of the liturgy, not just furnishings.

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**Notes**

63. Pope Paul VI, *Laudis Canticum* (November 1, 1970) (DOL 424, no. 3427): “The life of Christ in his Mystical Body also perfects and elevates for each member of the faithful his own personal life, any conflict between the prayer of the Church and personal prayer must be entirely rejected, and the relationship between them strengthened and enlarged. . . . If the prayer of the Divine Office becomes genuine personal prayer, the relation between the liturgy and the whole Christian life also becomes clearer. The whole life of the faithful, hour by hour during the day and night, is a kind of leitourgia or public service, in which the faithful give
meanings and practices should be carefully studied before any design for the baptismery or the font is undertaken.

If, as the document states, the Sunday Eucharist is the starting point for a design process for a church building, then the celebration of the Paschal Triduum is the heart of the liturgical year. The ritual moments, actions, and processes of the great liturgy of the Triduum give very specific direction to the elements of design, lighting, acoustics, and spatial arrangements. All those responsible for the design of a Catholic church should “walk through” the rites of Holy Week in order to make design decisions that will serve and enhance the parish’s celebration of the Paschal Mystery.

A Profound Relationship

It would be a mistake to assume that this document sees the design of a church building as merely functional, providing for efficiency of space and ease of movement. The relationship between the ritual action and the ritual form or structure is more profound than that. While it is true that the architecture should serve the ritual action and that ritual action can shape the ritual space, there is also the relationship between the ritual space, its design and arrangement, and the liturgical spirituality of the individual and of the assembly. As an example, in the description on the place for the rite of penance, the document makes this important point: “By its design, furnishings, and location within the church building, the place for reconciliation can assist penitents on the path to contrition themselves over to the ministry of love toward God and men, identifying themselves with the action of Christ, who by his life and self-offering sanctified the life of all mankind.”

64. SC, nos. 12 and 13: “The spiritual life, however, is not confined solely to participation in the liturgy. The Christian is assuredly called to pray with his brethren, but he must also enter into his chamber to pray to the Father in secret (cf. Mt. 6:6); indeed, according to the teaching of the Apostle Paul, he should pray without ceasing (cf. 1 Th. 5:17). . . .”

“Popular devotions of the Christian people are warmly commended, provided they accord with the laws and norms of the Church. Such is especially the case with devotions called for by the Apostolic See. . . . Nevertheless these devotions should be so drawn up that they harmonize with the liturgical seasons, accord with the sacred liturgy, are in some fashion derived from it, and lead people to it, since the liturgy by its very nature far surpasses any of them.”

65. SC, no. 10: “Nevertheless the liturgy is the summit toward which the activity of the Church is directed; at the same time it is the fountain from which all her power flows. For the goal of apostolic works is that all who are made sons of God by faith and baptism should come together to praise God in the midst of His church, to take part in her sacrifice, and to eat the Lord’s supper.”

66. Congregation for Divine Worship. Circular Letter on Concerts in Churches (November 5, 1987), no. 5: “According to tradition as expressed in the rite for the dedication of a church and altar, churches are primarily places where the people of God gather and are ‘made one as the Father, the Son and the Holy Spirit are one, and are the church, the temple of God built with living stones, in which the Father is worshiped in spirit and truth.’ . . .”

“As visible constructions, churches are signs of the pilgrim church on earth; they are images that proclaim the heavenly Jerusalem, places in which are actualized the mystery of the communion between man and God. Both in urban areas and in the countryside, the church remains the house of God and the sign of his dwelling among men. It remains a sacred place, even when no liturgical celebration is taking place.”

67. GIRM, no. 294: “The people of God assembled at Mass possess an organic and hierarchical structure, expressed by the various ministries and actions for each part of the celebration. The general plan of the sacred building should be such that in some way it conveys the image of the gathered assembly. Thus it should also allow the participants to take the place most appropriate to them and assist all to carry out their individual functions properly. “The faithful and the choir should have a place that facilitates their active participation.”

68. Ibid.: “Even though all these elements must express a hierarchical arrangement and the diversity of functions, they should at the same time form a deep and organic unity, clearly expressive of the unity of the entire holy people. The character and beauty of the place and all its appointments should foster devotion and show the holiness of the mysteries celebrated there.”

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and sorrow for sin and to proclaim their reconciliation with God and with the community of faith” (no. 104, emphasis added).

The same relationship between design, spirituality, and mission is underlined in the section on the reservation of the Eucharist. The place for the reservation of Eucharist and the location of the tabernacle—frequently subjects of intense discussion during a building or renovation project—are presented in the broader context of a theology of Eucharist. The Second Vatican Council has given the church a “fuller understanding of the relationship between the presence of the Lord in the liturgical celebration of the Eucharist and in the reserved sacrament, and of the Christian’s responsibility to feed the hungry and to care for the poor” (no. 71). The document indicates that there are a “number of possible spaces suitable for eucharistic reservation” and that the choice of an appropriate place is to be made only after the parish has considered a number of factors. These include maintaining the assembly’s ability to focus on the eucharistic action, the need for the place of reservation to be suitable for private prayer and easily accessible for people in wheelchairs and those with other disabilities, and any pertinent diocesan guidelines. The document does not give a “final answer” to this issue, but makes it clear that the decision on the place of reservation is to be made with prayer, study, and discussion—and in the context of the importance of Eucharist in and for the life of the church.

The church gathers for many other liturgical rites, most especially for the other sacraments and for the liturgy of the hours. The community of faith also gathers to celebrate various devotions that come from the rich spiritual and cultural heritage of the church. All of these celebrations place particular demands on the design of a worship space. The principles mentioned above apply to the planning and design of the different areas for these rituals as well as to the choices for materials to be used for any works of art or liturgical appointments or for the values of accessibility, quality, and beauty.

A Foundational Resource

A final and important insight of this chapter is the recommendation that the Rite of Dedication of a Church and an Altar be employed as a “foundational resource” for those engaged in the designing and planning of churches. Not only does this rite provide a number of times for celebrating during the life of the project; it includes important pastoral notes and a wealth of images for informing parish decisions. As one of the most significant rites in the history of a parish, it cannot be left out of the dynamic of the planning and building process. Nor should the theological assumptions upon which it rests be excluded from the self-understanding of the faith community, its mission, and its pastoral vision. Embedded in the central prayer of dedication is an ecclesiology that must be seen as informing both the process and the aspirations of the parish. In this rite are found significant implications which, taken seriously by the parish and the professional designers and consultants, will truly shape a church “built of living stones.”

Note

Concerns for Pastoral Musicians in *Built of Living Stones*

**BY DENNIS FLEISHER**

This new statement on art and architecture for churches, chapels, and oratories of the Latin Church in the United States, issued by the authority of the National Conference of Catholic Bishops, has as its stated purpose “to assist the faithful involved in the building or renovation” of Catholic places of worship. It is also intended to offer guidance to architects, artists, liturgical consultants, engineers, builders, and other professionals engaged in the varied and diverse facets of a church building project.

In its opening chapter, *Living Stones* establishes its place in the context of other church documents that address art and architecture by stating that it “builds on and replaces” *Environment and Art in Catholic Worship* (no. 9, emphasis added). In some other areas, however, it defers to other extant documents, and for “planning appropriate space for musicians” it specifically cites and reasserts the validity of two staples of pastoral music literature, *Music in Catholic Worship* and *Liturgical Music Today* (no. 90). Despite such deference, it is now clear that *Built of Living Stones* is to be used as the primary guide for Catholic church building projects in the coming years.

This new document is not intended to be an exhaustive compendium of information for those involved in Catholic church building projects, i.e., it does not set out to be a handbook for the resolution of the complex liturgical, architectural, aesthetic, and pastoral issues that arise in the course of most building projects. Rather, in its 261 paragraphs, it offers “suggestions and guidelines” to serve as the basis for decision making at the local (parish and diocesan) level regarding art and architecture in Catholic church building projects. Furthermore, it suggests that these guidelines can become the foundation for the development of diocesan guidelines and legislation governing liturgical art and architecture. Moreover, the extensive footnotes provide an invaluable resource, directing the reader to supporting references in seminal and authoritative church documents.

Since Vatican II, and even more so in the past ten years, there has been a steady increase in the number of church building and renovation projects. And with this growth, there has also been a growing need for authoritative guidance to help address the complex issues and dilemmas that emerge in the course of these endeavors. But the most volatile issues (location of tabernacle, pews versus chairs, posture, communion rails, and the like) have, in recent years, become so divisive that they defy formulaic resolution. While this document does not, in general, resolve the most volatile issues, it does cite canon law on some matters and leaves other areas to the discretion of diocesan bishops.

**A Less Contentious Area**

While issues concerning music and music ministers are generally a less contentious area of church building projects, pastoral musicians will often find themselves embroiled in seemingly peripheral but disquieting debates regarding the place of music and musicians in Catholic liturgy and in the Catholic church building itself. Who among us has not heard the occasional sentiment from a parishioner to put the choir back in the loft or that music is distracting from the liturgy? Yet the place of music in the liturgy has been reaffirmed in many church documents, perhaps most strongly in the new *General Instruction of the Roman Missal* and Pope John Paul II’s 1999 *Letter to Artists*.

Among the elements of church building projects addressed in *Living Stones*, there are many statements about music, and, therefore, it seems appropriate that pastoral musicians invest some thoughtful time in reading, studying, and understanding the entire document and, in particular, becoming conversant with those sections which address the music ministry. In the following paragraphs, I will present a summary of the major statements in the document that address pastoral music and discuss the major themes in the context of music ministry. I hope that this review will be a helpful introduction that initiates further study of the document by pastoral musicians, particularly if your parish is building a new church, renovating, or considering minor adjustments in the music ministry area.

You may already be wondering: What can a pastoral
musician do about these diverse and complex issues? Isn’t this more appropriately the domain of design professionals (architects, engineers, and acousticians)? Surely you have noticed that there are aspects to music making which, while obvious to us, are not understood by our parishioners, building committee members, or design professionals involved in building projects. Because of this special knowledge that pastoral musicians possess, many professionals on church building and liturgy committees are now, more than ever before, welcoming pastoral musicians into the design process to help address the issues involved in making music for liturgy. When discussing music ministry concerns, one of the nation’s most highly esteemed liturgical consultants put it this way: “What are the best locations for the music ministry? I recommend to you that, if you are renovating or building a new church, you answer this question first. Therefore, brought to the table are the people of the music ministry.”

Liturgical Principles for Locating the Music Ministry

“The Living Church” is the first of four chapters in Built of Living Stones. It is presented as “a theological reflection on the liturgy and liturgical arts and architecture.” A key section of this chapter, subtitled “Liturgical Principles for Building or Renovating Churches,” presents some well-established liturgical factors as guiding principles for the design of the body of the church and, within that body, the spaces for the various ministries that serve the liturgy. In this regard, the document is very clear in concept about the principles that should guide the design of the worship space:

A variety of ministries serve the assembly at the liturgy . . . As members of the Church, each person forms an essential and distinct part of the assembly that is gathered by God in an “organic and hierarchical” way. Each minister, ordained or lay, is called upon to fulfill his or her role and only that role in the celebration of the liturgy (no. 36).

By its design and its furnishings, the church reflects this diversity of roles. The one who presides, those who proclaim God’s word, the ministers of music, those who assist at the altar, and members of the congregation all play an integral part in the public prayer of the Church. The design of the church should reflect the unity of the entire assembly and at the same time insure that each person is able to exercise his or her ministry in a space that fully accommodates the ritual action called for by that ministry (no. 37).

The overarching principles here are that the form of the church should, by design, reflect the diversity of roles and “at the same time” the unity of the entire assembly. These principles are general in the sense that they apply to all ministries in the liturgical assembly, including the ministry of music. Yet it will already be obvious to pastoral musicians that, because of the different spatial and physical needs for music, these design principles will call for entirely different design strategies and design realizations to provide “a space that fully accommodates the ritual action called for by [the music] ministry.”

The overarching principles here are that the form of the church should, by design, reflect the diversity of roles and “at the same time” the unity of the entire assembly.

A key to developing these concepts into a workable, buildable design hinges on two questions: (1) What, specifically, is included in the ritual action called for by the music ministry? and (2) What are the specific features of a church building that are necessary to accommodate that action? The first of these questions is addressed in the opening paragraph of a section in Chapter Two, subtitled “The Place for the Pastoral Musicians” (nos. 88-90): “Music is integral to the liturgy. It unifies those gathered to worship, supports the song of the congregation, highlights significant parts of the liturgical action, and helps to set the tone for each celebration” (no. 88)

The ritual action of the music ministry, then, is to make these things manifest in liturgy, i.e., to make their music

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and the music of the full assembly "integral to the liturgy." Yet in so doing, the music ministry must be ever mindful of doing this in the context of the gathered assembly, the abiding symbol of church:

It is important to recognize that the building must support the music and song of the entire worshiping assembly. In addition, "some members of the community [have] special gifts [for] leading the [assembly in] musical praise and thanksgiving." The skills and talents of these pastoral musicians, choirs, and instrumentalists are especially valued by the Church. Because the roles of the choirs and cantors are exercised within the liturgical community, the space chosen for the musicians should clearly express that they are part of the assembly of worshipers (no. 89).

Clearly the special, God-given gifts of music ministers are to be employed in facilitating their ministerial role in the liturgy. But this is to be done while maintaining and fostering the image of assembly. This calls for a duality, a graceful dialogue of sorts wherein the ministers of music tread a fine line between membership and leadership (a liturgical concerto grosso of sorts). A parallel example of the dynamics here is the praying of the Lord’s Prayer. In the liturgy, the words leading up to this prayer are spoken by the presider alone. And, in initiating this communal prayer, the first words of the prayer are usually most strongly voiced by the presider. But, within a few words, the full assembly has joined in, and the voice of the presider is no longer the strongest voice; the presider’s role as leader is seamlessly transformed to a new responsibility as one member of the whole assembly. Many presiders will, sensitively, turn off their microphones or lower their voices to facilitate and strengthen this transition.

Practical Placement

With this liturgical focus on the gathered assembly as a guiding principle, it is often suggested that the music ministry can be placed as an integral part of the assembly seating, i.e., simply using a section of pews or chairs that might otherwise appear to be just another section of congregation seating. This concept evokes the appropriate imagery and symbolism, and it may, in fact, be done in certain settings, particularly when small numbers are involved. With a ten-voice choir, an acoustic guitar, a flute, and a 500-member assembly, this may be an entirely workable solution. But, with a thirty-voice choir, piano, organ, music stands, risers, and other resources for music ministry serving a 1,000-member assembly, the notion of a music ministry carved out of the assembly seating area becomes problematic and, often, altogether unworkable for several reasons:

1. All of the accouterments needed to make music can present a substantial physical and visual imposition for the rest of the assembly;
2. The loudness level of such a large group of musi-
an environment for instrumental music that supports the assembly’s song and worship.

222. The first consideration in providing quality sound transmission is the acoustic design of the building. The interior surfaces such as the walls, the floor, and the ceiling affect the transmission of sound, as do design features like the ceiling height, the shape and construction of rooms, and the mechanical systems such as heating and cooling units and lighting fixtures.

223. Acoustical engineers can help parishes design a building capable of the natural transmission of sound; they also can be of great assistance in the renovation of existing buildings.

225. Providing for the amplification of the proclaimed and sung word and for instrumental and choral music is a complex task that demands the skills and experience of experts in the field of acoustical design. Choosing local vendors who do not possess the requisite skills to understand the complex needs of the liturgical assembly may prove to be a serious, even costly liability.

THE PLACEMENT OF THE ORGAN AND OTHER MUSICAL INSTRUMENTS

226. Musical instruments, especially the pipe organ, have long added to the beauty and prayerfulness of Catholic worship. Planning sufficient space for the organ and other instruments that may be used to accompany the assembly’s prayer is an important part of the building process. This includes the design of the organ casework, if such is used, or the placement of the pipes of large instruments. An acoustical specialist and musicians working together can arrive at a placement that allows the pipes to be seen and heard well without becoming a distraction or competing with the other artwork and iconography. The placement of the organ also must ensure that the instrumentalists have a clear visual connection with the director of music and, if necessary, with the cantor or leader of song.

Notes

108. MCW, no. 23; GIRM, no. 103: “The schola cantorum or choir exercises its own liturgical function among the faithful. Its task is to ensure that the parts proper to it, in keeping with the different types of chants, are carried out becomingly and to encourage active participation of the people in the singing. What is said about the choir applies in a similar way to other musicians, especially the organist.”

109. National Conference of Catholic Bishops’ Committee on the Liturgy, Liturgical Music Today (1982), no. 63: “The entire worshipping assembly exercises a ministry of music. Some members of the community, however, are recognized for the special gifts they exhibit in leading the musical praise and thanksgiving of Christian assemblies. These are the

rians is probably too great for assembly members seated in the immediate vicinity;

(3) Surrounding the music ministry with the assembly members, and not sound-reflecting surfaces, eliminates beneficial and necessary sound reflections that would otherwise be provided by solid walls.

While Living Stones does not specifically address congregational and ministry size issues—a modern problem—it does so indirectly by explicitly situating itself in our immediate milieu: It is a document intended for this place, this time, and this culture. “Catholics who live and worship in the United States in the twenty-first century celebrate a liturgy that is the same as that of earlier generations in all its essentials but significantly different in its language, style, and form” (no. 4).

One of the realities of Catholic worship in the United States at the beginning of the new millennium is that the overwhelming majority of new Catholic churches are larger than in former generations, and many renovations are done to expand seating capacity. Larger churches generally engender larger music ministries. With this in mind, and acknowledging the physical and practical limitations for large music ministries stated above, it may be better to pose the question of placement another way. We should not ask how we place the music ministry so that they are perceived to be part of the whole assembly, but how we place them in a setting that will facilitate their ministerial role with a minimum (ideally no) semblance of separation from the assembly.

The placement and prayerful decorum of the choir members can help the rest of the community to focus on the liturgical action taking place at the ambo, the altar, and the chair. The ministers of music are most appropriately located in a place where they can be part of the assembly and have the ability to be heard. Occasions or physical situations may necessitate that the choir be placed in or near the sanctuary. In such circumstances, the placement of the choir should never crowd or overshadow the other ministers in the sanctuary nor should it distract from the liturgical action (no. 90).

Another opportunity for locating the music ministry in a setting not contiguous with the congregation is suggested even earlier in the document: “The ministers of music could also be located in the body of the church since they lead the entire assembly in song as well as by the example of their reverent attention and prayer” (no. 51).

The language here (particularly the word “could”) is noteworthy and emblematic of a consistent tendency in this document to allow for a variety of solutions and compromises in addressing the often hard-to-reconcile roles of pastoral musicians as ministers and assembly members. It is often extremely difficult to find one location that facilitates both equally, especially in large worship spaces.

While this review has not presented all the statements

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in *Living Stones* about the location of the music ministry, it is clear that the concepts of pastoral musicians as ministers to the assembly and at the same time members of the assembly have been carried over from *Environment and Art in Catholic Worship*. And, as in that earlier document, the specifics of how to implement this in a Catholic church building, new or renovated, are not clearly defined. Rather, as its opening statement affirms, *Living Stones* offers “suggestions and guidelines” to serve as the basis for decision making.

**Configuring Music Ministry to Facilitate Music in the Liturgy**

*Quality* and *appropriateness* were paired as a consistent and recurring value in *Environment and Art*; these same terms and their underlying concepts have been retained in *Living Stones*. These values should pervade all aspects of music production in the music ministry. But quality and appropriateness of music in the liturgy are not an automatic byproduct of good music making. Two important factors are required in order to effect the perception of quality and appropriateness throughout the gathered assembly and, at the same time, facilitate the dual roles of musicians as ministers to and members of that assembly:

1. The sound of the music ministry must, at times, be sufficiently strong to be audible to the entire assembly but only to the extent of providing leadership, support, and encouragement to the assembly.

2. The sound must be able to recede, allowing the seamless synthesis of music ministry and the rest of the assembly as one (recall the example of the Lord’s Prayer above.)

The musical and acoustical factors involved here are dynamics and projection of sound. Let’s look at both factors in terms of *natural* sound, i.e., sound produced without amplification.

For a choir, dynamic variation can be produced either

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51. *GIRM*, no. 294: “The people of God assembled at Mass possess an organic and hierarchical structure, expressed by the various ministries and actions for each part of the celebration. The general plan of the sacred building should be such that in some way it conveys the image of the gathered assembly. Thus it should also allow the participants to take the place most appropriate to them and assist all to carry out their individual functions properly.

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

Ibid., no. 312: “In relation to the design of each church, the *schola cantorum* should be so placed that its character as a part of the assembly of the faithful that has a special function stands out clearly. The location should also assist the exercise of the duties of the *schola cantorum* and allow each member of the choir complete, that is, sacramental participation in the Mass.”

51. Cf. MCW, nos. 33-38.

112. Cf. the section in chapter four of this document on “The Placement of the Organ and Other Musical Instruments.”

198. SC, no. 120: “In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument, and one that adds a wonderful splendor to the Church’s ceremonies and powerfully lifts up man’s mind to God and to heavenly things.

“But other instruments also may be admitted for use in divine worship, with the knowledge and consent of the competent territorial authority, as laid down in Articles 22, § 2, 37 and 40. This may be done, however, only on condition that the instruments are suitable for sacred use, or can be made so, that they accord with the dignity of the temple, and truly contribute to the edification of the faithful.”

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by effective vocal control or by varying the number of choristers. Even with a fifty-voice choir, there are opportunities to use a subset of the entire choir (soloists, duets, quartets, and similar subgroups) both for dynamic variation as well as coloration. For instrumentalists and ensemble musicians, the same principles apply, but there must be an awareness that the sound power of some musical instruments can exceed that of a full choir.

Effective projection of sound from the music ministry (again, in terms of natural sound) involves the placement of musicians where they will be backed by a sound reflecting surface. (Ideally this would also include sound-reflective side and overhead surfaces.) This introduces a dilemma, for the ideal environment for a choir is a choral shell, and this is not an appropriate furnishing for a Catholic church. But, even putting aside the notion of a shell, there are some factors worth noting here.

One major difficulty in the Catholic worship space is that there is an almost universal aversion to anything connoting performance. This attitude is not strongly stated in *Living Stones*, though in discussing the congregation area, the following observations are made: “This area is not comparable to the audience’s space in a theater or public arena because in the liturgical assembly, there is no audience. Rather, the entire congregation acts” (no. 51). “Parishes will want to choose a seating arrangement that calls the congregation to active participation and that avoids any semblance of a theater or arena” (no. 86). Judging by these statements, it may be that the oft-heard admonitions against “performance” by the music minis-

ters are, in fact, directed as much or more so at the whole assembly. The congregation is to act, to participate, not sit back and be spectators.

While certain aspects of performance are obviously inappropriate in liturgy as an activity so focused on transcendence, there are artifacts of the performance environment that can actually support and enhance rather than detract from liturgy. The provisions on a concert hall stage are, at first glance, meant to draw attention to the performer(s) on stage. But those same provisions allow the performers or music makers to hear themselves, thereby facilitating the production of higher quality music. Those same provisions provide effective sound projection from music maker to music listener. And both factors are beneficial, whether the listeners are an audience or an actively participating assembly. Both are beneficial whether the music maker is leading the listener or is one with the listener.

The bishops’ document offers sufficient latitude in language and interpretation to allow for the use of at least some, if not all, of the architectural features needed for musicians to make excellent music and to provide that excellent music with quality and appropriateness to the rest of the gathered assembly, whether the musicians themselves are at any given moment in the liturgy, serving as ministers to or members of the assembly.

**Sound Reinforcement**

Note that my previous comments addressed “natural” sound, that is, sound without electronic amplification. This focus was chosen with a direct intent, because “it is important to recognize that the building must support the music and song of the entire worshiping assembly” (no. 89).

Most members of the assembly do not have microphones; their voices are supported by the natural acoustics of the worship space. Yet virtually all members of the assembly are served by the sound reinforcement system to some extent. In acknowledging this, *Built of Living Stones* offers two paragraphs on the use of sound reinforcement. The opening sentence of the first statement is concise and insightful (perhaps more so than the writers realized): “Another aspect of an effective audio environment is the electronic amplification system, which can augment the natural acoustics and can help to remedy problems that cannot be solved in other ways . . .” (no. 224).

Here, the importance of natural acoustics is reemphasized, with sound reinforcement cast in a supporting role. But the overt acceptance of sound reinforcement to remedy acoustic problems acknowledges the existence of some consistent and increasingly more common acoustical challenges in the design of modern Catholic churches. First, our churches have become increasingly large; most new buildings are now designed to seat more than 1,000 people. That is a large body to address, especially for readers, lectors, and presiders, most of whom are not well trained in public speaking. That also applies to most pastural musicians who, though gifted and dedicated musicians, are generally not trained performers.

Second, the shapes of our churches are driven by liturgical priorities focused on the gathered assembly. Those priorities generally call for keeping the members of the assembly as close to the altar as practical and allowing members of the assembly to see one another when seated. These priorities rule out long naves and shoebox-shaped buildings, forms known for their superior acoustical qualities. The modern trend is toward central-plan or generally round, square, or horseshoe-shaped seating areas. Note also (for those speakers and music makers) that there is generally no way to orient oneself to face the entire assembly directly; in many cases one is unable to face even the majority of the assembly. This design imposes limitations for natural sound projection as well.
ment that directly address music and sound. The primary focus in these paragraphs is on the location and configuration of the music ministry in the context of liturgical priorities as discussed above. But there are other music-related topics in Living Stones for pastoral musicians to study. Here are just a few more to invite further investigation:

The cantor, cantor's stand ("distinct from the ambo"), and singing of the responsorial psalm ("which normally occurs at the ambo") are discussed in paragraph 89. This same paragraph offers some guidance on the visibility of musicians: "In addition, cantors and song leaders need visual contact with the music director while they themselves are visible to the rest of the congregation." Note that while the visibility (to the whole assembly) of many liturgical items and ministers is cited throughout the document, including the visibility of cantors and song leaders, there is no specific recommendation about visibility of other members of the music ministry. This may be an oversight, or it may imply broader options in selecting locations that foster the dual roles of pastoral musicians.

Musical instruments (especially pipe organs) are discussed, but primarily with regard to space requirements and for suitable configurations so that singers, instrumentalists, directors, and cantors can see and hear each other (see nos. 226-227).

A Look to the Future

Built of Living Stones is a transitional document in a transitional time in Catholic Church history. It will take time for Built of Living Stones to be accepted and implemented in the design process for new church buildings. While it is likely that there will be continuing debates about its place in the hierarchy of liturgical documents, this text presents straightforward insights with a gracious range of interpretation for bringing the central principles of liturgical reform to fruition. With careful study and sensitive application, pastoral musicians can use the guidelines provided here to support and enhance the role of pastoral music as a vital element of liturgy and a motivating force for the liturgical assembly.

Notes

1. Built of Living Stones, no. 3. This text is available on the USCCB web site (http://www.usccb.org/liturgy/livingstones.htm) and in printed versions that can be purchased directly from the U.S. Conference of Catholic Bishops.


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The New Millennium of Pastoral Music Begins with this Convention
Chapter Three: The Work of Our Hands: Art and Artists Assisting the Church at Prayer

Change, Movement, and Expectation in Church Art

BY VIRGINIA CHIEFFO RAGUIN

In the Middle Ages and the Renaissance, great art, especially great church art, was public art. Even the most personal object, such as a prayer book, liturgical vestment, or reliquary, was but one element in a coordinated public ceremony taking place within the most significant social locus of the community, the church. The development of great Christian art was intimately tied to the church’s liturgy: Not only did art express or enhance themes and images found in the liturgy, but as the rituals changed to reflect the sequence of feasts during the liturgical calendar, so did art change.

In addition to changes wrought by the shifting feasts of the calendar, church celebrations even moved from place to place. Often art connected with the celebration traveled with the chief celebrant. As early as the third century, in large cities such as Rome, Antioch, Constantinople, and Jerusalem, there was a practice of the bishop celebrating Mass at an appointed parish church. A set schedule of days was established so that all the parish churches would be visited at some point during the year. This practice, referred to as “stational” liturgy, was begun as a way to celebrate the unity of the diocese, since the community had grown too large to meet consistently as a whole in one place for the celebration of Mass with the bishop. Delegations from each ecclesiastical section of the city, representing the rest of the church community, were present for these stational liturgies along with the clergy and members of the parish where such celebrations took place.

The mobility of the liturgical service is the primary characteristic of these stational celebrations. For that particular day, the stational liturgy at the designated church was the primary worship service in that city. The Roman system of a circuit of station churches, closely connected to the development of the practice of a Lenten season of forty days, seems to have been in place by the 480s. Some centuries later, the practice of liturgical processions from church to church appears to have been added to the tradition of simply attending the stational service. Elements such as banners, processional crosses, or canopies over the ordained celebrant developed to accompany such processions. Change, expressed in these practices, was an element at the heart of the early church.

Change Even in “Fixed” Art

This expectation of change in response to changes in the liturgy extended even to elements of fixed architecture within a building. Altarpieces, most commonly large pieces of church furniture raised up behind the altar, were designed to communicate imagery over large distances and to reflect changing aspects of the liturgy. They were built in sections, with folding doors that would be shut or open according to the seasons. Sculptors, painters, and architects most often worked together in planning and executing these large-scale decorative pieces.

One of the best examples is the well-know altarpiece created for the Abbey of St. Anthony in Einsheim, Alsace, about 1510-15 (now in the Musée d’Unterlinden, Colmar, France). The artist responsible for this work was Matthias Grünewald. The altarpiece, like most art made for a specific church, is associated with the church’s own history. The monastery was dedicated to helping the sick; its patron, St. Anthony the Abbot, was renowned for his intercession in effecting cures. Anthony was a fourth-century hermit characterized by his austerity and resistance to temptation while at prayer in the Egyptian desert. It is not surprising, therefore that we find Anthony on every level of the multiple layers of imagery in the Einsheim Altarpiece, designed to unfold over the liturgical year.

On ordinary days, with the altarpiece in its closed state, the viewer could see a monumental painted image of Christ hanging dead on the cross, flanked by Mary Magdalene, kneeling, and the Virgin standing, supported by St. John the Evangelist. To the right appeared John the Baptist, with a lamb at his feet, whose blood flows from a wound into a chalice. St. Sebastian, a patron who pro-

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tected against the plague, appears in a separate panel far to the right, and opposite, to the far left, is the monastery’s patron, St. Anthony.

On great feast days, the doors of the altarpiece were opened to reveal a completely different kind of story. As deep and somber as its everyday face appeared, the interior, by contrast, is light-filled and hopeful. The angel Gabriel announces to Mary that she will bear the Messiah, and, in the center, the Virgin is seated in her garden, cradling her divine son while a host of brilliantly colored angels entertain the child with a concert. To the right appears an image of the resurrected Christ, his body radiating a circle of intense light, moving upward, hovering above the sleeping soldiers and the overturned stone slab of the tomb.

A third layer of this work was revealed only on the feast of the patron. On this inner shrine are large sculpted figures dressed in episcopal robes, heightened by gold and brilliant colors. Saint Anthony is seated, flanked by Saints Augustine and Jerome, the great doctors of the church. The vivid nature of the three-dimensional sculpture is enhanced by painted images of the life of Saint Anthony.

**Screens and Hangings**

Altarpieces, statues, and other elements of church furniture were often blocked from view by various means during certain seasons. Lenten practices were complex.

**Built of Living Stones**

**Excerpts: Chapter Three**

140. When God’s people gather for prayer, the most intimate and all-embracing aspect of their life together occurs: the moment when they touch, taste, smell, hear, see, and share those hidden realities that would otherwise remain imperceptible. Together they adore the holiness of God and give expression to the unceasing life God has given them. God nourishes them as a community and makes them holy through the use of ordinary perceptible signs of water, oil, bread, and wine, transformed by extraordinary grace. The place where God gathers these people powerfully draws them more deeply into communion and expresses in beauty God’s profound holiness. This is the place that prompts them to recognize the divine image in which they have been created, now restored in Christ. “For from the greatness and the beauty of created things their original author, by analogy, is seen.”

141. Throughout the history of the Church, a dynamic tension has existed between the continuity of traditional artistic expression and the need to articulate the faith in ways proper to each age and to diverse cultures. In every age the Church has attempted to engage the best contemporary artists and architects to design...
places of worship that have sheltered the assembly and disclosed the presence of the living God. In the past, dialogue between the Church and the artist has yielded a marriage of faith and art, producing sublime places of prayer, buildings of awe-inspiring, transcendent beauty, and humble places of worship that, in their simplicity, inspire a sense of the sacred.

THE ROLE OF RELIGIOUS ART

142. In the Christian community’s place of prayer, art evokes and glorifies “the transcendent mystery of God—the surpassing invisible beauty of truth and love visible in Christ.” Therefore the “Church entrusts art with a mediating role, analogous, we might say, to the role of the priest or, perhaps better, to that of Jacob’s ladder descending and ascending. Art is meant to bring the divine to the human world, to the level of the senses, to the human world to God, to his inexpressible kingdom of mystery, beauty, and life.”

143. Art chosen for the place of worship is not simply something pretty or well made, an addition to make the ordinary more pleasant. Nor is the place of worship a museum to house artistic masterpieces or artistic models. Rather, artworks truly belong in the church when they are worthy of the place of worship and when they enhance the liturgical, devotional, and con-

Often a Lenten screen (a temporary addition, not to be confused with the permanent chancel or “rood” screen described below) was dropped down to block the congregation’s view of the celebration of the Mass. These screens, in a parallel development, were sometimes decorated with scenes of Christ’s Passion. Altar hangings made for Lenten use, to mark the sobriety of the time of penance, were without color. They were not, however, without artistic investment, and some of the most impressive depictions of medieval art (for example the Paremment of Narbonne) were executed in gray washes. At other times, for a variety of reasons, the beauty of the statues was deliberately concealed.

By the later Middle Ages (fourteenth to sixteenth centuries), churches were invariably divided by screens separating the clerical place of prayer (the chancel) from that of the rest of the parish. A chancel screen marked the division. A large image of the crucified Christ (the “rood” which gave the screen its name), most often flanked by the Virgin and St. John, but often by other figures as well, stood on top of the screen. During Lent this crucifix was veiled. Dramatic contemporary descriptions (for example, in the Book of Margery Kempe) described the lifting up of the veil on Good Friday and the emotional reaction of the faithful, who seemed from these reports to feel that they were actually present at the moment when Christ hung on the cross. Many of the statues in churches at this period, including these great crucifixes, were changed by the addition of garments, crowns, or other attributes befitting various celebrations of the liturgical cycle.

Iserenbalm altarpiece, opened to second level, showing the annunciation, Mary and Jesus serenaded by angels, and the resurrection.
The icon/altarpiece at St. Anne, Barrington, IL, in its closed position.

Needs Evoke Quality

Thus history informs us that the hiding of art and its revelation at precise moments in liturgy were standard practice for centuries. Simply because an object was not to be used every day was not in any way to associate this object with "temporary" work of lesser value than more fixed pieces. In fact, very often the most distinguished work of art, frequently constructed of the most costly materials by the most sought-after artists, was reserved for rare moments of view. These church treasures functioned this way for societies with limited mobility. Most people remained in the place they were born and became participants in the ritual of waiting for the significant feast with its elaborate procession through the streets or its display of liturgical art. The clergy and the great lay donors were keenly aware that they needed to respond to a community's need for active and interactive ceremonial

templative prayer they are inspired to serve.

144. The central image of Christianity is the cross, calling to mind the passion, resurrection, and Christ's final coming in glory. Every work of Christian art or architecture shares in this image and embraces the ambiguities of suffering and death, healing and resurrection, recognizing that "by his wounds we are healed." Such art draws from the mystery of redemption a unique power to provoke and invite the world more deeply into the mysteries of our faith.

145. Likewise, Christian art is also a product of "spontaneous spiritual joy" that challenges believers to complete the reign of God for which they hope. Born from an ecstatic love of God, Christian beauty proclaims something new and original, manifesting itself as an echo of God's own creative act.

THE COMPONENTS OF TRUE AND WORTHY ART

146. Authentic art is integral to the Church at prayer because these objects and actions are "signs and symbols of the supernatural world" and expressions of the divine presence. While personal tastes will differ, parish committees should utilize the criteria of quality and appropriateness in evaluating art for worship. Quality is perceived only by contemplation, by standing back from things and really trying to see them, trying to let them speak to the beholder. Quality is evident in the honesty and genuineness of the materials that are used, the nobility of the form embodied in them, the love and care that goes into the creation of a work of art, and the personal stamp of the artist whose special gift produces a harmonious whole, a well-crafted work.

147. Quality art draws the beholder to the Creator, who stands behind the artist sharing his own creative power, for the "divine Artist passes on to the human artist a spark of his own surpassing wisdom." This is true of music, architecture, sculpture, painting, pottery making, textiles, and furniture making, as well as other art forms that serve the liturgical environment. The integrity and energy of a piece of art, produced individually by the labor of an artist, is always to be preferred above objects that are mass-produced. Similarly, in the construction of new church buildings, there is no standard pattern for church art nor should art and architectural styles from any particular time or culture be imposed arbitrarily upon another community. Nonetheless, the patrimony of sacred art and architecture provides a standard by which a parish can judge the worthiness of contemporary forms and styles.

148. Appropriateness for liturgical action is the other criterion for choosing a work of art for church. The quality of appropriateness is demonstrated by the work's
display, particularly at a time when such viewing or “spectating” was one of the few ways in which many people could become involved in the liturgy. They needed quality art to make that participation happen.

We can only understand this attitude when we realize that the criteria for “art” in medieval practice were not those of the contemporary art gallery. We now read reviews of shows where an artist is praised for innovation, personal expression, and provocative subject matter. These qualities were not mentioned in descriptions of art in medieval texts. The criteria for excellence for a work of art, at that time, were most often described as reflecting three qualities: employment of rare and costly materials, skillful execution by its maker, and importance of placement and use. Traditional art—art at the service of a society—was judged by its ability to speak for the congregation.

Characteristic of All Liturgical Art

In chapter two of *Built of Living Stones*, the section on “The Church Building and Popular Devotions” refers to “cultural traditions” with their “own devotional life and practices” (no. 137). The document further describes separate alcoves or areas where shrines important to these various traditions can be displayed at different times of the year—a standard practice in the medieval church. It would be helpful to realize that such “temporary” and changing devotion actually characterized the entire decoration of the church in the past. Works of art for the church took their places within a world where resonance of form and surface qualities crystallized meaning. Size was not an issue, except in relationship to function. A small Paschal candle, for example, was not in keeping with a large building. But objects for the altar and for other ceremonies could have small size and great value. These were the crucial elements around which performance rituals—the enclosing of relics for veneration, processions, the Mass, and funerary customs—gravitated. The objects included portable altars, crucifixes, crosiers, cruets, pyxes, censers, basins in which the priest washed his hands at Mass, candles, sculpture, as well as reliquaries, many of extraordinary beauty. Invariably the most important of these works of art made their appearance to the faithful only during the most important of the Church’s feasts: Easter, the patron’s feast, or celebrations of God’s mercy in the passing of sickness. Sometimes, seeing something every day which never changes may not be the most effective means of conveying its meaning.

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ability to bear the weight of mystery, awe, reverence, and wonder that the liturgical action expresses and by the way it serves and does not interrupt the ritual actions which have their own structure, rhythm and movement. Since art is revelatory, a gift from God, a truly beautiful object stretches "beyond what the senses perceive and, reaching beneath reality's surface, strives to interpret its hidden mystery." Nonetheless, there is always the chasm between "the work of [the artist's] hands" and the "dazzling perfection" glimpsed in God's creative moment.\textsuperscript{164} Art that is used in worship must therefore evoke wonder at its beauty but lead beyond itself to the invisible God. Beautiful, compelling artworks draw the People of God into a deeper awareness of their lives and of their common goals as a Christian community as well as of their roles and responsibilities in the wider world.\textsuperscript{165} Art that fulfills these qualities is art worthy of the Christian assembly.

149. Worthy art is an essential, integral element in the sacred beauty of a church building. Through skilled use of proportion, shape, color, and design, art unifies and helps to integrate the place of worship with the actions of worship. Artistic creations in the place of worship inspire contemplation and devotion. Sculpture, furnishings, art-glass, vesture, paintings, bells, organs, and other musical instruments as well as windows, doors, and every visible and tactile detail of architecture possess the potential to express the wholeness, harmony, and radiance of profound beauty.

Notes

157. Wis 13:5; cf. 13:3.
158. CCC, no. 2502; cf. CCC, nos. 1156-1162; SC, no. 122: "The fine arts are considered to rank among the noblest expressions of human genius. This judgment applies especially to religious art and to its highest achievement, which is sacred art. By their very nature, both of the latter are oriented to God's boundless beauty, for this is the reality which these human efforts are trying to express in some way. To the extent that these works aim exclusively at turning men's thoughts to God persuasively and devoutly, they are dedicated to the cause of His greater honor and glory."

159. Pope Paul VI, Address to the Pontifical Commission for Sacred Art in Italy (December 17, 1969) (DOL 540, no. 4324).
160. Cf. CCC, nos. 2500-2503, 2513.
161. SC, no. 122: "The fine arts are considered to rank among the noblest expressions of human genius. This judgment applies especially to religious art and to its highest achievement, which is sacred art. By their very nature, both of the latter are oriented to God's boundless beauty, for this is the reality which these human efforts are trying to express in some way. To the extent that these works aim exclusively at turning men's thoughts to God persuasively and devoutly, they are dedicated to the cause of His greater honor and glory."

162. OA, no. 1 (DOL 541, no. 4327): "Works of art, the most exalted expressions of the human spirit, bring us closer and closer to the divine Artisan and with good reason are regarded as the heritage of the entire human family.

"The Church has always held the ministry of the arts in the highest esteem and has striven to see that 'all things set apart for use in divine worship are truly worthy, becoming, and beautiful, signs and symbols of the supernatural world.' The Church through the centuries has also safeguarded the artistic treasures belonging to it."

163. LA, no. 1: "God therefore called man into existence, committing to him the craftsman's task. Through his 'artistic creativity' man appears more than ever 'in the image of God,' and he accomplishes this task above all in shaping the wondrous 'material' of his own humanity and then exercising creative dominion over the universe which surrounds him. With loving regard, the divine Artist passes on to the human artist a spark of his own surpassing wisdom, calling him to share in his creative power. Obviously, this is a sharing which leaves intact the infinite distance between the Creator and the creature, as Cardinal Nicholas of Cusa made clear: 'Creative art, which it is the soul's good fortune to entertain, is not to be identified with that essential art which is God himself, but is only a communication of it and a share in it.'"

164. Ibid., no. 6: "Every genuine artistic intuition goes beyond what the senses perceive and, reaching beneath reality's surface, strives to interpret its hidden mystery. The intuition itself springs from the depths of the human soul, where the desire to give meaning to one's own life is joined by the fleeting vision of beauty and of the mysterious unity of things. All artists experience the unbridgeable gap which lies between the work of their hands, however successful it may be, and the dazzling perfection of the beauty glimpsed in the ardour of the creative moment: What they manage to express in their painting, their sculpting, their creating is no more than a glimmer of the splendor which flared for a moment before the eyes of their spirit."

165. Second Vatican Council, Gaudium et Spes: Pastoral Constitution on the Church in the Modern World (December 7, 1965), no. 62: "Literature and the arts are also, in their own way, of great importance to the life of the Church. For they strive to probe the unique nature of man, his problems, his experiences as he struggles to know and perfect both himself and the world.

"Let the Church also acknowledge new forms of art which are adapted to our age and are in keeping with the characteristics of various nations and regions. Adjusted in their mode of expression and conform to liturgical requirements, they may be introduced into the sanctuary when they raise the mind to God.

"In this way the knowledge of God can be better revealed. Also, the preaching of the gospel can become clearer to man's mind and show its relevance to the conditions of human life."

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Chapter Four: Building A Church: Practical Considerations

Despite Its Strong Points, I Wonder about This Chapter

BY BILL BROWN

This new document of the National Conference of Catholic Bishops, issued in November 2000, "builds on and replaces" the 1978 document Environment and Art in Catholic Worship. In its printed form, Built of Living Stones contains eighty pages of text and 211 footnotes. The footnotes are filled with important information, and I worry that not everyone who reads the document will take the time to read these footnotes. Chapter Four comprises approximately one-third of the entire document and contains footnotes 183 to 211.

I was asked to review this chapter of the document from the perspective of an architect, master planner, program planner, and liturgical design consultant who has been serving the church for thirty years. I was in attendance at Marquette University in Milwaukee in June 1979, at a joint national conference of the Federation of Diocesan Liturgical Commissions and the NCCB Committee on the Liturgy, when the document Environment and Art in Catholic Worship was first formally introduced. I was the creator of the book Building and Renovation Kit for Places of Catholic Worship and of the Environment and Art magazine. I remain a contributing writer and a member of the editorial board for Environment and Art.

Excerpts and Reflections

Here are several excerpts from Chapter Four about which I am delighted and to which I add some reflections.

Master Plan: "As part of its stewardship efforts, each parish should have a master plan for the current and
future allocation and augmentation of its resources” (no. 172).

Reflection: “Master plan” is more a verb than a noun. Master plans should not be reports gathering dust on a shelf but action plans, revisited and updated seriously and competently at least once a year. They should include sources and uses for people, funds, and facilities. They should look forward to embrace evolution and change, and they should look back to care for existing facilities, ministries, and finances. Development of an adequate master plan cannot be accomplished and kept current without professional help.

Educate the Parish: “Deepening a sense of ownership for the project involves taking the time to educate the parish, to listen to the people’s concerns and to discuss the vision and values at stake in such a project” (no. 176).

Reflection: The document variously calls for diocesan officials, the pastor, and the liturgical consultant to be involved in education of the parish. Education is vital; how wonderful that it is affirmed. I have served many pastors who would be comfortable leading such an education process and many who would not. Some dioceses have worship and/or liturgy offices; some do not have one or either. Who from these latter dioceses will be available to help a particular parish with the appropriate education?

The terms “liturgical consultant” and “liturgical design consultant” are used interchangeably in Chapter Four. While appearing virtually the same, they are, in fact, very different. Liturgical consultants are typically formally schooled in liturgy, in ritual behavior, and in the pertinent documents, traditions, and trends of the church. If a parish needs help planning the liturgies of the three days of Easter, this liturgical consultant might be of fine help. Liturgical design consultants, on the other hand, are trained also to design, draw, and interpret drawings. They are trained in three-dimensional space planning. They are different from liturgical consultants, as these are two good but very different professions. (There are dioceses where both of these consultancies are celebrated, and others where such professionals are de facto personae non gratae.) I have spent thirty years serving, learning, honing capabilities and processes for parish education, listening, and developing ownership and consensus in peace. It feels that more clarity in distinguishing these professions would help at this point in the document, but overall I’m delighted that my profession is affirmed by the eminence and authority of our bishops.

Beauty and Poverty: “Every faith community, even the financially poorest, is called to use all the powers of human ingenuity at its disposal to provide beautiful, uplifting, and enriching places of worship that also serve

We must be committed to something beyond warehouses for worship.

Built of Living Stones
Excerpts: Chapter Four

171. Churches are built to be legacies to a community’s faith. Every parish community hopes that its space for worship will endure long after those who now pray there have joined the Messianic Banquet. Liturgical education is primary in the development of any parish’s plans for the future, since the building is an embodiment of the Church’s transmission of the Gospel. If built wisely and well, the building itself will evangelize the descendants of its builders.

BEGINNING THE PROCESS
175. The construction or renovation of a church building is a complex task that demands prayer and reflection, technical expertise and study. A building or renovation project is not the work of the pastor alone, nor is it that of a building committee. Rather, it is an act of faith that belongs to and engages the entire community. To be successful, a building project must be rooted in a proper understanding of the Church and of worship that becomes the point of reference for all future decision making. Creating and articulating this shared vision is a key element of the process.

176. Deepening a sense of ownership for the project involves taking the time to educate the parish, to listen to the people’s concerns, and to discuss the vision and values at stake in such a project. The time devoted to communication and education will help make the later stages of the process move more smoothly and will ensure that the relationships among parish members are strengthened rather than strained by the project.

177. Since no single pastor or parish possesses the totality of expertise or vision required to execute a project of such great scope, the congregation and clergy will need to recognize the areas of their own competence, the role of the diocesan bishop and diocesan personnel, and their limits beyond which the assistance of experts will be required. Respect and appreciation for the competence of others in their respective fields is essential for good teamwork.

Liturical Education
190. As part of the self-study, the parish will want to develop a process for liturgical education. While the actual content will vary from one parish to another, parishioners need to learn more about the liturgy, which is the heart of the Church’s life, and about their participation in the liturgy, which is the “primary and indispensable source” of the “true Christian spirit.” In addition, they need to understand the intrinsic relationships between the Eucharist and the other sacraments, the Liturgy of the Hours, the liturgical year.
and the building that houses these celebrations. After reflecting on the basics of liturgy, the assembly can learn about the ways in which architectural elements, the placement and design of liturgical objects, and the choice of floor plans can encourage, control, or hinder liturgical actions. Full and active participation will be greatly affected by the appropriate architectural expression of faith for a particular community. The liturgical consultant chosen by the parish often develops and directs this education process. In other instances diocesan offices can provide assistance and resources in this area.

The role of Professionals

196. In deciding to employ professionals, and in hiring specific people, the parish must be aware of any diocesan directives and requirements for contracts and licenses and is encouraged to utilize the expertise of diocesan staff with experience in this area. Doing so can help to avert serious financial and legal difficulties for the parish and major time delays. Because the architect is the contracted professional responsible for the development of the building’s design, it is appropriate that other professionals serve as consultants to the architect. It is also crucial that all professionals chosen have the expertise to fulfill the particular tasks needed and that a clear description of their roles and responsibilities be developed and agreed upon before they actually begin the work.

Note

187. [SC], no. 14: “In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit. Therefore, through the needed program of instruction, pastors must zealously strive to achieve in it all their pastoral work.

“Yet it would be futile to entertain any hopes of realizing this goal unless the pastors themselves, to begin with, become thoroughly penetrated with the spirit and power of the liturgy, and become masters of it. It is vitally necessary, therefore, that attention be directed, above all, to the liturgical instruction of the clergy. Therefore this most sacred Council has decided to enact as follows.”

basic human needs” (no. 191). . . “However, compromises in cost should not compromise the durability, stability, and structural soundness of the building” (no. 192).

Reflection: Praise God that the bishops call for “beautiful, uplifting, and enriching places of worship.” Mother Teresa of Calcutta observed that in her lifetime she had witnessed many forms of poverty around the world, but the most widespread among them was a poverty of beauty. We must be committed to something beyond warehouses for worship. Hooray that beauty is celebrated. It’s the “however” part that causes concern. In the experiences in architecture and construction of my lifetime-to-date, I have found it to be a simple truth that “durability, stability, and structural soundness” and beauty do have a higher first cost (though often a lower long-term cost). I have observed that there is always a tension that requires balance between quantity and quality on every project. Quality tends more toward beauty, durability, stability, and soundness. Quantity tends toward the erosion of these desirable goals. I observe the following trends away from quality and toward quantity during the last several generations:

In the 1980s, most of the worship spaces we dealt with were in the 500- to 800-person capacity range. Now, most are in the 900- to 1,500-person range. I think this increase is mostly a reflection of a gently growing lay Catholic population being served by a precipitously falling number of priests. This is a paradigm shift, and the shift has taken place in a very short period of time.

Diocesan borrowing policies have become more and more conservative. Guidelines directing borrowing at 50% to 100% have shifted to 0% to 50% in many, many places. This means that significantly less construction dollars are available for significantly larger worship spaces. This is a double whammy against quality.

Fundraising results in parishes seem to be barely, if at all, keeping up with inflation, and they are certainly not keeping up with the implications of the above two trends.

Who uses stone and masonry any more? How many current churches use extensive drywall and carpet and low quality/low aesthetic exterior siding?

A century ago, buildings were perhaps 90% or more “essence” (floors, walls, roofs) and 10% or less infrastructure (plumbing, mechanical systems, lighting). Today, buildings are often 40% to 60% infrastructure (plumbing, heating, ventilating, air-conditioning, electrical, lighting, sound systems, fire protection systems). In real dollars, this is also a massive reduction in available funds for quality building materials and details—a paradigm shift away from beauty, stability, durability, and structural soundness.

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In report after report (e.g., USA Today, November 8, 1994; U.S. News and World Report, November 4, 1995; USA Today, May 22, 1997) Catholics are listed last—and convincingly last—in giving among mainstream Christian American denominations. This fact is not conducive to the enhancement of beauty, durability, stability, and structural soundness.

Professionals: “Excellent designs can be brought to beautiful completion only by competent and trustworthy professionals. These professionals have a right to compensation that matches the expectations of the outstanding competence and expertise demanded of them ... The community must be willing to budget and expend resources for appropriate professionals ...” (no. 202).

Reflection: Wow. This really bowled me over. I don’t think that our profession has been feeling much of this level of affirmation. This is a truly remarkable stance, and gratefully read.

Some years ago, the American Institute of Architects openly published a recommended fee schedule. This was variously available to owners and architects and was widely used to establish compensation that was “not too high, not too low, but just right.” It was subsequently outlawed by the Federal Justice Department as a restraint of trade, but many diocesan officials and architects alike, who have been around for a while, still have copies and still privately refer to them. In the absence of such a public tool, I observe that architect’s fees have tended to erode a bit. This occurs in a climate where technological knowledge, skill, and hardware and software capabilities have expanded exponentially.

In 1978, when Environment and Art in Catholic Worship was introduced, computerized design was almost totally in the future, pencils were much in vogue, and IBM Selectric typewriters were all the rage. Architects did not have mandatory continuing education (in itself a good thing, I think), fax machines, or e-mail. We had a mandatory code of ethics at the American Institute of Architects. (Now it is voluntary, and I think this is a regression.) Lighting design and door hardware specifications were much simpler. Our fees were higher, and there was more time to spend on design, beauty, durability, and stability. We were not yet expert in the ADA (Americans with Disabilities Act), because it did not yet exist. We had not yet become quite as litigious a society as we are now. Fewer drawings and specifications were required for a church then than would be required for the same church now.

So many current documents about architecture and the building process are about “covering one’s assets,” rather than about the building itself, that the positive approach to the process and to professionals in Built of Living Stones is a breath of fresh air. However, the reality persists that many individual dioceses still have rigid and regressive fee guidelines and diocesan regulations that may or may not dovetail with Built of Living Stones.

In Dialogue: The architect is called “to participate in the dialogue essential to the development of a building program that will fulfill the needs of the local church” (no. 189.4).

Reflection: The building program is the hinge-pin on which the success or failure of the whole project relies. It is a synthesis of functional requirements, quality standards, schedule, and sources and uses of funds that defines the direction for upcoming design and the destiny of the finished product. The architect must be involved in this; the church cannot do it alone. Again, thank you, bishops, for your wisdom. However, in the agreement form that is used by most dioceses around the nation (the AIA B141 Standard Form of Agreement Between Owner and Architect), the program is not part of the architect’s basic services (see Articles 2.2.1 and 4.1 of that form). In fact, the building program is stipulated to be provided by the owner to the architect.

Things to Ponder

In conclusion, despite its strong points, I wonder a bit about Chapter Four of Built of Living Stones.

While the chapter is undoubtedly useful, informative, and, at times, prophetic, I am uncertain about its intended audience. If it is directed to pastors who have not yet built or renovated, I sense that many of them will be confused, looking for clearer organization and a more step-by-step “cookbook” process. If it is aimed at sage, experienced diocesan officials or architects, I sense they will read it as “How to Build a Church 101” and wish for more than it offers.

While this chapter is helpful, it can be “trumped” by the standards of a local diocese. For example in one diocese, the tabernacle “must go here,” while in the next diocese it “must not go here, but there.” Lay Catholics in both dioceses know both directives and are frustrated. (I think the Catholic Church in the U.S. could benefit mightily from a thorough, concerted, hierarchically led catechetical commitment to eucharistic theology for every Catholic). Similarly, in one diocese, liturgical design consultants are required, in another they are tolerated, and in another forbidden. I think that lay Catholics in this ever-more-mobile and communicative society are ever more confused. What are the universal constants of the Roman Catholic Church?

I have read, re-read, studied and underlined the entire document Built of Living Stones, including its 211 footnotes. I will follow it, and I will be obedient to the American bishops and to the legitimate canonical authority of each Ordinary. Peace. And thanks for this opportunity to reflect on the document with you.
Calendar

Education

INDIANA

RENSSELAER June 20–26
Gregorian Chant Institute 2001 with Fr. Larry Heiman, c.p.s.s. Contact: Fr. Larry Heiman, c.p.s.s., Saint Joseph's College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272. E-mail: lheiman@ saintjoe.edu.

RENSSELAER June 28–July 27
42nd Summer Session of the Rensselaer Program of Church Music and Liturgy. Saint Joseph's College. Contact: Fr. Keith Branson, c.p.s.s. Phone: (816) 651-3249 or (800) 447-8781; e-mail: church_music@saintjoe.edu; web: www.saintjoe.edu/~dept.51.

MINNESOTA

COLLEGEVILLE June 8–24
National Catholic Youth Choir, sponsored by Saint John's School of Theology and Seminary for youths going into tenth, eleventh, and twelfth grades. Contact: Fr. Anthony Ruff, osb, St. John's School of Theology/Seminary, Collegeville, MN 56321. Phone: (320) 363-3233; e-mail: www.catholicyouthchoir.org; e-mail: awruff@sbsju.edu.

COLLEGEVILLE June 8–13
Choral Conducting Symposium. Contact: Fr. Anthony Ruff, osb, St. John's School of Theology/Seminary, Collegeville, MN 56321. Phone: (320) 363-3233; e-mail: awruff@sbsju.edu.

MINNEAPOLIS June 24–July 22
Lutheran Summer Music 2001: National High School Music Camp. Sponsored by the Lutheran Music Program, Minneapolis. Place: Augsburg College of Minneapolis. Contact: Lutheran Summer Music, 122 W. Franklin Avenue, Suite 522, Minneapolis, MN 55404. Phone: (888) 635-6583; e-mail: LMMP@luthersummermusicprogram.org.

DISTRICT OF COLUMBIA

WASHINGTON July 12–17
Biennial Convocation of The Fellowship of United Methodists in Music and Worship Arts. Place: Foundry United Methodist Church and The First Baptist Church of the City in Washington, DC. Contact: 2001 Fellowship Convocation, West Michigan Conference, The United Methodist Church, PO Box 6247, Grand Rapids, MI 49516-6247. Phone: (800) 952-8977; fax: (610) 749-6874; e-mail: FellowshipConv@aol.com; web: www.fummm.org.

ILLINOIS

CHICAGO June 29–July 3

INDIANA

NOTRE DAME June 18–21
The 29th Pastoral Liturgy Conference. Focus: Liturgy and Justice—To Worship God in Spirit and Truth. Contact: Center for Pastoral Liturgy, PO Box 81, Notre Dame, IN 46556. Phone: (219) 631-5435; e-mail: ndcp1@nd.edu.

NOTRE DAME July 2–6; 9–13; 16–20; 23–27
Retreats International Institute 2001. Four sections, any of which may be taken separately or in conjunction with one or more additional part(s). Contact: Retreats International, Box 1067, Notre Dame, IN 46556. E-mail: retreats.retreachts@dnd.edu.

MINNESOTA

COLLEGEVILLE June 7–10
Differing Visions, One Communion: Catholics and Liturgy in the United States. Conference celebrating the seventy-fifth anniversary of The Liturgical Press. Contact: St. John’s Abbey, PO Box 7500, Collegeville, MN 56321-7500. Phone: (800) 858-5450, ext. 3096; fax: (800) 445-5899; e-mail: sales@litpress.org; web: www.litpress.org.

TEXAS

SAN ANTONIO August 9–12
Second Hispanic Conference for Pastoral Musicians: La Música en la Liturgia, Ministerio Indispensable. Contact: Dolores Martinez at (210) 734-2620, ext. 252; e-mail: smartinez@ archdiocesano.org; or Sr. Lois Paha, O.S., at (512) 873-7771; e-mail: sr-lois-paha@ausstdiocese.org.

Conferences and Retreats

CALIFORNIA

LOS ANGELES August 3–5
Call to Action Conference: Rooted in Justice, Moved by the Spirit. Other conferences in Philadelphia (September 14-16) and Chicago (November 2-4). Contact: Call to Action, PO Box 4260, Dept. Q, Carol Stream, IL 60197-4260. Phone: (815) 399-2150.

Send information for CALENDAR to Rev. Larry Heiman, C.P.P.S., Saint Joseph's College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272; Fax: (219) 866-6100; E-mail: lheiman@saintjoe.edu.

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Several years ago, I was invited to serve as guest conductor for a choral festival in the Archdiocese of Washington. Arriving at St. Joseph Church, where the choral festival was being held, I was greeted warmly by Marion Spahn, an active Chapter member who is a top-rate parish musician. Marion served coffee and doughnuts with a smile and, after the morning session, graciously served lunch to a large group. As someone who has hosted many NFM events, I am fully aware of the preparation time and work required in such service, and I expressed my gratitude to Marion for all she did to provide exemplary hospitality to us that day. She responded: “Well, sometimes you’re the presenter, and sometimes you’re in the kitchen!”

What a testimony of service. Many of us could learn from the “sometimes you’re in the kitchen” phrase. Why is it that, so often, the busiest folks are the ones who somehow find time to do the most work?

This summer, as chair of the Twenty-Fifth Anniversary Convention, along with many others, I will have to “stand the heat”—perhaps not in the kitchen, but certainly behind the scenes, ensuring that those in attendance have a wonderful experience. Marion, who is serving as “kitchen help” in several capacities on committees for this convention, will be a presenter as well as leading morning prayer one day, sharing her incredible musical gifts with all of us. I am honored to know Marion and call her friend. So, let me ask: Who is the “Marion” in your Chapter? Could it be you?

Richard P. Gibala
National Chapter Coordinator

Arlington, Virginia

On Friday, September 15, 2000, musicians from the Arlington, Baltimore, and Washington, DC, Chapters gathered at St. Thomas More Cathedral for a convention preview. Rev. Virgil Funk was the guest speaker. On Saturday, November 15, the Arlington and Washington Chapters cosponsored a choral workshop with clinician Frank Albinder, a former member of Chanticleer. The workshop was held at Blessed Sacrament Church, Alexandria. Rev. Paul Colloton, or, director of continuing education at the NPM National Office was an invited guest at the annual Shrove Tuesday luncheon. Excitement is building as we prepare to host the National Convention.

Richard Gibala
Chapter Director

Boston, Massachusetts

On Sept 25, 2000, Larry Carson gave a presentation at St. Mary’s Church in Winchester on effective hymn accompaniment. On Friday, November 17, we held our first annual clergy and musician dinner at Jimmy’s Harbor Side Restaurant; Monsignor Dennis Sheehan was the guest speaker. On January 17, the annual choral reading session was held at St. John Church in Wellesley.

Phyllis Bunnell
Chapter Director

Buffalo, New York

The November 2000 meeting centered on an article published in the September 6 issue of USA Today, titled “Who Will Play God’s Music?”. The annual Church Musicians’ Guild Convocation was held March 30-31, 2001, with Richard Proulx at Christ the King Seminary.

Alan Lukas
President

Altoona-Johnstown, Pennsylvania

Gregory Norbert gave a Friday night concert and a Saturday workshop at Mt. Aloysius in Crescent last November. The Seventh Annual Chapter Banquet was held this spring at the Bishop Guilfoyle High School. The Sacred Music Academy choral group provided entertainment.

Rosalie Beatty
Chapter Director

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Gary, Indiana

On September 29, 2000, we held a potluck supper at St. Thomas More Church, followed by Taize Prayer. The fifth annual choral festival took place at Sacred Heart Church in Whiting; Danile Pollack was guest conductor.

Sr. Evelyn Brokish, osr
Chapter Director

Hartford, Connecticut

The season opened last fall with Most Rev. Peter Rosazza, Auxiliary Bishop, officiating and preaching at the blessing of liturgical musicians in the Cathedral of St. Joseph, Hartford. On January 29, 2001, Rev. Robert Burbank conducted a program dealing with guidelines for wedding music. An enthusiastic group of about fifty persons attended this meeting and received a complimentary packet of music suitable for weddings from various publishers.

Richard Fowler
Chapter Director

Lansing, Michigan

On Sunday, November 12, 2000, we held a handbell/handchime festival at St. Mary Church in Williamston. An NPM New Year celebration/social on Sunday, January 14, at St. John the Evangelist Church featured Rev. William Wegher as guest presenter.

Robert Wolf
Chapter Director

Philadelphia, Pennsylvania

The Twenty-Sixth Annual Pastor/Musician Banquet (September 29, 2000) took place at Williamson’s Restaurant. On October 29, Norbert Elberson conducted a GIA reading session at Immaculata College. On February 3, we offered mini workshops for cantors, choir directors, organists, and instrumentalists.

Ginny Chiado
President

Pittsburgh, Pennsylvania

Last September, at Our Lady of Fatima Church, Hopewell Township, Rev. Charles Bober addressed Chapter members on the topic “The Music Minister as Prophet.” Choral reading sessions of unison and two-part anthems were offered in the six counties of the diocese in

November. In January, Don Fellows, cathedral organist, led a session on organ music for manuals only at St. Bernardette Church, Monroeville; and Herb Dillahunty presented “The Creative Use of Handbells in Worship” in February. In March, Rev. Richard Ward gave an evening of reflection at St. Louise de Marillac Church, Upper St. Clair.

Rev. James Chepponis
Chapter Director

Providence, Rhode Island

On November 3, 2000, we held a program titled “Music for Grieving, Consolation, and Resurrection” at St. Pius Church. An Epiphany concert under the direction of Linda Reid was offered twice: on December 31 at St. Peter’s Church, Warwick, and on January 7 at St. Thomas Church, Providence. On January 14, David Martinez directed a “Wedding Repertoire Concert” at St. Pius Church. On February 16, we held a “Winter Social” at a downtown Providence restaurant.

Rev. Gabriel Pixuarnik, osr
Chapter Director

Rapid City, South Dakota

On Saturday, October 1, the Chapter held its quarterly meeting at St. Joseph Parish in Gregory. Travel time for many was about four hours each way! Approximately twenty-five people made the trip to hear Jackie Schnittrgrund present “Catholics CAN Sing.” On Saturday, January 20, we traveled to St. Anthony Parish in Hot Springs. The morning session, led by Fr. Mark McChomicwick, was on youth involvement. The afternoon session, on the RICA rites, was conducted by Sister Eleanor Solon. In March, St. Paul Parish in Belle Fourche hosted a program on sacramental music for confirmation, first Eucharist, and the rites of baptism.

Myron Volk
Chapter Director

St. Louis, Missouri

Jubilee Day 2000, the Seventh Annual Musicians’ Convocation, took place on November 14 at the Cathedral Basilica of St. Louis. Rev. Virgil Funk, from the NPM National Office, gave the reflection. The Gateway Conference was held on January 26 and 27 at St. Anselm Parish Center and Priory School. On March 19, we
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Karen Romeri
Chapter Director

St. Petersburg, Florida

Chapter members came out in great numbers to help with the Regional Convention in Orlando last summer. In October, Joe Eliffe and his choir at St. James Parish hosted a Morning Star choral and organ music showcase. In February, we had our third annual Fat Tuesday party at Most Holy Redeemer Parish: great food, great band, great prizes, great fellowship!

Bob Macur
Chapter Director

Scranton, Pennsylvania

On September 25, Doreen Ignatovich gave a presentation on the use of Taizé music at Holy Rosary Church. On October 23, at St. Joseph Church, Joan Turel and Sister Theresa presented “Renew, the Parish Musician, and Evangelization.” Bishop James Timlin was the presider for a Mass in honor of parish musicians, held at the Cathedral of St. Peter on Monday, November 20, and Father John Lapera was the homilist. On January 16, Father Liberatore spoke at St. Charles Church on the Book of Blessings. On February 20, at Kings College, Father Geracci offered a presentation on the Easter Triduum, and, on March 20, Joan Turel facilitated a dialogue session at St. Mary Church on conversation between musicians and parish religious educators.

Mark Ignatovich
Chapter Director

Washington, DC

Our Chapter joined with the Arlington and Baltimore Chapters in September for a Convention Preview at St. Thomas More Cathedral, Arlington, VA. In November, members gathered at Blessed Sacrament Church, Alexandria, for a choral workshop conducted by Frank Albiner. In January, NPM-DC sponsored gatherings of pastoral musicians in various parishes throughout the diocese. Our annual Lenten retreat was held on Saturday, May 3, at the Center for Education, Design, and Consultation. Father Michael King and Ms Ginny Novak led the retreat. Our Chapter members are eagerly preparing to host the National Convention, July 2-6, 2001.

Thomas Stehle
Chapter Director

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Reviews

Hispanic

Una Voz Jubilosa


This extensive hymnal resource from Editorial Claret in Barcelona, Spain, distributed here by World Library Publications, is destined to fill a tremendous void in the Spanish language repertoire. This classic work is the result of years of research for appropriate scripturally-inspired texts that cover the entire liturgical year in all three cycles. Familiar traditional chants with texts in Spanish will serve to enrich the worship experience of both pastoral musicians and the parishes they serve. There are 192 cantos in traditional form; another 82 are more contemporary compositions. The recorded music artfully expresses learning capabilities and offers additional possibilities for enhancing prayer moments and meditation. Texts and music are by Father José Soler with harmonizations by Manuel Oltra. Various chorales with soloists and organ accompaniment are featured on the recordings.

Cantare Eternamente/ Forever I Will Sing

Volume 2. Keyboard book, #10976GC, $8.95. Guitar book, #10975GC, $9.95. Cassette and CD sets also available. OCP.

Cantare Eternamente is a two-volume expanded collection of forty-six psalms which may be used effectively with bilingual (Spanish and English) communities or may be sung with all-Spanish or all-English texts. The accompanying volumes for guitar are in solfeo and English chords . . . a boon for Latino guitarists. The value of the corresponding recordings in two-set CDs and cassettes is the panoramic sweep of musical styles—a set of examples which points to the great diversity found in Spanish-speaking communities and their multiple countries of origin. Among the musical styles are mariachi, samba, danzón, cumbao, folk, chant, and Taizé-style refrains. Five composers well known to NPM members have collaborated in this endeavor: Bob Hurd, Eleazar Cortés, Jaime Cortez, Mary Frances Reza, and Donna Peña. Composer profiles and music samples are available from OCP.

Unidos en Cristo/ United in Christ

Seasonal worship aid. Fifty or more copies, $3.89 per subscription per year. Optional daily Mass insert, $1.00 per year. OCP.

This is one of two bilingual worship aids which are being well-received by Hispanic communities (the second is reviewed next). The two aids are similar in format, with the Order of Mass and Scripture readings for Sundays and festivals in a Spanish-English "mirror" format. Each offers good selections of both traditional and contemporary music in both English and Spanish. Both offer complete worship programs for multi-cultural parishes. Unidos en Cristo has three seasonal issues per subscription with a three-year music edition with all the music from Heritage Missal plus selections from Flor y Canto and Suplemento, Segundo Edición. Accompaniment books and other benefits accompany each initial subscription of fifty or more copies. Additional support materials are also available. This is a very popular resource because it draws on earlier materials from

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¡Celebremos! / Let Us Celebrate

Seasonal worship aid. Fifty or more copies, $3.05 per subscription per year. WLP.

This resource also features a side-by-side format for prayers, readings, the Order of Mass, and commentaries in Spanish and English. Musical selections in each language as well as bilingual offerings feature the works of such composers as Pedro Rubalcava, Lorenzo Florián, Peter Kolar, Donna Peña, Cesáreo Gabaráin, and Lucien Deiss. ¡Celebremos! is a quarterly publication. Accompaniment books and other benefits accompany each initial subscription of fifty or more copies, including Cantos del Pueblo de Dios, the accompaniment for all Spanish and bilingual music appearing in World Library's missal programs, and the keyboard and guitar accompaniments to We Celebrate. Additional support materials are also available.

Hoy Nos Reunimos en Nombre de Dios

Pedro Rubalcava. Songbook, #12692, $13.00. Cassette and CD available. WLP.

Pedro Rubalcava's newest collection from World Library features his complete mariachi Mass setting, La Misa Ranchera, settings of several psalms, and other music for the liturgy, including songs for specific points in the Order of Mass intended to complement the Mass setting. All are composed in mariachi style. This collection exhibits Rubalcava's talent that is true to his Hispanic heritage. The Mass setting includes music for Eucharistic Prayer VB with acclamations, as well as settings of the penitential rite, sprinkling rite, Lenten gospel acclamations, the profession of faith, the general intercessions, and the Lord's Prayer. The setting and the easy arrangements will enable full participation of the assembly.

Venga Tu Reino

Lorenzo Florián. Songbook, #12695, $13.00. Cassette and CD available. WLP.

Venga Tu Reino (May Your Kingdom Come) contains enjoyable and accessible music written especially for the liturgy and composed specifically in Latin-American styles and rhythms. Florián has included in this collection two enjoyable songs for children: "Campanas, Campanas" ("Bells, Bells") for Christmas, and "Dios Amo a Los Niños" ("God Loves the Little Children"). The title song, "Venga tu Reino" ("May Your Kingdom Come") and "Creando Caminos de Esperanza" ("Creating Pathways of Hope") were written by Dr. Florián for large national Hispanic conferences. Like his previous collections, this one will appeal to Latino and bilingual parishes.

Alexandrina Vera

Children’s Hispanic Recitative

Lately, I have had a chance to review a few bilingual (Spanish and English) octavos for school-age children’s choruses and young adult choirs. A review of these resources shows that the texts in
Spanish have true sense lines and are easily enunciated; only one text is all Spanish. Both music ministers and music educators working in Hispanic communities will find these compositions to be a welcome addition to their choral libraries. In addition, OCP’s Children’s Catalog 2000 (sixty-four pages) offers learning tools called “seeds of faith” especially designed for music ministers and teachers “doing liturgy.” The inclusion in this catalogue of resources in Spanish for Mass with children will encourage active participation. The music is for elementary students through young adults. A good number of Spanish composers are featured.

The Lamb (Pequeño Cordero). Mark Patterson. Unison. Choristers Guild, #CGA839, $1.20. This setting of William Blake’s famous poem is appropriate for Christmas.

Over All (Sobre Todos). Michael Jother. Choristers Guild, CGA835, $1.20. This composition is appropriate for general occasions or events focused on God’s abiding love for all creation.

Be Thankful to God (Al Dios Creador Damos Gracias). Arr. Mark Sedio. Two-part. Augsburg Fortress, #11-11003, $1.30. For general use at a festive or special occasion. This lighthearted, uncomplicated setting includes two English stanzas as well as the Spanish original.

Hosanna! Filled with Excitement (Mantos y Palmas). Ariel Quiniana, arr. Ruben Ruiz. Two-part with percussion (claves). Augsburg Fortress, #11-10995, $1.60. This authentic Latin American tune is perfectly suited for young voices. The Spanish and English text is appropriate for Passion Sunday.


Guárdame, Señor (Bless and Keep Us, Lord). Sedio. SATB. AMSL, #793, $1.30.


Madre de la Iglesia (Mother of the Church). Juan J. Sosa, arr. Molin. Congregation, 2-part choir, keyboard, guitar. OCP, #10355, $1.10. This composition with a Spanish text by Father Juan J. Sosa, a Cuban-American priest of the Archdiocese of Miami, is perfect for Marian celebrations.

Alexandrina Vera

Choral Recitative

All the music reviewed in this section is from E. C. Schirmer.

I Wonder As I Wander. Traditional, arr. Leo Nestor. Mezzo soprano solo and SATB chorus. #5410, $1.70. Here is a contemporary setting of this Appalachian carol that is fifty-two measures of beautifully crafted musical design that shows respect for ear, eye, and voice. The arrangement is reminiscent of the “orchestra” of Fred Waring in which the voice parts are treated as if they are orchestral instruments. Rich in vocal color, well within comfortable ranges, and designed to flow in quasi-contrapuntal style, this could be a Christmas perennial. It’s that good and that attractive.

I Will Exult Thee. Arr. James F. Hopkins. SATB chorus, organ, and trumpet. #5206, $2.40. Big in sound, large in structure, and demanding of organist and singers, this centennial commissioned work by James F. Hopkins is a polytonal mix that will need practice. The musical language for the voices is friendly, easily sung, and not difficult to learn until they hear the accompaniment. Careful tuning is essential for the singers. The organ accompaniment is a mix of modalities and free movement that sometimes helps the singers but for the most part goes its own way with a refreshing sense of instrumental freedom and aural decoration. Not for the faint-hearted!

Wonders of Christmas II: #1. The Star of Christmas Morning. Roger Nixon. Unaccompanied SATB chorus (divisi). #1.3303, $1.70. This Christmas carol/song is interesting to sing and should be welcomed.

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A Stable Lamp Is Lighted. David Conte. SATB chorus with piano or organ, #5332, $2.40. SSAA chorus with piano or organ, #5247, $2.40. TTBB chorus with piano or Organ, #5399, $2.40. Solo voice with piano or organ, #5388, $9.85. This is a Christmas song with a markedly prophetic text. It is, in the best sense of the word, a wonderfully periphrastic literary journey through the many figures of Christ as prefigured in the prophets. Musically this work needs a good pianist or organist to craft an artistic and uplifting accompaniment in support of the singers. The interior accents are most important if the rhythmic vitality is to be maintained. The tonal writing is easy to learn, with comfortable ranges and good voice leading. Originally arranged for a high school concert chorus, this work could well become a “Christmas favorite” with some points of musical interest and vocal writing beautifully portrayed.

James M. Burns

Organ Recitative

Rosaces for Organ. Janet Owen Thomas. Novello, #01 0228, $12.95. The composer has written of this piece: “Rosaces is in the form of a free fantasia, in the manner of Buxtehude or Bach. The music reflects the changing colours, themes and textures which appear in a rose window—hence the title. Slow homophonic passages alternate with busier, more toccata-like sections. While featuring no tonal centre in the traditional sense, sections of the music gravitate to open fifths.

Continued on page sixty-two
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which are used to mark cadential caesuras." The work lasts nine minutes.

In Paradisum. Alan MacMillan. Paraclete Press, #PPM0951 0, $4.20. This work is based on the familiar chant antiphon for the burial office. Dr. MacMillan, who teaches at Greenville College in Brockville, Ontario, created a lovely and spacious fantasia that begins softly, builds to full organ, breaks into a French toccata, and finally subsides to a soft ending. Dr. MacMillan provides cuts "which make for a more meditative piece suitable for service use."

Four Organ Pieces: The Canon’s Fanfare; Elegy; Fanfare for a Bride; Paean Oxoniensis. Paul Spicer. Novello, #01025, $9.75. Mr. Spicer has written of these pieces: "These four pieces are not designed to be played as a set but were written over a number of years as occasional pieces suitable for voluntaries or as short recital pieces. The first three are self-explanatory. The fourth, and earliest, was written when I was a student in London, for Robert Gower who was at that time organ scholar of Lincoln College Oxford. It was a time (1973) when new "classical" organs were sprouting up all over the country and particularly, it seemed, in Oxford. A small group of organ scholars got together in reaction to the "laying waste" of Oxford’s organs and formed the Society for the Preservation of Romantic Organs Music (quickly to become another of Oxford’s lost causes). The ‘Paean Oxoniensis,’ thus, was written, out of sympathy at the time, in a deliberately ‘Whitlockian’ style as a celebration of the romantic organ, and for the man who, since that time, more seriously, has done so much to bring Whitlock’s music the attention it deserves.”

Variazioni e Toccata sopra “Aurora lucis rutilat.” Op. 52. Alberto Ginastera. Boosey & Hawkes, $11.00. The late Argentinian composer Ginastera has written of this work: “Aurora lucis rutilat’ is a fragment of a Paschal Hymn of the fifth century which I used at the conclusion of my work ‘Turbae,’ Opus 45, for choir and orchestra. While composing ‘Turbae,’ I thought that this theme could be further developed in a future work, and when the Twin Cities Chapter of the American Guild of Organists invited me to write a work that would be premiered at the National Convention in Minneapolis, I realized that this provided the right occasion. Variazioni e Toccata is a highly virtuosic work and consists of twelve variations and a toccata on the ‘Aurora lucis rutilat’ theme. The theme itself—as has happened already in some of my other works—appears in its original form only at the end, where it serves as the culmination of the entire composition. The variations modify the texture and structure of the theme, and even generate new themes through thematic metamorphosis.” The work was edited by Marilyn Mason, who played the world premiere in June 1980.

Peace Prelude. Joe Utterback. Jazzuzze, $7.50. Mr. Utterback has subtitled his work “an organ meditation on the beauty, quiet joy, and strength with which peace imbues life.” The work employs a pleas-
ant jazz style; not difficult.  

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These settings, though not difficult, are well written and effective as accompaniment to the assembly's song. They may also be used as instrumental music for a Prelude or during preparation of gifts. My eighth-grade harpist, who is quite proficient and uses a full-size pedal harp, tells me that the harp parts are easy to medium difficulty.

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*Augsburg Fortress Publishers, PO Box 1209, Minneapolis, MN 55440-1209. (800) 426-0115. www.augsburgfortress.org.*

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**About Reviewers**

Mr. James M. Burns is director of music and liturgy at the Church of St. Mary of the Assumption, Hockessin, DE, and music consultant for the Carmelite Monastery in Baltimore, MD.

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

Dr. Marie Kremer, director of music ministries at St. Monica Parish in St. Louis, MO, is the music review editor for *Pastoral Music* and *Notebook.*

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What's in a Name?

Names make a difference. Certainly, being a “Virgil” has affected my personality. What we call things even seems to affect their behavior. T. S. Eliot observed that “the Naming of Cats is a difficult matter. It isn’t just one of your holiday games...” The ancient story of the first parents naming the animals, the stories of God changing Abram’s name and Jesus changing Simon’s (or, at least, adding the nickname Peter)—all are vivid testimony to the significance of a name. As the Jewish community continually reminds us, “Words make a difference.” What we are willing to call another person—and what we are not—determines how we order our reality.

At a recent meeting of the Board of Directors for the Director of Music Ministries Division (DMMD), I was asked to explain my reason for creating the names “director of music ministries” (DMM) and “responsible for music ministries” (RMM) to describe certain functions that pastoral musicians perform. In my explanation to the board, something clicked for me and for them that helped to clarify the meaning and relationship of these names. So they have requested that I make that same explanation available to the membership. I’ll try to re-create what happened—but the explanation emerged very spontaneously on that day.

First, we were discussing the various forms of leadership exercised by musicians in the Catholic Church. I drew three circles to clarify my own thinking and the unfolding discussion.

Among the body of church musicians, those serving the bishop at the cathedral...
have traditionally held a primacy in our church (figure 1). They should continue to do so in our language.

Directors of music ministries are the persons who have a full-time professional responsibility for music ministry in the parish (figure 2). They are paid staff of the parish and make their living from this service.

Among those responsible for music ministries in the parish, some are full-time volunteers, some are part-time volunteers, and some are part-time salaried staff (figure 3). Some are responsible for all the pastoral music in the parish; some are responsible for only one Eucharist on a Sunday.

The Point Is . . .

The point is that cathedral musicians and directors of music ministries are among those who are "responsible for music ministries," but they hold this responsibility in a special way, either because they are assigned to a cathedral or because they are full-time salaried staff members. The "Aha!" experience for the DMDM Board was the recognition that cathedral musicians and the directors of music ministries are nested within the wider category of those responsible for music ministries. Or, to say it another way, RMM and DMM are not in competition with one another for organizational identification. They are part of the same whole, but they simply have different ways of holding that position.

In NPM's history, we created the Division for Directors of Music Ministries first. Then came the Section for Those Responsible for Music Ministries—the RMMs. The cathedral musicians formed their own organization, the Conference of Roman Catholic Cathedral Musicians (CRCCM). So all those involved in these groups did not learn about RMM and DMM and CRCCM in exactly the same way, and few understood that each was nested inside the other. Organizationally they are not, but theoretically they should be!

And that was the "Aha!" that broke out during the DMDM Board meeting. It led to this question: How can we help all these people—cathedral musicians and directors of music ministries and part-time salaried and volunteer music directors—develop an understanding that the overarching term is that we are all responsible for music ministries—music ministries that include organists, choir directors, singers, instrumentalists, clergy, and the rest of the assembly?

The first step is to present this "chart" and explanation by the person who named the different groups in our Association, with the hope and expectation that this explanation will help people understand why a director of music ministries and a cathedral musician and a part-time volunteer who leads one liturgy on Sunday are all responsible for music ministries—but each in a different way.

So how shall we name you? Are you a cathedral musician responsible for music ministries? Or a director of music ministries responsible for music ministries? Having a special term like "director" for those who are full-time and salaried certainly begins to establish the importance of the person in our field who does this work as primary employment. But the most important insight to be shared is that everyone involved with musical leadership has the most privileged name—responsible for music ministries!
Hotline

Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook). The cost is $15 to members, $25 to non-members for the first fifty words. The cost doubles for 51-100 words (limit: 100 words). We encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs. Ads will be published in the next available issue, and they will be posted on the NPM web page—www.npm.org—monthly.

The Membership Department provides this service at the National Office. The Hotline phone number is (202) 723-5800 and the fax number is (202) 723-2262. Ask for the Membership Director; if the director is unavailable, leave your name and phone number, and your call will be returned. E-mail your ad to npmmem@npm.org or mail it (include payment, please) to: Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20011-1452.

Position Available

ALABAMA

Director of Music. The Cathedral of St. Paul, PO Box 10044, Birmingham, AL 35202-0044. Phone: (205) 251-1279. Full-time position (organist-choirmaster) for downtown parish of 500 households, with fifty-five-rank Möller Pipe Organ (1986) and thirty-member adult choir. Must have balanced repertoire (classical to contemporary) and be well grounded in the development of the Cathedral Church music and liturgical rubrics. Responsibilities include: three weekend liturgies, holy days, and cathedral and diocesan celebrations; plan/develop orders of worship; direct adult choir (weekly rehearsal); consult and perform for weddings and funerals (additional fee income). Competitive salary/benefits commensurate with training and experience. Full job description available upon request. Send résumé to Teri Alessio, Chairperson, Search Committee. HLP-5630.

Director of Music Ministries. St. Columba Catholic Church, 2700 West Main Street, Dothan, AL 36301. Phone: (334) 793-5802; fax: (334) 792-2816. Full-time director needed for active parish. The church community is warm and inviting and involved in the life of the larger community. Director will have a solid foundation of liturgical music to build on and the scope to develop the musical talents of parishioners from childhood through adulthood. The director will also be greeted with enthusiasm and openness and enjoy playing the custom-designed Holtkamp pipe organ. Responsibilities include enhancement of liturgical music program. Requirements include experience in Catholic parish setting, master's degree in music or equivalent, and strong choral/organ/people skills. Salary commensurate with education and experience. HLP-5663.

CALIFORNIA

Director of Liturgy and Music. St. Bruno Church, 15740 Citrusree Road, Whittier, CA 90603. Fax: (562) 943-3193. Applicant needs a strong background in vocal and keyboard skills with an emphasis in choral conducting, knowledge and experience in planning liturgies, and a love and respect for the liturgy of the Catholic Church. Responsibilities include direction of adult and youth choirs, training of cantors, direction of liturgy committee, and possibly music education in the parish school. Salary commensurate with experience and ability. Position available in September. Send cover letter, résumé, and references to Search Committee c/o Rev. Patrick O'Dwyer at the above address. HLP-5666.

Director of Liturgy and Music. Church of the Presentation, 6715 Leesburg Place, Stockton, CA 95207. Fax: (209) 472-0541. Active, dynamic 4,000-family parish in California's central valley needs a full-time director with a comprehensive working knowledge of music in Catholic liturgy and commitment to the liturgical spirit of Vatican II; strong keyboard skills, vocal skills, choral conducting experience, organizational leadership, excellent interpersonal skills, and a collaborative working style. BA required, MA preferred with minimum three years experience. Parish is approximately two hours from Yosemite, San Francisco, Napa, Tahoe, Monterey/Carmel. Send letter of interest and résumé to Search Committee. HLP-5671.

Director of Music Ministry. St. Bartholomew Catholic Church, 600 Columbia Drive, San Mateo, CA 94402. Phone: (650) 347-0701 ext. 14; fax: (650) 347-2429; e-mail: Melanie@barts.org. Full-time position in 1,900-family parish. Take over existing parish music program with primary ministry to the assembly. Direct fifteen-voice adult choir, forty-voice children's choir, twenty-voice youth choir; cantor formation and preparation; work closely with liturgy committee and liturgical ministers; publish weekly or seasonal music guide. Experience with Catholic liturgy and music tradition (contemporary to classical) required; keyboard skills (grand piano/organ), sight-reading, accompanist, choral conducting, and computer skills essential. Improvisational skills helpful. As a member of the parish staff, must be familiar and comfortable with collaborative ministry. Compensation competitive. Send résumé and supporting materials to Melanie Donahee. HLP-5673.

Director of Music/Liturgy. St. Patrick's Parish, 116 Bradford Street, Sonora, CA 95370. Phone: (209) 532-7139; e-mail: spatts@sonnet.com. Full-time position in 1,600-family parish, nestled in the northeastern California Sierra foothills, committed to Vatican II vision of full, active assembly participation. Responsibilities include liturgy planning, training cantors, and choir direction. Requirements
include keyboard and vocal skills, computer literacy, and desire to work collaboratively with parish staff. Send résumé, references to Search Committee. HLP-5675.

COLORADO

Adult Choir Director. Rockland Community Church, Golden, CO. Phone: (303) 526-0668; e-mail: rockland@rocklandcc.org; website: www.rocklandcc.org. Growing United Church of Christ affiliate seeks experienced Christian musician with excellent choral and instrumental directional skills to lead highly respected music program focusing on Christian values and musical worship of God. The ideal candidate should be team-oriented, well organized and flexible. A planned multi-million dollar church expansion is to be completed in 2002. Located in foothills twenty minutes west of Denver. Salary commensurate with experience ($1,200/month minimum). Part-time (twenty hours per week) twelve-month position. Contact Linda Mensching. HLP-5664.

CONNECTICUT

Director of Music. St. Mary Church 626 Willard Avenue, Newington, CT 06111. Phone: (860) 666-1591; fax (860) 666-5720; e-mail: KIMSTMARY@oal.com. Large Hartford parish seeks experienced music director with keyboard and organ skills to direct adult, children, and handbell choirs providing traditional music for principal Mass and coordinating folk and contemporary groups. Competitive salary and benefits. Send résumé to pastor at above address. HLP-5655.

Director of Music/Organist/Choral Director. St. James RC Church, 767 Elm Street, Rocky Hill, CT 06067-1902. Phone: (860) 529-8655; fax: (860) 257-1754. Full-time position for Hartford suburban (1,800-family) parish. Candidates should possess demonstrable keyboard and choral skills. Academic degrees preferred but not required. Familiarity with the Vatican II liturgy and traditional/contemporary music literature desired. Responsibilities include weekend Masses, funerals/weddings, directing adult/children’s choirs, paid cantors, overseeing maintenance of eighteen-rank 1943 Austin pipe organ (rebuilt 2000). The ideal applicant will be comfortable in a collaborative pastoral setting and will believe music can be an expression of faith in worship. Salary/benefits commensurate with experience and degrees. Please submit current résumé and two current letters of recommendation to Music Search Committee. HLP-5656.

Music Director. St. Mary Parish, 183 High Ridge Avenue, Ridgefield, CT 06877. Phone: (203) 438-6538. Full-time director of music, organist, pianist, choir director. Job involves serving as organist/choir director for 3,200-family parish with an established adult choir. There are Sunday Masses in the church (two-manual pipe organ) and the parish center (piano with instruments). Coordinate music for all liturgies: train cantors, arrange for instrumentalists, direct adult choir, develop/expand the children’s choir program. Parish anticipates building a new church within the next five years. Director will participate in the planning of a worship space. Competitive salary with full benefits (housing available as part of package, if desired). Contact Fr. Robert Morrissey for job description. HLP-5659.

DISTRICT OF COLUMBIA

Assistant Director of Music. Basilica of the National Shrine of the Immaculate Conception, 400 Michigan Avenue, NE, Washington, DC 20017-1556. Phone: (202) 526-8300; e-mail: pj@bnsic.org. The assistant director will work with the director of music in sustaining and growing a department dedicated to providing excellence in sacred music within and outside the context of liturgy. Requirements: excellent skills in organ performance especially in the areas of accompanying and improvisation, proficiency as a conductor, administrative ability, knowledge of the Roman Rite. Competitive salary and benefits. Send letter of interest, résumé, list of references, and repertoire list to Rev. Paul Eversole, Director of Liturgy. For additional information, contact Dr. Peter Latona at the Basilica address or by e-mail. HLP-5653.

ILLINOIS

Assistant Director of Music. St. Michael Church, 14327 Highland Avenue, Orland Park, IL 60462. Phone: (708) 349-0930. Part-time position for a large parish in the Chicago suburbs. Profile: Committed and skilled accompanist (pianist and organist) to assist the director of music with the adult choir at rehearsals as well as to provide accompaniment for three celebrations of Sunday services. Must also be a liturgical musician who works collaboratively and is excited about good worship. Generous salary range commensurate with experience. Contact Gary Patin, Director of Music Ministry, for more information, or send résumé. HLP-5635.

Director of Liturgy and Music. St. Marcelline Catholic Parish, 822 South Springingsguth Road, Schaumburg, IL 60193. Phone: (847) 524-4429; fax: (847) 524-4597; e-mail: stmarcellen@oal.com; website: www.stmarcelline.com. 3,000-family suburban parish in Archdiocese of Chicago (no Catholic school) rooted in good Vatican II liturgy and preaching with commitment to stewardship and strong people participation seeks director with solid musical and liturgical back-

Georgia

Assistant Cathedral Organist. Cathedral of the Christ the King, 2699 Peachtree Road, Atlanta, GA 30305. Phone: (404) 233-2145 ext. 494. Part-time position for 4,800-family Roman Catholic cathedral parish with large, active music program of eleven choirs and a music staff of director of music, choirmaster, and cathedral organist. Duties include playing for two to three weekend liturgies and accompanying choirs. Master’s degree in organ and experience in liturgical tradition preferred. Three-manual, sixty-six-rank 1991 Goulding and Wood organ. Salary range $25,000-35,000 commensurate with skills, training, and other responsibilities, e.g., assisting with administrative duties and/or directing some choirs. Additional remuneration available from weddings. Send résumé and references (no tapes now) to Music Search Committee. HLP-5643.


Director of Liturgy and Music. St. Marcelline Catholic Parish, 822 South Springingsguth Road, Schaumburg, IL 60193. Phone: (847) 524-4429; fax: (847) 524-4597; e-mail: stmarcellen@oal.com; website: www.stmarcelline.com. 3,000-family suburban parish in Archdiocese of Chicago (no Catholic school) rooted in good Vatican II liturgy and preaching with commitment to stewardship and strong people participation seeks director with solid musical and liturgical back-

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ground. Responsibilities include all liturgical rites, music ministry composed of children, contemporary, traditional, and handbell choirs. Goulding and Wood pipe organ. Competitive salary based on ability and experience. Send résumé to Search Committee at above address. HLP-5637.

**Director of Music and Liturgy.** St. Joseph Church, 4824 Highland Avenue, Downers Grove, IL 60515. Phone: (630) 964-0216; fax: (630) 964-0867. Large, suburban Chicago parish seeks director to assume reins of established program. Requires competent organist, pianist, choral conductor, liturgist. Five weekend liturgies, all special liturgical celebrations. Direct two strong choirs, fifteen cantors; supervise handbell and funeral choirs under separate direction; develop children's choir program. 800-seat church built in 1993, nineteen-rank Wicks organ, seven foot Yamaha grand, RitualSong hymnals, large choral library, music office, rehearsal room. First responsibility: Hire full-time assistant director. Strong people skills, ability to work with diverse parish entities. Only highly qualified serious musicians with strong, practical liturgical competence should apply. Salary commensurate with skills/experience. Open summer 2001. HLP-5672.

**Indiana**

**Liturgical Musician.** Saint Meinrad School of Theology, St. Meinrad, IN 47577. Phone: (812) 357-6302; fax: (812) 357-6792; e-mail: kstasiak@saintmeinrad.edu. Full- or part-time position. Responsibilities include planning the community’s prayer, directing the choir, and serving as an instrumentalist. Requirements include organ and keyboard skills and an MA in music or liturgical studies (or equivalent education or experience). Familiarity with the Benedictine tradition and the Spanish language and culture are desired. The position is for one to two years or longer, as per mutual agreement. Position opens mid-August 2001. Contact Kurt Stasiak, o.s.b. HLP-5631.

**Kansas**

**Director of Music & Liturgy.** Sacred Heart of Jesus Catholic Church, 21801 Johnson Drive, Shawnee, KS 66226. Growing and enthusiastic parish in the Kansas City area seeks an energetic director who is willing to grow with the parish. Parish recently completed the first phase of a building campaign and is rapidly growing at the new location. Requirements include a background in Catholic liturgy, piano and organ skills. Responsibilities include organizing and coordinating parish musicians and choirs, directing choir, planning music for all liturgical services, and overseeing and scheduling all liturgical ministries. Please send résumé and references to Search Committee. HLP-5667.

**Maryland**

**Organist/Director of Music and Liturgy.** St. Mary Catholic Church, 1021 St. Mary’s Road, Pylesville, MD 21132. Growing, 1,000-family parish located in rural northern Maryland seeks full- or part-time director of music and liturgy. Person should possess good leadership and organizational skills, musical expertise in directing thirty-voice adult choir, proficiency on piano/organ, ability to train cantors, and Catholic liturgy planning experience. Salary commensurate with qualifications. Send résumé and references to Rev. A. Henry Kunkel, III, at the above address. HLP-5644.

**Massachusetts**

**Organist.** St. Timothy Parish, 650 Nichols Street, Norwood, MA 02062. Phone: (781) 769-2522; e-mail: hakidds@yahoo.com. Parish seeks qualified organist for part-time stipend position. Responsibilities include four weekend Masses, holy days, weddings, and funerals. Excellent keyboard and organ skills required. Knowledge and experience with Catholic liturgy preferred. Salary commensurate with experience. Please send résumé or contact Heather Skidder, Director of Liturgy and Music. HLP-5628.

**Michigan**

**Director of Music.** St. Andrew Catholic Church, 1400 Inglewood, Rochester, MI 48307. Phone: (248) 651-7486. Creative, energetic individual for full-time position in young, vibrant parish (4,000+ families) requiring high quality liturgical music. Coordinate all music for parish celebrations, direct youth/choir, train cantors. Primary organist for daily/weekend Masses, funerals, baptisms, and weddings. Qualifications: bachelor’s degree (master’s preferred); excellent keyboard/organ skills (strong sight reading/improvisation—all styles of music); strong vocal, vocal technique, and choral skills: large, diverse music repertoire; composing/arranging skills. Expertise in MIDI, computer skills, and sound reinforcement a big plus! Allen four-manual pipe/digital combination organ, MIDI compatible. Excellent salary and benefits commensurate with training and experience. Send résumé/references to Music Director Search Team. Contact Fr. Timothy Babcock with questions. HLP-5652.
Director of Music. St. Francis de Sales, 195 West 13th Street, Holland, MI 49423. Progressive, multi-cultural parish on the sandy shores of Lake Michigan seeks full-time director of music. Master’s degree or equivalent preferred with strong keyboard skills. Director will have the opportunity to work with collaborative leadership in a newly renovated space with exceptional acoustics. Excellent salary/benefits. Send résumé to Fr. Stephen Dudek. HLP-5668.

MINNESOTA

Director of Music. St. Francis Church, 412 North 8th Street, Brainerd, MN 56401. Phone: (218) 829-8753, fax: (218) 829-2514; e-mail: sfbrainerd.net. Immediate opening for a full-time, year-round position. Requirements include a solid background in Catholic liturgy; conducting, piano, and organ skills. Responsibilities include directing adult and youth and bell choirs, preparing cantors, conducting weekly choir practices, and preparing assembly as needed. Responsible for music at weekend liturgies and for music at weddings and funerals. Salary commensurate with qualifications, experience. Benefits included. Send cover letter and résumé to Search Committee. HLP-5632.

MISSOURI

Music Director/Organist. St. Francis Xavier Parish, 2618 Senneca Street, St. Joseph MO 64507. E-mail: sfxcap.com. Parish located fifty miles north of Kansas City seeks qualified person with a bachelor’s or master’s degree in music, proficient on pipe organ and piano, to coordinate weekend liturgies/holy days and direct established youth/adult choirs. Practicing Catholic who has a strong “sense of liturgy” and is knowledgeable about various kinds of church music used in liturgy. Salary based on Kansas City-St. Joseph diocesan pay scale and benefits. Please forward résumé to three references to our pastor: Rev. Michael Volkmer, c.p.s. HLP-5645.

NEW YORK

Director of Music. St. John the Evangelist Church, 2400 Ridge Road West, Rochester, NY 14626. Phone: (716) 225-8980. Director of music for large suburban parish. Position offers the opportunity to direct the music programs currently in place. In the future, the applicant will be developing and implementing a comprehensive music program, including children’s choir, and incorporating instrumentalists into major celebrations. Weddings and funerals will be in addition to the regular schedule. Will collaborate with pastor and staff. Salary negotiable, commensurate with experience and credentials. Full compensation package. Send résumés and letters of interest to Fr. John Forni at above address. HLP-5648.

NORTH CAROLINA

Liturgy/Music Director. Immaculate Conception Church, 6650 Carolina Beach Road, Wilmington, NC 28412. Fax: (910) 791-0081; e-mail: CCSearch@aol.com. A growing and dynamic community in coastal North Carolina seeks full-time director of liturgy and music. Successful candidate: active Catholic celebrating in the spirit of Vatican II, knowledge of both liturgy and music (MA in either preferred), three years parochial experience, keyboard/choral skills, workshop planning/facilitation skills, collaborative leadership style. Responsibilities: planning liturgies and coordinating liturgical ministries, providing for consistent musical quality, chairing liturgy council, and overseeing liturgical formation of parish. Salary commensurate with experience/education, including full diocesan benefits. Send letter of application, resume, and references to Search Committee. HLP-5642.

OHIO

Organist. Saint Patrick Catholic Church and Choir School, 2480 Village Drive, Fayetteville, NC 28304. Phone: (910) 323-2410, ext. 113. Full-time position. Four weekend liturgies and one weekly school liturgy; accompany parish choir, chamber choir, and children’s choir; teach organ scholars. Two-manual tracker nineteen-rank Zimmer organ, Kawai grand piano. Salary based on level of experience and playing skills. Position open July 1, 2001. Send cover letter, résumé, and three references by mail to Darren Dailey, Director of Music, at above address. HLP-5650.

TENNESSEE

Music and Formation Minister. St. Philip

Director, Worship and Word Office. Diocese of Greensburg, 723 E. Pittsburgh Street, Greensburg, PA 15601. Phone: (724) 837-0901; fax: (724) 837-0857; e-mail: equiggie@dioceseofgreensburg.org. Lead team in providing direction for catechetical and liturgical mission of diocese. Qualified candidate will understand baptismal catechumenate as the inspiration for catechesis, be committed to restored order, able to evaluate worship space, understand/interpret liturgical documents. Graduate degree in liturgy, pastoral ministry, religious education, theology, M.Div. or equivalent field. Diocesan/parish experience as director of liturgical ministries, total faith formation, catechumenate, or pastoral ministry required. Prefer persons with demonstrated ability to direct team in collegial style and collaborate with other parish/diocesan ministries. Competitive salary/benefits package. Send résumé to Charles Quiggle. HLP-5674.

SOUTH DAKOTA

Office of Worship. Diocese of Sioux Falls, 523 North Duluth Avenue, Sioux Falls, SD 57104-2714. The Diocese of Sioux Falls seeks leader for Office of Worship. Qualified applicant will be a practicing Roman Catholic interested in helping fulfill the mission of the office: to renew, support, and enhance the liturgical and spiritual prayer life for all the faithful, especially in parishes. Among duties: diocesan liturgies, provide training and consultation for parish liturgical matters. Ideal candidate will have MA in related field and at least five years relevant experience, excellent communication and organization skills. Opportunities are great for collaboration and personal initiative. Send résumé and references to Jerome Klein, Chancellor. HLP-5649.
Associate Director of Music/Organist. Corpus Christi Cathedral, 505 North Upper Broadway, Corpus Christi, TX 78401. Phone: (361) 888-6520; e-mail: lgccs@intcom.net; web site: www.cc cathedral.addr.com. Assist director of music with the administration of well-established cathedral music ministry including two adult choirs, three youth/children’s choirs, and adult/youth cantor programs. Specific duties include coordinating music for weddings/funerals, overseeing the weekly orders of worship, administrating the music library, providing music for special daily and holy day Masses. Qualifications: proficient organ and piano skills; choral background; effective administrative, organizational, communication, and people skills; thorough knowledge of liturgical music and Catholic liturgy; highly motivated person. Salary and benefits negotiable. Send or e-mail résumé to Lee Gwozdz at above address. HLP-5638.

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Please send form to: The Liturgical Singer ♦ NPM
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Pastoral Music ♦ June-July 2001
Minister of Music. St. Mary’s Catholic Church, 9005 Gayton Road, Richmond, VA 23229. Fax: (804) 740-2197. Growing
and diverse community with a love of music and enthusiasm for sung prayer seeks the right person to lead us. Re-
sponsibilities include musical planning and coordination for Sunday/special lit-
urgies for our parish and school community. We have an active adult choir and
adult handbell choir. We value our music program and are interested in de-
veloping and growing. Successful candidate will be highly motivated and
organized with skill and experience in keyboard, choral, and vocal. Knowledge
of Catholic liturgy and computer skills desirable. Send résumé and cover letter
Attention: Music Minister Search Committee. Competitive salary and benefits
package commensurate with education/experience. HLP-5654.

Assistant Director of Music Ministry. Vienna Presbyterian Church, Vienna, VA.
Phone: (703) 938-9050. Full-time position to lead adult handbell choir, youth
adult choir, and youth choirs as part of high-caliber music program at 2,600-
member church in northern Virginia. Strong faith and bachelor’s degree in music required. See www.viennapres.
go for more information. HLP-5660.

Director of Liturgy/Music. St. John Neumann Catholic Community, 11900
Lawyers Road, Roston, VA 20191-4299. Fax: (703) 860-2136; e-mail: StJohn@
pastoral, keyboard, and vocal skills. Responsibilities include coordinating all
liturgical/musical planning; well-developed choirs (one adult, one bell, and four
children); cantors; and accompanists; directing Festival Choir, Schola, and
String Orchestra; plus a full complement of liturgical ministries. Professional
credentials and experience in a Catholic parish setting required; computer skills
will be needed. Good benefits; salary high $30s to mid $40s depending on
experience. Send résumé and references to Search Committee at above address. 
HLP-5676.

WASHINGTON

Pastoral Assistant for Liturgy and Music. All Saints Parish, 204 6th Avenue,
SW, Puyallup, WA 98371. Fax: (253) 845-3105. Full-time position in strong, joyous
community of more than 1,700 house-

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Experienced Music Director. Looking for full-time employment in New
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perience as accomplished organist and choir
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team. Available August 1. For résumé or to schedule an interview/audition,
send e-mail to: organist50@hotmail.com. HLP-5657.

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npm or phone (419) 872-4971. HLP-5662.

Choir Director. Contemporary choir director/liturgical musician seeks new as-
ignment in eastern Massachusetts or southeastern New Hampshire. Please visit

Miscellaneous

Chant Books for Sale. Good copies of the Liber Usualis, Paroissien Romain,
Bragers accompaniments, etc. Going fast. Call or write Dr. William Tortolano, St.
Michael’s College, Colchester, VT 05439. (802) 654-2508. HLP-5647.

Hymnals Wanted. Pew and choir vol-
umes of Gather (second edition) and Wor-
ship (third edition) hymnals. Keyboard and other instrument editions wanted
too. Please contact music director D.
Fredericks by e-mail: dfmusic@yahoo.
.com. HLP-5636.

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Crucifix (detail), St. Joseph Parish, Sykesville, MD.
holds. As member of parish staff, individ-
ual will organize, energize, and sup-
port a full worship and music program and assist parish school staff as it de-
velops liturgy programs. Special attention
is to be given to liturgical planning and the building of excellence in liturgical
ministries. Successful candidate will have
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