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Jubilate Deo!

This twenty-fifth anniversary year for NPM offers us an extraordinary opportunity to look ahead to the exciting challenges that face us as pastoral musicians in the twenty-first century. Thanks to the vision and effort of our founder, Fr. Virgil Funk, and the many other gifted and dedicated leaders of our Association, we have together forged a sturdy foundation on which we can continue to build.

As a member of NPM, I invite you to recommit yourself to promoting the art of musical liturgy and to taking an active part in the future of our Association. Here are some of the areas that we will be exploring in the months and years ahead:

- Liturgical and musical formation of musicians, clergy, and assemblies;
- New models of convening;
- Educational opportunities for rural and inner city musicians;
- A stronger sense of inclusion;
- New and more vibrant Chapters;
- Certification of pastoral musicians;
- Intercultural concerns;
- Evaluation of music for the liturgy;
- Scholarship opportunities for NPM schools.

Over the next few months, the NPM Board of Directors will begin work on a strategic plan for our Association. We will reflect together on what difference NPM can make in the next five to ten years and on what steps we should take to accomplish our goals.

As we begin to formulate and implement our goals, we need the active participation and support of all our members. Please tell us your dreams and hopes for the ministry of pastoral musicians and for this Association. In the coming months, we will also be asking for your participation and financial support to provide for the future of NPM.

I am grateful to the Board of Directors for placing their trust in me to take on the leadership of NPM at this exciting moment in our history. All of us who serve you as members of the national staff stand ready to respond to the needs of our members. We will work with you to carry forward the vision of musical liturgy that engages the full, active, and conscious participation of our assemblies and that transforms our lives, our communities, and the world around us.

Best wishes as you begin another year of sung praise and prayer!

Jubilate Deo!

J. Michael McMahon
President

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Cover: Christ Reigning over the Saints. Introit for the First Sunday of Advent (Ps. 25) from Codex Göttweig 7 (221) f. 2r, courtesy of the Benediktinerstift Göttweig and the Hill Monastic Manuscript Library, St. John’s University, Collegeville, MN. The notation is called hufnagelschrift ("horseshoe nail") because many of the notes look like those nails.
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 inculturating our liturgy challenges us to find ways to celebrate the transcultural vision of the church as a world community.
More on Haas

In a letter in the June-July 2001 issue of Pastoral Music, Paul Ciennwiwa quoted David Haas’s article [February-March 2001] regarding the comment about [how some people believe 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.” [Mr. Ciennwiwa] comments that he doesn’t recall this ever being a case. May I suggest that all it takes is a look at today’s music world (in all styles), full of people trying to be like the current leaders rather than developing their own style. Many people sitting in the pews have become more of an audience to be entertained by professionals rather than a singing, praying community. How much of that is fostered and even encouraged by professional and semi-professional church musicians? That fact is a first part of Mr. Haas’s statement, and it ties into the statements quoted from Dr. Westermeyer in the same letter: “The result is that the central matter, the song of the people, is compromised.” How many times do we have a cantor sing the song rather than the people, especially because the song may be a difficult one for the people to sing? Despite how well the soloist/cantor may move some of the assembly, if the song belongs to the people, everyone should be singing. That is the key. Not to criticize the trained voices, but the role of the cantor is to be transparent for the assembly most of the time. This is often not the case, which is what Dr. Westermeyer speaks about.

A second aspect of that phrase is something that I have personally experienced as a director. I continually recruit choir members from all walks of life, all the time. If I didn’t, I would be down to a couple of people. The biggest objection that I have to fight is the belief held by the people that “I can’t sing,” which is certainly not true, because I usually have listened to them [doing precisely that] a few minutes before. Furthermore, these same people whom I have personally heard singing, each sounding well for untrained voices, have attested that some authority figure in their past, whether it be a teacher, choir director, religious sister, or even parents, has told them that they were not to sing. As teenagers (and even adults), our egos are easily bruised. If people are told even a few times that they can’t sing, why should they even be there?

A further comment regarding the statement that someone would be told that they should have no voice for singing: This claim speaks to the choices of music that are being made by many music directors. In avoiding certain music in favor of one style, many youth, to whom Mr. Haas’s article is directed, are told (1) that their styles and preferences for music have no place in the Catholic Church, and (2) that to belong (and, believe it or not, they do want to belong), the youth must like the hymns that don’t say anything to them, that have no life, in their eyes, ears, and hearts. Who would want that? David and others write wonderful music, very tuneful melodies that the youth like and even sing, which expresses their relationship with the Lord in a way that speaks to them. David suggests that we go to them where they are musically; bring them into the church; and engage them musically, emotionally, and spiritually so that they can come to an understanding of where they are, and then lead them to a deeper faith as they develop.

Then the question arises about the list of other contemporary Catholic composers in the article and [Mr. Ciennwiwa’s] claim that the article is motivated by profit. If one reads [Mr. Haas’s] whole statement, it says: “We need you not just for the future—but now. We need you to compose and write new songs, chants, and litanies that will help us pray... (followed by the list of composers)...We need you to compose, create, teach, write, and help this church struggle with its prayer and its journey of faith.” Nothing was said about making profit. Did Mr. Ciennwiwa expect that all the songs that the church would ever need be already composed and in our hands, or that we would never need new songs, new ways to express the inexpressible?

The use of the styles of contemporary composers is very much in keeping with paragraph 108 of the document Liturgiam Authenticam that was recently promulgated from the Vatican. The document calls on the conferences of bishops within five years to provide for the publication of a directory or repertory of texts intended for liturgical singing. It is interesting to note that nothing is said about the melodies or styles but just the texts.

Soli Deo Gloria.

Jeffrey P. Phillips
Houston, TX

In Dismay and Sorrow

I am a NPM Convention speaker and liturgical music composer. I am also the daughter of Richard Cotter about whom you wrote in the “Keep in Mind” section of the April-May 2001 issue of your magazine. I write on behalf of myself as well as my family to express our dismay and sorrow at the article about our father.

First of all, the facts of your article are incorrect. My father and a family friend were murdered in the early hours of February 15, 2001. Mary McIntyre was not my father’s “companion” as your article states. Nor was she a co-owner of the family home that was destroyed by a fire as part of the same crime. Mary McIntyre was a dear family friend who was visiting for my father’s birthday—tragically in the wrong place at the wrong time.

Secondly, the stark contrast between the article concerning my father and the article about Theodore Marier, also remembered in your April-May issue, was alarming. Mr. Marier was appropriately remembered for his life, his achievements, his legacy. My father, on the other hand, was not “remembered.” The horrid nature of his death was all you wrote about.

If you wanted a story, certainly the life of my father is worth remembering. Richard Cotter celebrated his seventy-
third Valentine’s Day birthday just hours before his death. The Valentine heart will forever remain a symbol of our father’s legacy of love, integrity, and social justice. He lived the Gospel in ways most people only pay lip service to. A University of Notre Dame Law School graduate, my father was an attorney who provided legal counsel to the poor, often without receiving any payment for his work. He believed we must share any and all blessings and bounty with those who are less fortunate.

My parents gave birth to five children and adopted five children. Each adoption welcomed another “unplaceable” child into our family. These “least of my brothers” are loved as completely as those born of Cotter blood. The adopted children came from backgrounds that hold unspeakable traumas. To parent such wounded children has been full of great difficulty and great gifts.

One of these wounded sons is facing trial for the murders of my father and Mary McIntyre. The real story is of a family struggling to embrace the Gospel call to forgiveness. This brother of mine joined our family when he was a mere four years old. We have loved him and walked with him down his long road of mental illness. The real story of my father is that he “kissed the leper clean and did such as this unseen” and lost his life because of it.

Richard Cotter opened our farm seven years ago to liturgical musicians from around the country and Canada. For the past seven summers we have run ministry retreats for these musicians. My father was the cook for the retreats, sharing his paternal presence and love with all who made the pilgrimage to our farm. These COMING HOME retreats have left many NPM members deeply moved and musically empowered. We have changed the location of our retreats in lieu of the tragedy at the farm. But the spirit of my father, whom I often introduced to COMING HOME participants as my “Shaman,” continues to guide our exploration of music, spirituality and living the creative life.

On behalf of myself and my family I thank NPM members for remembering us in prayer. May we have the courage to live the Gospel call to forgiveness and love. This is what my father would want.

Jeanne Cotter
St. Paul, MN

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: npr-edit@npm.org.

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New President at Work

At the end of the 25th Anniversary Convention, Father Virgil Funk handed over the presidency of the Association to Dr. J. Michael McMahon. As President-elect, Dr. McMahon has been in the National Office since June 1, working with Father Funk to learn the details of guiding the Association. On July 6, Dr. McMahon became the Association president and CEO, with Father Funk serving as his advisor until his formal retirement date, September 1. Association members may contact Dr. McMahon at the National Office or via e-mail: npmpres@npm.org.

Thanks to Extra Staff

We want to thank all the people who have pitched in at the National Office during the past few months to make the 25th Anniversary Convention the success it was. In recent years, we have had to bring in temporary staff in the Membership Department to help with the flood of forms from registrants for the conventions and schools, but this anniversary year posed some special challenges. Key people had to be out of the office in the weeks and months just before the convention—Lisa Tarker, Convention Coordinator, gave birth to Abigail Theresa and was on maternity leave, and Kathleen Haley, Director of Membership Services, faced unexpected major surgery one week before the convention’s opening. Mother and daughter are doing very well, and Kathleen came through surgery successfully and is convalescing.

Nadine Merry Aly assisted Lisa to prepare for the convention (see the April-May issue, page 11), and Nancy Finess arrived on short notice to help in the Membership Office. A graduate of Georgetown University and a Mercy Associate, Nancy brings a strong background in membership services, meeting management, and musical liturgy to the task. She will serve as interim membership director until Kathleen can return.

Assisting with data entry, so we could keep up with all the new members, convention registrants, and schools participants, have been Marie Claire Powell, a student at the University of Maryland, College Park, who helped us at convention time last year; Barbara Coates, a former staff member who returned to give us a hand; and David Drayton, a temp whose careful work reflected his growing interest in the Association. We are grateful for their help.

Keep in Mind

Monsignor John (Jack) Egan died Saturday, May 19, in Chicago, as a result of complications from cardiovascular disease. He was eighty-four. Msgr. Egan was the first director of the Institute for Pastoral and Social Ministry at Notre Dame (now known as The Institute for Church Life; the Center for Pastoral Liturgy became part of that program when the Institute was formed). He served as the Institute’s director from the mid-1970s until 1983. Msgr. Egan was also known for his involvement in the U.S. civil rights movement. His funeral was celebrated at Holy Name Cathedral on May 23. We pray to the God of justice and right: Grant that Jack Egan, who committed himself zealously to the service of your name, may rejoice for ever in the company of your saints.

Meetings and Reports

Vatican Approves Lectionary Volume Two

Bishop Joseph Fiorenza, president of the U.S. Conference of Catholic Bishops (USCCB), announced on June 14 that the second volume of the Lectionary for Mass has received Vatican approval, but only after the translation had been amended slightly by a group of three U.S. archbishops meeting with Vatican officials and in light of the new requirements in Liturgiam authenticam. According to Archbishop Oscar Lipscomb, chair of the USCCB Committee on the Liturgy, the revised text includes about 800 mostly minor changes made to the 3,000 readings included in this volume, which provides texts for weekdays, feast days, memorials, and Masses for various occasions. Archbishop Lipscomb proposed that the bishops “support the action that the second volume of the Lectionary for Mass be published as expeditiously as possible.” The bishops approved the motion with a strong voice vote. This new volume may be used as of February 13 (Ash Wednesday) 2002. The entire new U.S. English Lectionary for Mass is mandatory as of Pentecost (May 19) 2002.

U.S. Bishops Approve Liturgy Documents

During their meeting in Atlanta, June 14-16, the U.S. Latin Rite bishops approved three documents on the liturgy. The first two require a recognitio (approval) from the Vatican before they can be published; the third is an educational aid on the real presence of Christ in the eucharistic species. This Holy and Living Sacrifice deals primarily with the appropriate form for the distribution of communion under both species, and it encourages reception under both forms “as a fuller sign of the eucharistic banquet.” The document incorporates the indults being requested to allow exceptions to the General Instruction, including permission for lay persons “commissioned according to the prescribed rite” to assist as extraordinary ministers with the preparation of the elements for distribution when enough “ordinary ministers” (bishops, priests, deacons) are not available, to assist with consuming the remaining consecrated elements after communion, and to assist with purifying the vessels after communion for appropriate pastoral reasons.

The proposed U.S. appendix to the General Instruction of the Roman Missal was approved after some of the sug-
gested elements were dropped or amended before the vote. Many of the proposals that remain part of the document affirm current U.S. practice, though many of these practices (e.g., kneeling from the end of the preface through the rest of the eucharistic prayer and kneeling again at the Lamb of God) may be modified or permitted at the discretion of the local ordinary. Some (e.g., bowing before receiving communion) seem to be approved to counter other practices deemed inappropriate (e.g., genuflecting as one approaches the communion minister). The appendix reiterates the requirement that, when sung, the Gloria, profession of faith, and other texts should remain in their official form.

The bishops also approved a statement on real presence prepared in question-and-answer form by the Committee on Doctrine. The statement focuses on the meaning of this form of sacramental presence; it does not deal explicitly with other forms of presence in the Eucharist until the end of the statement (nos. 13-14). Since the other documents must receive a Vatican recognitio, this is the only liturgical statement from this meeting published by USCCB Publishing Services and available on the bishops’ website: www.usccb.org/dpp/reallpres.htm.

Finally, in a discussion about the latest Roman document, Liturgiam authenticam, the bishops agreed to prepare a list of approved hymn texts to be submitted in five years to the Congregation for Divine Worship and Discipline of the Sacraments.

New Head of Music Subcommittee

Most Reverend Allen H. Vigneron, auxiliary bishop of the Archdiocese of Detroit and rector-president of Detroit’s Sacred Heart Seminary, has been named to head the new Music Subcommittee of the USCCB Committee on the Liturgy. This subcommittee is the group charged by the bishops to prepare the list of “texts intended for liturgical singing” required by Liturgiam authenticam #108.

Differing Visions Conference at Collegeville

To celebrate its seventy-fifth anniversary, The Liturgical Press, founded by St. John’s Abbey to promote the liturgical movement in the United States, hosted Differing Visions, One Communion: Catholics and Liturgy in the United States, June 7-10, at the Abbey in Collegeville, MN. The event gathered nationally recognized church leaders and commentators holding differing viewpoints on the changes occurring in the liturgy today and on the future of the liturgy.

Katarina Schuth, OSF, who holds the Endowed Chair for the Social Scientific Study of Religion at the St. Paul Seminary School of Divinity at the University of St. Thomas, offered a synopsis of the conference. She observed that the conference discussions highlighted three major topics: concern for the situations in which liturgy is being examined; elements of the liturgy itself (e.g., preaching, the need for preparation, ties to social justice issues, music, translations, inculturation, and multicultural concerns); and what needs to be done regarding the liturgy. Discussion of this third topic revolved around what must be done about catechesis; evangelization; and training and education for the people in the pews, for those responsible for parts of the liturgy, and in seminar-ies. The overall consensus, according to Schuth, is that much has been done to make the liturgy better, but much remains to be done. “Liturgy is more meaningful today. We have come a long way already, but continuing education and evaluating liturgy will be extraordinarily beneficial,” said Schuth. “We hope to continue to make progress making liturgy as meaningful as possible.”

Virginia Sloyan Retires

Virginia Sloyan, the editor of Homily Service, the preaching aid published by The Liturgical Conference, retired from full-time work on June 29. Though many people may not recognize her name, during the past half-century she has been a major figure in the development of the Conference and in the liturgical movement in North America. Often working behind the scenes, Virginia (Ginny) has been a strong and constant promoter of liturgical renewal as a vehicle for reforming the churches and a dedicated advocate for the connection between authentic liturgy and social justice.

The Liturgical Conference developed from early research by the Benedictines of St. John’s Abbey, Collegeville, MN. Naming themselves the Benedictine Liturgical Conference in 1940, they began an in-depth study of the liturgical life of the Roman Catholic Church in the United States. Ten years later, this group, united with other advocates of liturgical renewal, formed The Liturgical Conference to sponsor annual Liturgical Weeks for the U.S. church. Virginia Sloyan was one of the first full-time staff people hired when the Conference opened an office in Washington, DC, in 1960. In the intervening years, apart from a brief period when she worked on the staff of the National Council on the Aging, Virginia has worked for the Conference and for liturgical renewal. She has been an editor for various Conference publications, a writer, and a speaker at the North American Liturgical Weeks. She has also served as a mentor for many of the leaders of liturgical renewal who served, at one time or another, as Conference staff.

“Give her a share in the fruit of her hands, and let her works praise her in the city gates” (Proverbs 31:31).

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Some twelve centuries ago, monasteries in northern Europe began to experiment with an invention that would change the course of all western music and set it apart from all other musics of the world. They wrote down on parchment the melodies that they chanted in liturgy.

By symbolizing in precise concrete form something that is essentially abstract and fleeting in experience, notation renders music as an object of leisurely contemplation and opens its beginning, middle, end, and every significant detail to conscious inspection and comparison. Freezing musical motion in the same way that photography freezes action allows different melodies to be fitted harmonically and performed simultaneously in ever more complex fashions. To say that Western harmonic invention from the simplest guitar song to the grandest conception of Bach owes its existence to those monastics is no exaggeration.

They had no such end in sight, of course. Their intentions were simple and practical: they merely wished to ease the burden of memorization borne by church singers. As the Roman liturgy and its music had become ever more elaborate through the early Middle Ages, the amount of rote learning required by singers had grown with it. Guido d’Arezzo, who invented the do-re-mi system of sight-singing notation in the eleventh century, claimed that before notation it took a minimum of ten years to train a singer for liturgy. When singers acquired the ability to sing a notated chant that they had never heard before, truly a new world opened before their eyes.

But there is a little more to the story, for if the monastics only wanted to get the singers to agree on what to sing, to avoid unwelcome dissonances, there are ways much less radical than inventing notation. Music may be simplified to make it easier or changed to suit local circumstances, as is done throughout the world. Music learned by rote in a pure oral tradition normally changes over time as it is passed from generation to generation. In improvisatory traditions this change happens rapidly, but even in those traditions where the imitation is supposed to be faithful, change is inevitable, and no one worries much about it. No, the monastics wished to preserve liturgical melodies in a correct, static form exactly as their forbears had sung them, because they believed music of the liturgy to be a sacred tradition. They wrote the music down to preserve what was considered holy. Later, the notated melodies came to be considered part and parcel of the tradition, as another kind of sacred text. Icons of St. Gregory the Great show him writing down the chants that bear his name as they are being dictated by the Holy Spirit.

The monastics’ success in providing a uniform liturgical repertory, while far from perfect, was nevertheless unparalleled in the history of any music to that point. Here is where Western music really parts company with the rest of the world. The thousands of individual...
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chants that characterize the liturgical year crystallized into the foundational repertory of church music for the next ten centuries. But their success, like many another technical innovation, threatened to make obsolete those who seemed to benefit most—the musicians themselves. For by making the chant repertory standard and inviolable, they removed almost all occasion for new liturgical composition. How was a gifted musician to exercise his charism? How can creativity exist alongside a strong musical tradition?

No Less Real Today

The dilemma is no less real today than it was for those first generations of musicians coming of age in a world of liturgical repertory now fixed by notation. If the momentum then favored the traditionalists, it now seems to favor those who champion original composition, and there have been many swings of the pendulum in between. American parishes today choose between music that carries the label "traditional" and popular or "praise" music, the latest effort of liturgical composers to practice their art.

It is not a happy choice to have to make. Relying exclusively on music of the past, on the one hand, discourages the most creative minds from participating and seems contrary to common sense. Who would want to forbid the contributions of a new Mozart, a Stravinsky, or a McCartney? But such talents are few, and three decades of experience with praise music, on the other hand, has shown how disastrously an exclusive reliance on that choice can be. Praise music has the freshness of cut flowers: so attractive for a time, only to wither and finally be cast out. Such has indeed been the history of this music. One fashionable song after another fades into oblivion as newcomers arrive, a revolving door that condemns parishioners to an eternity at the bottom of the learning curve, never to taste the spiritual security of music known by generations. One reads this situation in the documents that contain the notation for this music. No lovingly crafted parchments are these, but flimsy paperbacks that last just about as long as our interest in their content. No tradition can take root in such soil; it is the seed fallen on rocky ground.

A real musical tradition fulfills the essential purpose of liturgical music: eliciting the sacred semantic for priest and people, some sense of the eternal and the divine that characterizes all our rich symbolism. Traditional music can do this chiefly because it is old. It communicates with all the power of symbols because for centuries it has accompanied the most profound liturgical acts. The organ gesture, the sound of an a cappella choir, the fragment of chant, all these instantly summon sensations that no purely secular musical language can hope for. To suppose otherwise entails the belief that the sacredness of a liturgical composition is constituted in its sacred text. Take any psalm, give it a musical costume of any kind, and a liturgical song is born. No self-respecting composer before the present age would buy such an argument. Indeed, for Catholics the notion of tradition has particular significance because we regard it as one of the conditions of truth. Strictly speaking, musical languages are mostly without propositional meaning, and so purely musical utterances cannot be true or false. Yet through traditional music we can experience our history directly and sense a kind of truth. Music then can amplify the words of Scripture, one font of our faith, while symbolizing the other, tradition.

How did that first generation of composers who had nothing more to compose solve this dilemma? They did what jazz musicians do with "standards": They played with them, all the while preserving their essential identity. By interpolating a few words here and a few notes there into the traditional chants, they created the vast body of derivative chants known collectively as tropes. If "trope" can be understood more generally as the extension of or building on chant to create a new piece, then almost all sacred music up to the year 1600 is trope. One particularly important elaboration was the addition of new melodies to sound along with a traditional chant. The great tradition of western harmony began as a trope of chant.

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Nothing Extraordinary ... Except Survival

This solution to the problem of creativity and tradition is nothing extraordinary...
dinary in itself; the same thing happens in any musical culture. But the monastics’ parchments produced two extraordinary effects that have occurred nowhere else. First, notation insured the preservation of the original inspiration, the original chants. Second, notation meant that creative experiments built on those chants could also survive. The western tradition was no longer a fixed repertory of constant size but instead became a growth industry. Every new trope could increase the repertory through trial in the crucible of time, the test of hearing and re-hearing by successive generations that every piece of classic status undergoes. Presumably, those failing to pass muster were forgotten. In the long run, these experiments and trials produced a wondrous thing: a tradition that renewed itself without ever losing or changing its original repertory.

The music of Palestrina, for example, is for most churchgoers as much an archetype of traditional sacred music as the Gregorian chant, and yet much of it has no explicit link with chant. But it sounds like a great deal of earlier music already incorporated into the tradition that does build on chant melodies. Palestrina merely extended the practice of the original tropers: By composing in the language of the tradition, he extended it without having to give up his musical soul. The same could be said of many Lutheran chorales and Anglican hymns, some of which are adapted Gregorian melodies, and some of which merely imitate those adaptations.

The tradition contains its own means for creativity, as history has shown. The notion that tradition is the enemy of creativity is false, and so is the idea that creativity depends on absolute freedom from musical constraints and traditions. All the great composers work within constraints whether they realize it or not, just as a novelist must observe the grammar of the language in which the text is written. True compositional freedom, as Stravinsky always proclaimed, arises from such a grammar that establishes the ground rules of composition that in turn make sophisticated, original compositions comprehensible to a listening community. It is a kind of Augustinian freedom, the freedom to avoid writing the wrong notes.

Minimal Qualifications

Creating within the tradition, however, is not easy. Creating within the tradition requires a few minimal qualifications.

First, the composer must imagine a connection with the tradition. This should not be too hard, for by now the tradition of Christian liturgical music, properly considered, has grown so rich that it would be difficult to enumerate all such possible connections. Improvising on the organ over a traditional hymn tune, scoring a new piece for a boy choir, harmonizing a new tune with a chord change on every note—these are but a few of the possibilities. Most of the current “praise” music, however, refuses any and all such connections and insists on an instrumentation and harmonic procedure that reminds one, not of anything sacred, but rather of the television and other commercial enterprises. Why should this be?

One possibility is sheer ignorance. To connect with the tradition, a composer must know the tradition; this is the second qualification for composing within it. All too often today’s music ignores such clear opportunities to recall the tradition—without the slightest sacrifice of originality—that one must conclude that

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One Last Explanation

There is one last explanation for not connecting with the tradition, having nothing to do with the ease of adapting the tradition for new creations: It is simply that the tradition is distrusted, rejected out of hand. The reasons for this rejection can be many and deep, but the one chosen most often is the excuse of relevance. Older musical languages and traditions are simply ineffective at reaching people. Modern Americans, particularly young ones, it is said, can only respond to “their kind” of music. Not only is this a preposterous condescension, an insult to any thinking person who, more than at any time in history, is accustomed to learning various musical languages, but it is entirely wrongheaded. People do not attend liturgy to have normal, everyday experiences; they look instead for the extraordinary. By refusing any link with the tradition, popularizing liturgical music stifles its own creative potential and surrenders any hope that its hearers will touch the transcendental.

Nor is the laudable effort to incorporate non-western musical traditions in liturgy sufficient reason to abandon the rich tradition we already own. A fine example of what should happen is Ariel Ramirez’s Misa Criolla of 1963. This choral Mass uses the rhythms of Argentinean and Bolivian folk music throughout, giving the whole piece an unmistakable Latin character, but the handling of the choral parts and the forms of the different prayers come directly from the traditions of Palestrina. Mr. Ramirez knows what it means to create sacred music and understands St. Gregory’s missionary instruction to adapt wherever possible without giving up essential truths.

We hope that theological reflection on the Gospels grows closer to the truth as generations pass. Succeeding reflections may refine without contradicting what has preceded them, and indeed the greatest of the earlier insights are inevitably the foundation materials for the later. Such is the nature of discernment. The tradition of liturgical music is a mirror of this spiritual progress. Just as great ideas inspire their own refinement through the generations, the great tradition of liturgical music can inspire its own continual renewal, which in turn inspires us with ineffable foretastes of the divine. A composer truly creates by understanding the past with sympathy and building upon it.
Musical Mystagogy
Musical Mystagogy: A Mystagogy of the Moment

BY EDWARD FOLEY, C.A.P.U.C.H.I.N

In this article, I wish to explore how music in the worship event might be considered under the rubric of mystagogy. This will require, first of all, a brief examination of the broader concept of mystagogy, especially as it is ordinarily considered to be a post-worship reflective exercise. Second, employing the work of George Steiner and Gordon Lathrop, I will suggest that there is a way to understand mystagogy as an active apprehension which occurs during worship, and not simply before or after the event. Finally, I will suggest how music is a most powerful form of this “mystagogy of the moment.”

Mystagogy Revisited

It is especially scholarly and pastoral work around the praxis of initiation which has reintroduced the language, concept, and practice of mystagogy (μυσταγωγία) into the contemporary Western Church. This mystagogical “recovery” was canonized for Roman Catholics and many other Christians in the west in the Rite of Christian Initiation of Adults (1972). This post-conciliar rite decreed that, following the initiation of adults through water, chrism, and Eucharist, the neophytes were to embark upon a “period of post-baptismal catechesis or mystagogy” (no. 37). This post-initiatory vision of mystagogy is enshrined in the 1986 National Statutes for the Catechumenate (nos. 22-24) and the 1988 edition of the Rite of Christian Initiation of Adults approved for use in the United States (nos. 244-251).

The historical precedent which suggests this equation of mystagogy with post-baptismal instruction can be found in various ancient church practices highlighted in the writings of important mystagogues such as Cyril of Jerusalem (+386?) and Ambrose of Milan (+397). It was especially Cyril and Ambrose who insisted that appropriate catechesis for neophytes was not possible until after the rites of initiation had been experienced in all their fullness. Thus Cyril, in the opening moments of his celebrated Mystagogical Catechesis, commented:

For some time now … I have desired to discourse to you on these spiritual and celestial mysteries. But I well knew that visual testimony is more trustworthy than mere hearsay, and therefore I awaited this chance of finding you more amenable to my words, so that out of your personal experience, I could lead you into the brighter and more fragrant meadow of Paradise on earth (1.1).

Ambrose took a similar stance when, at the opening of his Sermons on the Sacraments, he remarked: “I shall begin now to speak of the sacraments which you have received. It was not proper for me to do so before this, because … the Christian faith must come first” (1.1). It is not surprising that the contemporary Western Church should apparently rely so heavily upon the perspectives of Cyril and Ambrose for a vision of mystagogy when reshapings rite for adult initiation. After all, these were two of the most influential figures in the fourth century church, presiding over important patriarchal sees, at a time when the practice of adult initiation was at its apogee. It was not only the ecclesial weight of their collective vision, however, which catapulted this Cyrillic-Ambrosian framework into the forefront of the contemporary definition of mystagogy in the West. It was also and especially the resonance between this definition and contemporary pedagogical and philosophical developments which placed the “subjects” and their experience at the center of so-called adult models of learning.

Thus we find that this post-experience reflection model of mystagogy acquires broad currency in the Western Church at the same time that philosophers like Hans-Georg Gadamer were asserting the significance of each individual’s unique historical context in contemporary hermeneutics, pedagogues like Paulo Freire were stressing the importance of each individual’s experience in education, and even Roman Catholic sacramental theologians were taking a “turn toward the subject.” Aidan Kavanagh, in an early commentary on post-baptismal catechesis in the RCIA, articulates the linkage between contemporary pedagogical thinking, the turn toward the subject, and mystagogy when he comments: “The rationale underlying post-baptismal catechesis or mystagogy should be seen not as having to do with some sort of disciplina arcani but with the pedagogical fact that it is next to impossible to discourse effectively about experiences of great moment and intensity with someone who has never

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there had such an experience.”

There are difficulties with Kavanagh’s assertion and his equation of mystagogia with post-baptismal or post-experiential reflection. From an historical perspective, for example, there is clear evidence from contemporaries of Cyril and Ambrose that the mysteries were sometimes explained before they were experienced. The golden-tongued John Chrysostom (+407), for example, offered some baptismal catechesis to the elect in Antioch before their full initiation. Thus, in preparation for the daily exorcisms he explained: “Since you are on the threshold of the time when you are to receive these great gifts, I must now teach you, as far as I can, the meaning of each of the rites, so that you may go from here with knowledge and a more assured faith” (2.12). And at the end of his second baptismal homily, Chrysostom reiterated:

It is not without good reason and careful thought that I have explained all these things to you in advance, my loving people. Even before you actually enjoy them, I wanted you to feel great pleasure as you fly on the wings of hope. I wanted you to take up a disposition of soul worthy of the rite and, as the blessed Paul advised you, to “set your mind on things that are above,” raising your thoughts from earth to heaven, from the visible to the invisible. We see such things more clearly with the eyes of the spirit than with the perceptions of the senses (2.28).

Similarly, Theodore of Mopsuestia (+427), who also preached pre-baptismal homilies in Antioch, insisted on a form of mystagogia which at least in part preceded rather than followed the ritual experience: “It is right and necessary that we should explain before you the power of the sacrament and of the ceremonies which are accomplished in it, and the reason for which each of them is accomplished, in order that when you have learnt what is the reason for all of them you may receive the things that take place with great love” (2.2).

This manner of doing theology can be achieved before the event, after the event, and, we would like to suggest, even during the event.

The value of preparatory catechesis and a mystagogical method which anticipates a life-changing experience not only finds strong support in our ecclesial past but also in the present. The contemporary manner in which we prepare a wide range of ministers for the church, for example, is often through a process of reflective formation in anticipation of yet-to-be-experienced ministerial situations. This pre-ministerial or pre-immersion approach has been especially emphasized in the preparation of missionaries. It has long been recognized that such ministers require not only data and language skills but also experience-based formation in preparation for their cross-cultural ministry.

Returning to our example of initiation, one could make a similar point about the importance of pre-ritual formation in the RCIA itself by admitting that the contemporary catechumenate is precisely an affirmation of the value and effectiveness of pre-baptismal mystagogy. As currently conceived, the catechumenate is not an updated version of “convert instruction” but a radically different approach to initiation based upon an experience of faith, theological reflection, and lectionary catechesis. It is essentially mystagogical.

Such historical and contemporary examples provide an important caution to the sometimes narrow instinct to define mystagogy essentially in terms of chronology. Authentic mystagogy is less a question of when than a question of how. It is not so much a post-ritual or post-experience manner of formation as it is a way of entering into the mystery that respects both personal experience as well as the “event” nature of worship. According to Enrico Mazza, mystagogy is a way of bringing to light and interpreting the very core of a liturgical action, a sacrament; it is a way of “doing theology.” Thus Mazza suggests that mystagogy belongs less to the realm of catechesis or even spirituality than to liturgical theology itself. This manner of doing theology can be achieved before the event, after the event, and, we would like to suggest, even during the event: Such is our contention about music in worship as a particular mode of the mystagogical.

George Steiner: Unlikely Mystagogue

In the opening pages of Real Presences, George Steiner sets forth a challenging yet refreshing definition of hermeneutics. Rather than the systematic method and practice of explication, “of the interpretative exposition of texts,” Steiner wants to define hermeneutics as “the enactment of answerable understanding, of active apprehension.” This definition is most comprehensible in view of Steiner’s critique of art criticism, or what he calls “the dominance of the secondary and the parasitic.”

According to Steiner, the direct experience of aesthetic meaning, in particular the arts, infers the necessary possibility of God’s presence. He summarizes: “This study will contend that the wager on the meaning of meaning, on the potential of insight and response when one human voice addresses another, when we come face to face with the text and work of art or music, which is to say when we encounter the other in the condition of freedom, is a wager on transcendence.”

It is in view of this hoped-for transcendence that Steiner offers a critique of the “secondary,” which short-circuits the immediacy of the aesthetic and, by extension, diminishes the possibility of an experience of the transcendent. Employing Plato’s Republic as a foil, Steiner imagines a counter-Platonic republic “from which the reviewer and the critique have been banished ... There would be an interdict on art criticism, on journalistic reviewers of painters, sculptors, and architects.” Rather than a soci-

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The aim of Steiner’s “politics of the primary” is essentially educational. He wishes to provide a mode of education, a definition of values devoid, to the greatest possible extent, of “meta-texts”: that is to say, of texts about texts (or painting or music), of academic, journalistic and academic-journalistic . . . talk about the aesthetic, a city for painters, poets, composers, choreographers, rather than one for art, literary, musical, or ballet critics and reviewers, either in the market-place or in academe.  

Transpose Steiner’s language of politics to that of theology, and one discovers what could be considered an impassioned plea for mystagogy, here recast as a “theology of the primary.” His definition of hermeneutics as the “enactment of active apprehension” could as easily stand as an appropriate definition of mystagogy as a kind of “event theologizing.” Steiner’s contention that “the focused light of both interpretation . . . and evaluation . . . lies in the work itself” is not only an insight into painting or literature but precisely the point of contemporary liturgical theology, which asserts that the worship event is theologia prima and that authentic catechesis is that which relies upon and makes a return to this primary source. His thesis that “the best readings of art are art” could be rendered liturgically as “the best introduction to or formation for the liturgy is the liturgy.” His critique that in the commentator “we welcome those who can domesticate . . . the mystery” could equally be said of those who comment upon rather than engage us in worship. Finally, his challenge to the customary way in which we experience the aesthetic in contemporary culture, which he characterizes as an “imbalance between the secondary and its object,” could similarly be posited of much of our experience in contemporary worship, in which we are often disabled in our attempt to have an encounter with the “object” (and subject) of our worship—God in Jesus Christ—and are instead diverted to a substitute encounter with the secondary, the distracting, the amusing, or the banal.

Steiner’s assertion of the primary (here explored under the rubric of art) and the fundamental priority of the primary in revealing the primary (art upon art) is a helpful frame for attempting to identify the core and essence of mystagogy. It is not—as is sometimes inferred by those who hold up the last “period” of the RCIA as the paradigm of mystagogy—a matter of chronology. Rather, the essence of mystagogy is in its manner of interpretation: an interpretation that (1) gives priority to the liturgical event,
(2) gives parallel priority to the bodily experience of those who participate in the worship event, and (3) through some evocative or poetic catalyst (such as the use of typology) enables event and experience to interact and refract each other, providing fresh insight, appreciation, and longing for the divine encounter again. Mystagogy—as a manner of interpretation—might thus be understood as an active form of juxtaposition in order to achieve what Steiner calls “active apprehension.”

Gordon Lathrop has suggested that juxtaposition is a valuable tool for acquiring meaning in and about the liturgy. He posits that the various “things” of worship (including the assembly) “take on meaning in action as they are used, especially as they are intentionally juxtaposed.” This juxtaposition in place, time, or word gives rise to interpretation and reinterpretation: Traditional order is opened up to disorder; ritual is revealed as anti-ritual; text is recontextualized; thus, order, ritual, text, and the many other symbols of worship are required “to say a new thing.”

One of the more accessible examples of this liturgical enactment of answerable understanding by means of juxtaposition is liturgical preaching.

Lathrop’s use of the juxtaposition of text upon text or space upon space to reveal meaning in and of the liturgy resonates with Steiner’s art-to-art, primary-to-primary, as a way to reveal meaning in and of art. The literal or metaphorical juxtaposition of things, texts, symbols, images, and even people in worship is an effective and essential way to achieve what Steiner calls “the enactment of answerable understanding.” This imaginative juxtapositioning for the purpose of enacting an answerable understanding can be achieved after an event, before an event, or—as both Steiner and Lathrop intimate—it can actually be realized during the event. This is what Lathrop calls “meaning in action”; it is also thoroughly mystagogical.

One of the more accessible examples of this liturgical enactment of answerable understanding by means of juxtaposition is liturgical preaching. Liturgical preaching is not a break in the worship action but a liturgical event at its core. It is also an interpretive act: What I have described in other places as “a liturgical event in the form of a ritual conversation between God and a liturgical assembly, which announces God’s reign through the mediation of a preacher who offers a credible interpretation of the liturgical bible in the context of a particular liturgy.” While the juxtapositions in liturgical preaching are, on the one hand, multiform, the fundamental juxtaposition which gives rise to the hoped-for ritual conversation is the juxtaposition of the life stories and experiences of a particular assembly with the liturgical bible. The catalyst in this juxtaposition is the preacher-poet, who in the preaching event attempts to evoke “an answerable understanding” as the people encounter the Word which refracts and interprets their lives. As the preacher provides an “active apprehension” of the liturgical bible, the assembly is challenged and inspired to make a response in worship and life to the God who calls them into worship.

Authentic liturgical preaching, therefore, is a dual assertion of the primary subjects of worship (Christ and the assembly) which respects both the event nature of worship and the experiences of those who enter into the worship, which through the juxtaposition of personal experience and the liturgical bible enacts an “answerable understanding,” and which, by doing so, calls people not only to understanding but to a transformed relationship with each other and God. It thus exemplifies a type of “mystagogy of the present.” And, maybe even more so than liturgical preaching, liturgical music is such a mystagogical moment.

The Musical Turn

Steiner’s apparent disregard for the secondary reaches new proportions when he turns the discussion to music. His concern as to whether anything meaningful could be said or written about music lies at the very heart of the opening essay in Real Presences. He explains:

This question [as to whether anything meaningful can be said or written about music] does seem to me to imply not only fundamental speculations as to the limits of language; it takes us to the frontiers between conceptualization of a rational-logical sort and other modes of internal experience. More than any other act of intelligibility and executive form, music entails differentiation between that which can be understood, that is to say, paraphrased, and that which can be thought and lived in categories which are, rigorously considered, transcendent to such understanding.

At a more radical level than any other art form, Steiner argues, the best of intelligence in music is musical and the most exposed, engaged, and responsible act of musical interpretation is performance. To understand, critique, and access the musical requires the musical. And it is music, rather than any commentary or critique on the same, which prompts Steiner’s wager on the transcendent.

Steiner’s passion and praise for the mystery and transcendence of music finds a parallel in the Church’s official documents (and “secondary” commentaries) which assert the significance of music for worship and faith. Music is heralded as the only art that is considered to be “integral” to the worship experience (Constitution on the Sacred Liturgy, no. 112). While there have been attempts to explain why music has this integral relationship to worship, Steiner offers what may be the most compelling explanations when he argues that, more than any other act of intelligibility, music entails differentiation.
between that which can be understood and that which can be thought and lived. This is an insightful assessment not only of music but also of the liturgy to which the music weds itself.

Worship, as a “primary” ecclesial event, is not simply to be understood and to be believed and lived; it is “event theology”; it is our most important “enactment of answerable understanding” of what it means to be church in the world today. Liturgy is thus to be “thought and lived”—not only apprehended, but embraced and embodied so that it is a transformative force in the lives of individual believers and of the ecclesial body. If worship is about encountering God and living differently because of that meeting, how valuable is a medium such as music for that encounter which, like liturgy, is also about immediacy, engagement, and transformation. Music, like liturgy, is one of those ultimate “primaries” which Steiner refuses to have diminished by the secondary and parasitic; it poises us on the edge of “real presence.”

Steiner’s scenario for revelation within the arts presumes a “primary”-to-“primary” juxtapositioning within the same artistic category (e.g., literature to literature or music to music). What Steiner does not explore, however, is the revelatory consequence of juxtaposing the primary across categories: literature to painting, dance to architecture, or sculpture to weaving. This is precisely what occurs, however, in the worship event when liturgy meets music, ritual event encounters melody, and text meets rhythm. Both the tradition and common practice remind us that liturgy in conversation with music—juxtaposed in respectful dialogue rather than set against each other in inattentive monologues—is an essential way to achieve what Steiner calls “the enactment of answerable understanding.” Music and liturgy reframe each other in the moment, interpret each other in the event, and allow the worship to “say a new thing” to believers and the world.

The layering of liturgy and music, therefore, is the tendering of a mystagogical moment, providing the possibility of new apprehension and motivation for Christian life within the worship event itself. While such mystagogy of the moment may, indeed, be enhanced by pre- or post-worship reflection, such is not necessary in order for the liturgical-musical event to have meaning or to provide new insights about and motivations for Christian life.

While examples of such musical mystagogy are innumerable, a single example will have to suffice to make the point here. In the liturgy for Holy Thursday, the Christian tradition provides a powerful juxtaposition of word and action: gospel and mandatum. There is a long-standing tradition of singing the ninth-century text “Ubi caritas” with its traditional chant melody during the mandatum. The juxtaposition of this rich text and haunting melody with the mandatum not only provides inventive commentary on the rite but also enables the rite to “say a new thing,” as music and ritual action are juxtaposed with real human stories.

In the city of Chicago, for example, Holy Thursday of 1997 occurred one week after a young black man, Lenard Clark, was allegedly attacked by three white teenagers. Clark’s head was rammed against a wall by his attackers, and he was felled by repeated kicks and punches that left him unconscious. The local and national uproar which followed this beating reminded the citizens of Chicago and the rest of the U.S. that the evil of racism is yet very much alive in this country. Celebrating the mandatum interwoven with the text of the “Ubi caritas” on the Thursday following Clark’s beating was unusually poignant. For me, washing the feet of parishioners while hearing “Ubi caritas” was a mystagogical moment. Feet had been used to kick a young black man into unconsciousness; feet that had been instruments of hatred were being baptized in the charity of the mandatum as we sang:
Therefore when we gather as one in Christ Jesus 
Let our love enfold each race, creed, every person.
Let envy, division and strife cease among us;
May Christ our Lord dwell among us in every heart.24

My "ahah" was not only that racial division needed to cease but also that in the spirit of the mandatum there was no place for hatred—even of the alleged attackers. The understated melody and searing lyric juxtaposed with embodied ritual action were for me a mystagogical moment: meaning upon meaning, giving birth to newer meaning still.

My "ahah" was not only that racial division needed to cease but also that in the spirit of the mandatum there was no place for hatred—even of the alleged attackers.

If mystagogy is, as Mazza contends, a way of doing theology, here recognized as a "theology of the primary," if it is the enactment of active apprehension which respects the event nature of worship and the personal experiences of those who come to worship, while at the same time juxtaposing the elements of the event and human experience, then it is possible to admit that mystagogy—less a matter of chronology than method—can occur during the liturgical event. Liturgical preaching may be the most easily recognized form of such mystagogy of the present. Liturgical music, most assuredly, is one of its most powerful forms. As such, it provides something of a summary of the essence of the mystagogical as a way of doing theology which (1) takes the whole of the ritual seriously, (2) gives parallel attention to the embodied experiences of the worshipers, (3) employs some poetic or evocative catalyst (4) to elicit new meaning (5) in a shared context (6) for the sake of personal and ecclesial transformation. It also suggests that the mystagogue is not only the preacher, the catechist, or the presider but also the musician, the dancer, the designer, and the architect who, in their art-to-art communication, put believers in contact with the primary.

Notes

3. Ibid., 100.
6. One celebrated example of such is Edward Schillebeeckx, Christ the Sacrament of the Encounter with God (New York, NY: Sheed and Ward, 1963 [1960]).
8. Translation from Yarnold, 156.
9. Ibid., 163.
11. Ironically, it is only quite recently that specialists in cross-cultural ministries have begun to recognize the need for theological reflection after an experience of mission and not simply before one. Typical, for example, is R. Michael Paige, ed., Education for the Intercultural Experience (Yarmouth, ME: Intercultural Press, 1993), in which only two of the eleven chapters focus on reentry, while the rest focus on orientation and training. I am grateful to Jo Ann McCaffrey for this reference and her insight on this topic; her own D.Min. thesis-project from Catholic Theological Union, At Home in the Journey: A Holistic Process of Theological Reflection for Missionaries in Transition, is designed to augment this limited but growing body of literature on the post-missionary experience.
16. Ibid.
17. Ibid., 4.
18. Ibid., 5.
20. Ibid., emphasis added.
21. Ibid., 17.
22. Ibid.
23. Ibid., 39.
24. Ibid., 47.
25. Mazza suggests that typology is the proper "catalyst" or method that the fourth century mystagogues employed in their liturgical theologies, even though each of the authors he examines employs typology differently. See 166.
27. Ibid., 30.
29. See, e.g., the juxtaposition of readings to readings, of readings to psalm, of readings to liturgical year, of word to sacramental action, and the like.
30. Steiner, 18.
31. Ibid., 18-19.
32. As an illustration of this point, Steiner relates the story about Robert Schumann who, when asked to explain a difficult étude, sat down and played it a second time. Ibid., 20.
33. Much of this material is rehearsed in my "Toward a Sound Theology" in Ritual Music: Studies in Liturgical Musicology (Beltsville, MD: The Pastoral Press, 1997), 107-126.
Ongoing Mystagogy Begins in the Liturgy

BY GIL OSTDIEK, OFM

In essence, formation in liturgy has to do with learning and living into its symbols. That is first accomplished in and through the celebration of the liturgy itself. But what happens there must be extended into ongoing mystagogy.

Woven from Signs and Symbols

We begin these reflections, then, with the liturgy. There are many ways to describe this wonderfully complex thing called liturgy. The Catechism of the Catholic Church offers one such image when it says that sacramental celebrations are “woven from signs and symbols” (CCC, no. 1145). The interwoven threads include not only words but also song, silence, gesture, movement, objects, place, and time. These symbols give height and texture to the liturgy; they give body to Christ’s presence and action in the midst of the assembly. Though each symbol has its own unique contribution to make, two stand out in particular. “Among the many signs and symbols used by the Church to celebrate its faith,” Music in Catholic Worship tells us, “music is of preeminent importance” (MCW, no. 23). To this, Environment and Art in Catholic Worship adds: “Among the symbols with which liturgy deals, none is more important than this assembly of believers . . . The most powerful experience of the sacred is found in the celebration and the persons celebrating, that is, it is found in the action of the assembly: the living words, the living gestures, the living sacrifice, the living meal” (EACW, nos. 28-29). Without these holy signs and symbols liturgy is impoverished. What is more memorable than song? And what has more impact on us than the example of those around us?

Christian liturgy was not created from scratch. The signs and symbols it weaves together have a long history in the cosmic cycles around us and the social gestures of our human kind, in the chain of saving events that have fashioned us into a covenantal people and reached completion in the person and work of Christ. The liturgy draws them all together (CCC, no. 1145-1152). It is precisely through these communicative symbols that the liturgy accomplishes Christ’s work among us now (Constitution on the Sacred Liturgy, no. 7).

Symbols That Speak and Linger

How do symbols communicate, how do they speak? As the origin of the word itself says, symbols bring together what was apart (the Greek word συμβάλλειν combines sun [together] and βάλλειν [to throw]). In this case, symbols bring together our embodied selves and the hidden God we worship. Symbols are not things but actions which sometimes make use of objects. Liturgy begins with our bodies. Washing someone with water, sharing food and drink, anointing another with oil, lighting a candle, processing with the gospel book, tracing the cross on our bodies—the list goes on. Two things can be noted. First, symbols begin with bodily action but do not end there; they lead to the hidden mystery within. Thus, music not only expresses texts, it can also “unveil a dimension of meaning and feeling, a communication of ideas and intentions which words alone cannot yield” (MCW, no. 24). Symbols not only engage the body, they speak to the heart without the need of words. Second, we use symbols together—with and for others. They give expression to

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what is within and communicate that to others through touch, sound, sight, gesture. And, marvel of marvels, the words of our liturgy tell us again and again that it is not just we who perform these holy actions; rather, our action embodies that of Christ: “The Gospel of the Lord . . .” “May the peace of Christ . . .” Symbols, then, are born for communication. They bespeak and bring to fruition all that unites us, especially the love of Christ and love for one another: “People in love make signs of love” (MCW, no. 4).

Liturgical symbols can be enduring signs of love only if they are expressed over and over. They work by repetition. They are a language we learn by heart and then do by heart, from the heart. Through repeated use, their inner meaning is inscribed on our bodies and works its way into our spirits. Returning to them each week is a homecoming. However subtly, they strike up a resonance, reminding us both of the human meanings they communicate in daily life and of the Christian story they have told our people through so many centuries of Sunday gatherings. They become reminders to remember who and what make us one. And if they are memorable, like a song we cannot stop humming, their power over us lingers from gathering to gathering.

Symbols That Nourish and Form

Symbols then, have the power to form and transform us. The Constitution made this clear: “The purpose of the sacraments is to make people holy, to build up the Body of Christ, and, finally, to give worship to God; but being signs they also have a teaching function. They not only presuppose faith, but, by words and objects they also nourish, strengthen, and express it” (no. 59). Music in Catholic Worship adds: “Faith grows when it is well expressed in celebration. Good celebrations foster and nourish faith. Poor celebrations may weaken and destroy it” (no. 6).

These words are worth pondering. Liturgy’s primary goal is that God will receive our worship and make us holy. Celebrating this again and again cannot but have a formative power to nourish and foster faith and charity. But the very doing of the liturgy serves another function as well. If liturgical symbols such as music can “unveil a dimension of meaning and feeling, a communication of ideas and intuitions which words alone cannot yield” (MCW, no. 24), something more is at work than a merely repetitive expression of our beliefs. In its Dogmatic Constitution on Divine Revelation, Vatican II noted that tradition is not a static handing on of what has been received. Rather, “there is a growth in insight into the realities and words being passed on” which comes in part “from the intimate sense of spiritual realities” which believers experience (no. 8). Worshipers bring their lives to liturgy and liturgy to their lives. In the gatherings that mark a lifetime of growing experience, believers cannot but reflect on the meaning of the faith professed week after week. For that reason, as some contemporary liturgists say, liturgy is also a theological act. It is the community’s first theology, on which professional theologians can later reflect in their studies. By that same token, one can also say that liturgy is first catechesis, a kind of lived reflection which catechists and people can later unfold and expand in mystagogy. Or to put it another way, the liturgy itself is the beginning of mystagogy.

A Pastoral Strategy

What might this mean for pastoral practice? It means, first of all, that those who prepare and lead the liturgy must be imbued with its power and spirit, for how else can they become its teachers (CSL, no. 14)? The Introduction to the Lectionary for Mass (no. 55) provides a blueprint for lector formation that can easily be adapted for all liturgical ministers. An effective celebration of the liturgy depends in no small measure on their ability to understand the depth and richness of meaning which liturgical symbols can communicate.

A second part of a pastoral strategy is to keep our priorities straight in preparing and celebrating the liturgy. The Constitution makes it very clear that “full and active participation by all the people is the aim to be considered before all else” (no. 14). Like a refrain, this statement has been repeated in all the reformed rites. Thus, the General Instruction of the Roman Missal calls for a liturgy which “corresponds as closely as possible to the needs, dispositions, and aptitude of the participants” and directs the priest to consult other ministers and faithful in planning the celebration and to “consider the general spiritual good of the assembly rather than his personal outlook” (no. 313). That is why the pastoral judgment is so important for liturgical music (MCW, no. 41).

A third piece in an effective strategy is to make sure all our symbols meet two criteria: “truly worthy, becoming, and beautiful, signs and symbols of the supernatural world” (CSL, no. 122) and “able to bear the weight of mystery, awe, reverence, wonder,” yet symbols that are honest and genuine, shaped with loving care, and bearing the stamp of their maker’s hand (Built of Living Stones, nos. 146-148). In a word, symbols that are both human and holy. The celebration itself will thus begin the process of “opening up the symbols” (EACW, no. 15) which can continue in mystagogical reflection.

The final element of a pastoral strategy can then be put in place. Liturgies in which the symbols are fully human and unmistakably holy are a first catechesis. Symbols celebrated with power and named evocatively in the words left to the presider’s discretion (homily, invitations, and brief introductions) will have made liturgy an effective first catechesis. Mystagogy can then provide ongoing liturgical formation for the assembly at large, helping them both to name what the symbols say and to ponder their import for life beyond the time of celebration. At that point, liturgical formation will look beyond the liturgy itself to the mission of justice, reconciliation, and care to which the liturgy sends us.
Forming Pastoral Musicians for Mystagogy

BY THOMAS V. STEHLE

F ew of us accept the notion that faith is purely an intellectual assent, as if subscribing to principles and norms were everything. The ongoing conversion that faith requires has more to do with an assent of one’s whole being, at levels deeper than a grasp of history or doctrine. Yet we often assume that it is a lack of knowledge or understanding of liturgical principles or the rites that must be addressed when we consider how to enrich our own parish music ministers and thereby the whole assembly.

Parishes that exercise a high degree of care in their liturgical practice offer some form of annual or biennial formation of liturgical ministers in the form of liturgical ministry days or retreats. The focus of these events intends to go beyond the initial instructions or rudimentary training that the participants received. It is often a time of reflection and faith sharing and an opportunity for a recommitment to the service of the assembly. This article sets out a complementary approach for liturgical musicians to reach deeper levels of understanding, liturgical consciousness, and shared faith. It assumes a more continuous method that can be built into a portion of regular rehearsals, the Sunday liturgy, and other times throughout the year.

Understanding the Rites

In a very real sense, directors of music are the pastors of their own small parish of musicians. It is an insight that I have heard over the years that I find both sobering and humbling. Just as preachers have an opportunity to make connections between the Scriptures and the lives of the people who form their communities of faith, so too do directors of music have the chance to open the Scriptures and the rituals to their small flocks. The music ministry is made up of natural, small, faith-sharing groups whose

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potential is often ignored or underestimated. While we
legitimately focus on the craft and the practice of music
making during weekly rehearsals, we might not see or
exploit the opportunity for more than an opening or
closing prayer.

Certainly, Anselm of Canterbury’s oft-quoted descrip-
tion of theology as “faith seeking understanding” sug-
gests that we all have an instinctive thirst for a better grasp
of the meaning of faith and the rituals that express it. The
fruit of the last 150 years of liturgical research has only
recently been made available to a wider audience. We
know that the knowledge gained concerning the origins
of the evolved rites we celebrate today have enriched the
church and our rituals immeasurably. Sharing that his-

This is an attitude that requires more than
simply paying attention, more than good
manners. It is a process of opening oneself to
the possibility of being transformed.

Pastoral musicians who have studied the liturgy and
understand the roots of the recent reforms may forget that
those with whom they work at the parish level may never
have been exposed to the same historical and theological
perspectives. We might hope that a rich liturgical life
would be enough to communicate the essence of these
perspectives, but I am often pleasantly surprised when
those who have not discovered the basic roots of our
rituals and prayer forms are often wide-eyed with amaze-
ment when they take time to explore them.

The documents on the liturgy that focus on music
(Music in Catholic Worship, Liturgical Music Today, as well
as the Constitution on the Sacred Liturgy) are certainly
worth exploring in greater depth throughout the year.
Beyond the documents that focus on liturgical music
issues, the pastoral letters of Cardinals Bernardin and
Mahony provide additional opportunities for reflection
about the meaning of the rites and the pastoral way that
meaning is expressed.

In spite of some serious concerns that have been ex-
pressed about certain aspects of the new General Instruc-
tion on the Roman Missal, its publication does provide
ample opportunities for a moderated and informed catechesis by the director of music. In some ways, the
implementation of CIRMM 2000 will be a catalyst for some
fruitful discussions and study of the underlying prin-
ciples of the liturgy. Music leaders should study the
document carefully and consider creating a lesson plan of
ideas to share over the course of months of rehearsals.

Understanding the Roles

One of the tensions that pastoral musicians face in the
performance of their service is to see themselves as both
members of the assembly and servants to the assembly.
As is the case with the assembly as a whole, it is baptism
that gives music ministers both the right and duty to
celebrate the mysteries of the Eucharist, and it is through
baptism that they receive the gifts that enable them to
carry out this work.

Many of us have had to work with an architectural
configuration that places the musicians in a loft or in
another area clearly separated from the congregation.
Valid musical reasons can be found for many such arrange-
ments. In these arrangements, directors would be wise to
counter the tendency of the musicians to experience the
liturgy from afar and even psychologically remove them-

remaining in the moment

Another important challenge for everyone at liturgy,
especially pastoral musicians, is the ideal of remaining in
the moment. This is an attitude that requires more than
simply paying attention, more than good manners. It is a
process of opening oneself to the possibility of being
transformed by the words proclaimed, the music struck,
the gestures made, the touch placed, and the food con-
sumed. It also includes suspending any unnecessary con-
cerns about the performance of the music.

Edward Foley’s article in this issue demonstrates why
this “remaining in the moment” offers a rich opportu-

Music and liturgy refract each other in the moment, inter-
pret each other in the event, and allow the worship to “say
a new thing” to believers and the world. The layering of
liturgy and music, therefore, is the rendering of a
mystagogical moment, providing the possibility of new
apprehension and motivation for Christian life within the
worship event itself (page 19).

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Theological Reflection vs. Musical Critique

What pastoral musician does not answer the question asked by colleagues—"How did it go?"—without thinking of the musical performance: the tenor’s intonation, the pianist’s or organist’s tempi, the cantor’s grasp of the text, or the assembly’s willingness to take up its role? Of course, such critical reflection goes with the territory: These are the practical concerns of conscientious pastoral musicians. After months of planning and weeks of rehearsals, who wouldn’t spend time focusing on what went well and what went wrong in the performance? It is the way we improve our technique and fine-tune our planning.

But the demands of the mystagogical juxtaposition of music and other aspects of liturgy call for something more. Our music cannot regard the liturgy as if it were a stage on which to perform. The liturgy is an event far beyond the mere context for our performance. Liturgy and its music are both elements in an interplay of primary events. Mystagogy provides us with a model for uncovering this juxtaposition and appropriating its meaning.

The understanding of mystagogy, as it has been recovered with the rites of adult initiation, assumes that there is much to be gained by a post-liturgy reflection on the mysteries celebrated. The focus of these reflections is usually understood to be for the benefit the newly initiated. Is it possible for pastoral musicians to learn something from this practice?

Certainly, the time immediately following a liturgy may not provide much opportunity for reflection. Musicians may be exhausted or exhilarated, but rarely are they looking for opportunities to break into a theological reflection. Would it be possible, instead, to redirect the opening prayer of each rehearsal to include some reflection on the liturgy most recently celebrated? Then the focus leads away from a critique of the musical triumphs or failures toward a theological reflection. This approach would demonstrate one reason why we call ourselves pastoral musicians. Some pastoral musicians may feel uncomfortable leading such a reflection. Handing over the responsibility to someone with more experience could be freeing for the director and serve as a gesture that the director acknowledges the many gifts of the musicians present.

The closing prayer at a rehearsal, likewise, could include a reading of one or more lessons from the coming Sunday. This practice frees the musicians to hear the word at a deeper level and gives them a context for their own contributions as music ministers.

Many of these suggestions will understandably be met with the question, "Where would I find the time?" I know it is a part of all of our lives to wrestle with the many concerns that compete for attention. I am confident that if you are reading this article, you are already concerned enough to look for some new ways to enrich the way you form the musicians in your care.
A New Partnership: Musical Mystagogy and Catechesis

By Nancy Stiles, SusC

Several years ago I was given a copy of the book Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste by Thomas Day. The author attacks the question of congregational participation in music and liturgy with humor and candor, but, despite your evaluation of Day’s argument, his bottom-line question remains: Why don't we sing?

Answers to this question have ranged from the overly simplistic to the highly theological. Let me propose yet one more in the form of a question: Could it be that we often don’t participate fully in liturgy simply because we tend to separate the various aspects of our individual and communal lives in our parishes? Consider the usually separate realms of catechesis and liturgy. Whether people are pre-schoolers, school-age children, teenagers, or adults, we are offered all sorts of catechetical opportunities...and we attend Mass. Is there any way to connect these two aspects of parish life in ways that will not confuse catechesis with liturgy yet confirm liturgy as the source for catechesis, especially liturgical mystagogy as that source?

Experts in catechesis advocate using the RCIA model for catechesis today, especially for sacramental preparation. Many programs have begun to follow the model of the four stages of adult initiation which connects catechesis with the liturgical rites:

- **Inquiry**—a time of exploration and “getting to know”;
- **Catechumenate**—a time of instruction and growth in faith;
- **Enlightenment**—the intense period of preparation just prior to the reception of the sacraments;
- **Mystagogy**—the time after the reception of the sacraments.

We have come to recognize that each catechetical process and the reception of each of the sacraments culminates (or should culminate) in a period of mystagogy, a new level of belonging and participation. Yet, how many people realize that there are many “mystagogies” throughout our lives, that mystagogy occurs whenever we experience a new realization of God? Academically, many of us are generally well prepared for each mystagogy, but are we as well prepared spiritually and liturgically?

Praying in Liturgical Patterns

What if the prayer of our catechetical sessions were taken directly from the eucharistic liturgy? If the celebration of Mass is central to our lives, if we are truly eucharistic people, then shouldn’t our prayer flow from our eucharistic celebration? If prayer in religious education classrooms and adult programs reflects the parish’s pattern of sung worship, wouldn’t we be better able to participate and feel a real sense of belonging not only in religious education programs, in adult education, in sacrament preparation processes, in parish schools, in adult initiation sessions but also at Mass?

Throughout the Mass, for example, we are invited to sing short musical phrases: the Gospel acclamation, the eucharistic acclamations, the psalm response, the Great Amen. Using these acclamations as mantras—simple, repeated prayers—during catechetical sessions will certainly enrich our prayer and connect at least two aspects of parish life. Imagine the delight of a child who attends the parish school or religious education program and then attends Mass and knows the responses! Imagine the sense of belonging of the catechumen who stays at Mass for the liturgy of the Eucharist for the first time and knows the acclamations! Imagine the pride of a congregation at a multi-lingual liturgy that is able to sing all the responses!

Our heritage of music and prayer is vast and wonderful. Many kinds of prayer are used during Mass—Scripture readings, prayers of blessing, prayers of praise and thanksgiving, prayers of affirmation and assent. If these models—even the very text of liturgical prayer, when appropriate—were used during catechesis, wouldn’t we appreciate the richness of our musical faith heritage even more? Couldn’t we better enter into the small, reoccurring mystagogies of our lives?

Children love spontaneous prayer, but they need a pattern, a model, on which to hang their spontaneity. Structure their prayer a bit by using the pattern of the general intercessions being used at the parish Masses. Many parishes, for example, use the musical setting com-
posed by Bob Hurd (see example one). Introduce the class prayer with an explanation of the general intercessions: why we pray these certain petitions, for whom we pray, and the importance of the congregation’s response. Then use a simple introduction and allow the participants to pray aloud for their own intentions. They can be universal or personal. After each, lead the response set by Bob Hurd or the one used in your parish.

During the Easter Season (which usually continues through the end of the school year), respond to these petitions by singing “Alleluia,” using the melody used at Mass for the gospel acclamation. You might also use “Alleluia” as a prayer ending or as a joyful acclamation after praying a psalm or proclaiming a reading from Scripture. The Celtic Alleluia³ is a popular setting used in many parishes throughout the year (except, of course, during Lent.

Rather than beginning a class or an adult education session with an “Our Father” or “Hail Mary,” begin with the assigned Gospel and/or responsorial psalm of the coming Sunday. Respond to the reading by singing the responsorial psalm or the Gospel acclamation. If your parish uses a special gospel acclamation or seasonal psalm response during Advent or Lent, use it as the response in class. If your parish does something special musically to mark liturgical seasons, adopt the same practice. “Remember Your Love” (see example two) is often used as a Lenten response.

When gathering for a meal or for any celebration at which food is to be served, use the thanksgiving texts from the preparation of gifts, appropriately adapted for the occasion: “Blessed are you, Lord, God of all creation. Through your goodness we have this food to share, which earth has given and human hands have made. May it nourish us and bring us to the Eucharist, where we share the bread of life and the cup of salvation.” This prayer is, in fact, based on an ancient Jewish meal blessing. Jesus probably prayed something like it at the Last Supper. Don’t we often serve snacks at our parish meetings and catechetical gatherings? Why not adapt this prayer as a blessing before we share food?

A group of confirmation candidates with whom I recently worked chose Chris Rice’s “Go Light Your World”³ as the closing song for their ceremony. It’s perfect; it really speaks of modern discipleship. At rehearsal, the music director and I took some time to discuss the song. Words like “Seek out the hopeless, confused, and torn... the lonely, the tired, and worn... the helpless, deceived, and poor” became real and relevant to these teens. I believe that this song meant more to them after this catechetical reflection when they sang it at the end of their confirmation liturgy.

When teaching about the Triduum, I have made sure to include the responses as part of the instruction. I have helped children and adults reflect on the symbolism and meaning behind the carrying of the Paschal Candle up the main aisle of the church while the assembly sings “Christ, Our Light” three times. Classes have also re-enacted this solemn procession—with singing, of course.

Children’s Liturgy of the Word: A Model

Ideally, any Sunday celebration of the children’s liturgy of the Word provides a real connection with the worship of the rest of the congregation in the main church. The same readings are read; the same responses are sung; a homily is offered. The children return to the main assembly having participated in the same liturgy, just adapted to their level of understanding. On occasions when there is no separate liturgy of the word, and these children remain with the adult congregation, the flow of the liturgy is familiar and they are able to participate. It is clear that the children’s liturgy of the word is not a catechetical session and should not be treated as such. But if such celebrations are effective in forming children as worshipers, they might become models for establishing connections between the liturgy we celebrate and catechesis. Why not foster this connectedness in every catechetical session offered in the parish?

How does this happen? The parish liturgy committee and the catechetical board need to make the use of liturgically-based prayer a priority. It must be an intentional, planned effort. Parish music ministers certainly should be involved in this effort, and catechists need to be educated. Musicians and catechists should be partners working to integrate music and catechesis.

Music ministers and catechists need to understand that sung prayer unites those involved with the others who are gathered, whether that prayer is sung in a classroom or at Mass. Singing involves the whole person. It takes a bit more effort to sing than simply to recite a response. Singing engages one; it allows one to feel and to express

Example One

\[ \text{Example Two} \]

Refrain

\[ \text{Refrain} \]

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Text based on Psalms 25, 27, 90, 130; Mike Balhoff; music: Darryl Ducote and Gary Daigle. Text and music © 1978, Damean Music. Used with permission. All rights reserved.

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emotion; it is an expressive action. Learners need to be active, to be able to express what they are learning and how they feel.

“Me—Sing?”

The experience of many years as a parish DRE, Catholic schoolteacher, RCIA catechist, and parish musician has taught me that many catechists are very uncomfortable leading even the simplest mantra in class. “Me—sing?” is an exclamation of horror I have often heard. This is the point at which the services of the parish music director, the members of the choir(s), the cantors, and the instrumentalists are needed to bring the music from the liturgy into other aspects of parish life. If the ministers are not available to teach catechists how to sing or to lead the singing themselves, they might still make tape recordings of the responses being sung at Mass. Instrumentalists might make such recordings “karaoke style” to provide supportive accompaniment without words.

Be sure that someone representing the catechetical program attends liturgy committee meetings. Make that person responsible for taking back to the education committee the plans for the next liturgical season, the Mass setting and responses to be used, and any thematic songs or responses that will be sung. Arrange for the musicians to help the catechists learn the music or to make tapes for the catechists. Even the most musically challenged catechist is usually willing to play a tape!

Have the cantors, choir members, and instrumentalists visit the classrooms at least to introduce the new responses and acclamations. Lead the class in a mantra. Explain some of the history of our music. Don’t be afraid to teach something in another language. Instead of “Lord, have mercy,” why not sing “Kyrie eleison”? Teach modern hymnody like “Pescador des Hombres” or “Pan de Vida” in Spanish and English. Once the catechists are comfortable with the music (and with the words), they will be much more willing to use a tape and possibly even lead some singing themselves. Songs with Latin texts are not usually part of the liturgical experience of children, but don’t be afraid to teach “Adoro te” or any other Latin hymn you may know, especially if these hymns are part of your parish repertoire.

Partners in Mystagogy

I believe that learners of any age who sing prayer as well as recite it will be enriched and feel much more a part of worship. I think we may hear fewer comments like “Mass is boring; there’s nothing to do,” if children, youth, and adults are better prepared to participate. Knowing the responses and the songs and taking time to reflect on their meaning enhances participation and, thus, the sense of belonging.

A partnership of the liturgy committee and the education committee, of pastoral musicians and catechists, will open a new and exciting dimension of our parish experiences of liturgy and catechesis. This partnership involves work and, more importantly, communication. Partner within the parish to provide the best possible experience of liturgy and learning, to help each person realize that the journey toward God is one of repeated mystagogy.

Notes

2. © 1985, 1996, Fintan O’Carroll and Christopher Walker. Published in the U.S. by OCP Publications.
The Lectionary Choral Anthem Project

BY BENNETT JOHN PORCHIRAN

In 1993-94, the members of the Education Committee of NPM’s Director of Music Ministries Division (DMMD), with Sister Sheila Browne, SSM, as chair, initiated what was to become the “Lectionary Project.” The vision of the Education Committee was simple: to compile a list of choral anthems that would be related to any of the four main Scripture selections of a given Sunday or festival liturgy through the three cycles of the lectionary. A subcommittee was then formed to establish the guidelines for the project with the ultimate goal of publishing a book listing these anthems. It was also decided by the committee that, while the full list was being compiled, a sampling of these anthems targeting the upcoming lectionary cycle would be presented by and to members of DMMD at NPM’s national conventions. The first reading session, which focused on Cycle A, was presented at the national convention in Cincinnati in 1995, and subsequently Cycle B was presented in Indianapolis in 1997 and Cycle C in Pittsburgh in 1999.

However, what seemed a simple task at first soon became dauntingly complicated. Nearly twenty members of DMMD volunteered, as members of this subcommittee, to submit anthems from their repertory for consideration. Soon, many anthems and thousands of related pieces of information were being collected that had to be sorted, compiled, and catalogued. (Consider that twenty persons submitting about ten anthems each per cycle = 200 potential anthems to review for each of the three cycles.) Then, between 1993 and 1999, leadership of the subcommittee changed four times. The material was still being collected, but no system had been established to compile all of the material.

In 1999 Greg Labus and Bennett Porchiran agreed to co-chair the committee, sort through the material collected over the previous eight years, and devise a system to make the information available not only to DMMD members but to the whole NPM membership. They quickly agreed that publishing the material in book form would not be the best route to go. By the time that the material was published, they recognized, much of it would be useless—pieces are constantly being edited, reissued, and taken out of print. So they decided to find a way to get the material posted on the NPM website. Once again, the task was more easily conceived than executed. However, after eighteen additional months of effort, we are happy to announce that the Lectionary Project is finally being posted on the web.

The purpose of this “Lectionary Choral Anthem Project” (its formal name) is to list repertory suggestions, independent of publishing industry interests, for parish choir directors so that those responsible for selecting and preparing choral anthems may have a rich store of suggestions from which to choose for choral music related to the Sunday Scriptures. The criteria for listing this repertory are: 1) that the anthems be directly related to the Hebrew Bible (Old Testament), Psalm, New Testament, or Gospel of the day (with a text that directly quotes the Scripture, paraphrases it, or supports its thematic content); 2) that the suggestions include music for choirs of all sizes, voicing, and levels of ability (unison through SSAATTBB, children’s ensembles through adult); 3) that the anthems be recommended because of the quality of the compositional craft and the relationship of the text to Scripture, and 4) that the suggestions have received merit (or demonstrate the potential of merit) through use over time. In other words, the music is suggested because, in the judgment of the committee, it has established its validity through use to be good music and appropriate ritually and/or liturgically for worship.

To give you an idea of the results, we offer on the following pages a sample of the selections for Advent in Cycle A, which begins this year on December 2. You can find this same listing plus more suggestions for the rest of Cycle A at the NPM website (www.npm.org). Click on the button marked “Lectionary Project.”

For information on how to submit an anthem that might be added to the list, please see the website. If you would like to become a member of the committee, contact Bennett Porchiran at bporchiran@aol.com or write him 3008 Acacia Circle, Greensburg, PA 15601.
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DMMD Lectionary Choral Anthem Project: Advent, Cycle A

First Sunday of Advent—Cycle A (Is 2:1-5; Ps 122:1-9; Rom 13:11-14; Mt 24:37-44)

And It Shall Come to Pass (SATB) Jean Berger Fred Bock (BG2060) (1)
Canticle of Peace, A (Unison) Clokey, Joseph Sunny-Birchard (Sumco B-340) (1)
Come, Lord Jesus (Maranatha) Twynham, Robert Oregon Catholic Press (9632) (G)
E'en So, Lord Jesus, Quickly Come (SATB) Marz, Paul Concordia (98-1054) (G)
Gate of Heaven, The (SATB, SSAA, TTBB) Thompson, Randall E. C. Schirmer (2490) (PS)
Hark! A Thrilling Voice Is Sounding (SB) Matheny, Gary Hope (A-575) (PS)
I rejoiced When I Heard Them Say Proulx, Richard GIA (G-3780) (PS)
I Was Glad (SATB) Butler, Eugene Agape (Hope) (EB 9200) (PS)
I Was Glad When They Said Unto Me (SATB) Soverby, Leo H. W. Gray (CMR 7187) (PS)
Keep Your Lamps Thomas, Andre, arr. GIA (G-2071) (PS)
Laetatus Sum (Be Joyful) (SATB) Monteverdi, Claudio Mark Foster (MF 109X) (PS)
Laetatus Sum (How Glad Was I) (SATB) Charpentier, Marc-Antoine Concordia (97-6425) (PS)
Lo! He Comes with Clouds Descending (SAB) Smith, Robert E. Oxford (G-2071) (PS)
Lo! In the Appointed Time Willan, Healy Oxford (G-2071) (PS)
(from Anthems for Choirs, Vol. 4, SATB) Ley Oxford (G-2071) (PS)
Lord Will Come and Not Be Slow, The (from Easy Anthems, p. 68) Night Is Far Spent, The (SATB) Nystedt, Knut Augsburg (1463) (2)
O Pray for the Peace of Jerusalem (SATB) Ossewarde, Jack H. W. Gray (CMR 2777) (PS)
O Pray for the Peace of Jerusalem (SATB) Tomkins, Thomas Broude Brothers (BB 901) (PS)
O Pray for the Peace of Jerusalem (SATB) Howells, Herbert Broude Brothers (BB 901) (PS)
Pray for Peace (SATB) Parker, Alice Augsburg (11-4633) (PS)
Psalms 122 (SATB) Sweelinck, J. P. Edition Mujsico (G 328) (PS)
Put Ye on the Lord Jesus (SATB) Roff, Joseph Columbo (2356) (PS)
Rejoice, Jerusalem, Behold Your King (SATB) Willan, Healy Concordia (98-1506) (1, 2)
Rejoice, Rejoice, Believers Gumpelzhaimer, Adam Boosie & Hawkes Oxford (G-2071) (PS)
Salvation Is Created Tchesnokoff, P. Hal Leonard (G-2071) (PS)
Salvation Is Near (SATB) Ford, Virgil Flammer (A-5047) (1)
There Shall a Star from Jacob Come Forth Mendelssohn, Felix Hinshaw (AP-206) (2)
There Shall a Star from Out of Jacob Mendelssohn, Felix G. Schirmer (3004) (G)
Therefore Watch That Ye Be Ready (SSATB) Hammerschmidt, A. Concordia (97-6316) (G)
Zion Hears the Watchmen Singing Bach, J. S./arr. Leavitt GIA (G-3801) (G)

Immaculate Conception A (Gn 3:9-15, 20; Ps 98: 1-4; Eph 1:3-6, 11-12; Lk 1:26-38)

Annunciation, The (Soprano, Tenor solos, SSATB) Schütz, Heinrich J. Fischer (8999) (G)
Ave Maria (unison) Chant Various (G)
Ave Maria (SATB) Arcadelt, Jacob GIA (G-1528) (G)
Ave Maria (SATB) Biebel, Franz Hinshaw (HMC-1255) (G)
Behold, A Virgin Shall Be with Child (SATB) LaMontaine, J. H. W. Gray (CMR-2374) (G)
Behold, A Virgin Shall Conceive (Alto solo)/ Handel, G. F. Various (G-2071) (1)
O Thou That Tellest Good Tidings to Zion (from Messiah, SATB)

Blessed Be the Father (SATB) Christiansen, P. AMSI (200) (G)
Dixit Maria (SATB) Hassler, H. L. Arista (AE 288) (G)
Ecce Concipies (SATB) Handl, Jacob Various (G)
Ecce Virgo Concipiet (SATB) Issac, Heinrich J. & W. Chester (JWC 55110) (G)
Ecce Virgo Concipiet (SATB) Morales, C./Goodale G. Schirmer (11233) (G)
Ecce Virgo Concipiet (SSATB) Sweelinck, J. P./Colton Concordia (98-2347) (G)
Ecce Virgo Concipiet (Series XI, #2) Sweelinck, J. P./Young Broude Bros. (G)
In Veneti Ensim Gratiam (SATB) Victoria, Tomas G. Schirmer (11966) (G)
Message to Ephesus (SATB) Butler, Eugene Hope (EB 9205) (2)
Missus est Gabriel (SSAA) Morales, C. G. Schirmer (11147) (G)
Ne Timeas Maria (SATB) Victoria, Tomas Broude (ABC-6) (G)
O for a Thousand Tongues (Soprano, Bass solos, SATB) Beck, John Ness Gentry (G-308) (PS)
O Mary, of All Women (from Two Hymns in the Dorian Mode, SATB) Jenkins, Joseph/Wilcox World Library (CA-1681-8) (G)

Pastoral Music • August-September 2001
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<th>Composer</th>
<th>Edition</th>
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<td>Alexandar, J.</td>
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<td>O Sing unto the Lord (TBB)</td>
<td>Dello Joio, N.</td>
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<td>O Sing unto the Lord a New Song (Bass solo, SATB)</td>
<td>Willan, Healy</td>
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<td>Willan, Healy</td>
<td>Concordia (97-9760)</td>
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<td>Bourgeois, L./VanaHalsema</td>
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<td>Hughes, Howard</td>
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Second Sunday of Advent—Cycle A  (Is 11:1-10; Ps 72: 1-2, 7-8, 12-13; Rom 15:4-9; Mt 3:1-12)

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<td>Various (1)</td>
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<td>Aufdemberge, E.</td>
<td>Concordia (98-2132) (1)</td>
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<td>Behold, the Days Come (SATB)</td>
<td>Reger, Max</td>
<td>Concordia (98-2388)</td>
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<td>Blessed be the Lord (SAB)</td>
<td>Mozart, W. A.</td>
<td>Choristers Guild (CGA-528) (PS)</td>
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<td>Come, Jesus, Holy Son of God</td>
<td>Handel, G. F./arr. Hopson</td>
<td>Harold Flammer (A-5623)</td>
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<td>Fauré, G./arr. H. Hopson</td>
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<td>Comfort, Comfort</td>
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<td>Handl, Jacob</td>
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<td>Praetorius/Houkom</td>
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<td>Praetorius, M./arr. Overby</td>
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<td>Lindh, Jody</td>
<td>Choristers Guild (CGA-648)</td>
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<td>All the Earth Rejoicing (SSAATTBB)</td>
<td>Mendelssohn, Felix</td>
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<td>And the Glory of the Lord (from Messiah, SATB)</td>
<td>Handel, G. F.</td>
<td>Various (1)</td>
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<td>Behold, I Send a Messenger (SA)</td>
<td>Willan, Healy</td>
<td>Concordia (97-7163)</td>
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<td>Confortamini (Be Ye Comforted) (SATB)</td>
<td>DiLasso, Orlando</td>
<td>Concordia (98-2422)</td>
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<td>Drop Down Dew, O Heavens</td>
<td>Twynam, Robert</td>
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<td>E'en So, Lord Jesus, Quickly Come (SATB)</td>
<td>Manz, Paul</td>
<td>Concordia (98-1054)</td>
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<td>Eyes of the Blind, The (from Messiah, solo)</td>
<td>Handel, G. F.</td>
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<td>Go and Tell John (3-part)</td>
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<td>Go and Tell John</td>
<td>Davies, H. W.</td>
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<td>How Lovely Are Thy Messengers</td>
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<td>Praise the Lord, O My Soul (SATB)</td>
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<td>Springs in the Desert (SATB)</td>
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### Fourth Sunday of Advent—Cycle A (Is 7:10-14; Ps 24:1-6; Rom 1:1-7; Mt 1:18-24)

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<td>Ave Maria (SATB)</td>
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<td>LaMontaine, J.</td>
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<td>Behold, A Virgin Shall Conceive (Alto solo)/O Thou That Tellest Good Tidings to Zion (from Messiah, SATB)</td>
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<td>Brahms, J.</td>
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<td>Lift Up Your Heads (SATB)</td>
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Dear Friends:

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

The new sounds, especially the overtones when combined with our 25-year-old 8-foot reed, have enabled our choir to bring out the music that was not previously able to be heard. Also, the new sounds give the choir an opportunity to work with much greater confidence.

I suspect that the choir will now begin to grow.

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

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

When the module sounds are combined with the pipes, I doubt that even the most trained ear could tell which is the module and which is the pipes. I could not be more pleased.

Sincerely,

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

St. Peter’s Church
1164 Tower Lane
Bensenville, IL 60106

July 7, 1998

Richard A. Barrows, Ed.D.
Director of Music

Ahlborn-Galanti Organs
1164 Tower Lane
Bensenville, IL 60106

Dear Friends at Ahlborn-Galanti,

Thanks a million for the miracle that Ahlborn-Galanti performed on our pipe organ! I am thrilled with the incredible transformation that making the organ MIDI-compatible, and the addition of the two Ahlborn-Galanti Classic and Romantic modules have achieved.

Since coming to St. Gabriel’s Parish in 1995, I have been playing the excellent two-manual Wicks pipe organ. Though it has served us very well indeed since 1995, its twelve ranks greatly limited the registration and performance of much of the organ literature.

Over the past two years, our organ has grown from twelve to the equivalent of sixty-four ranks. And at such an incredibly modest cost! The union of Wicks pipes with Ahlborn’s digital tonal resources has produced and instrument that is on the cutting edge of 21st-century organ technology. Pianists and organists who have heard the new instruments are astounded and impressed. And so am I!

I welcome and invite my colleagues to come and hear this instrument ourselves and to hear why we are so excited by this transformation these growing accusations.

Sincerely,

Richard A. Barrows, Ed.D.
Music Educators and Prayer

"As morning breaks I look to you; I look to you, O LORD, to be my strength this day" (Psalm 63). Stretch, breathe, hum, buzz, chin down, relax the shoulders, grease the joints, tune the instrument. We warm up for the day to come and follow the way of prayer for the music educator. In recent years we've grown familiar with the term "life-long learning"—now a buzz word in many educational circles. I would add "life-long pray-er" to the list of terms with which we should be so familiar. Today, Lord, may I be present to each moment and the opportunity to pray each moment.

"Let the children come to me; do not prevent them, for the kingdom of God belongs to such as these" (Mark 10:14). It's 8:30 on a Monday morning. The pre-schoolers file in, and we start our session by singing: "Good morning! How are you? Last night I watched ______ on TV." I hear more about a family than any parent or guardian wants me to know! God bless the sick grandma, the injured sibling, the dog that ate last night's dinner. It's time to move and clap and sing out: "Thank you, Lord, for giving me ______." Thank you, God, for reminding me of the sheer joy of life and the many blessings in my life.

The next class is middle schoolers. The young teen who carries a few extra pounds and is afflicted with the scourge of acne wanders in and comes up to confide that the words of Psalm 91 as set by Marty Haugen have become her prayer when things are rough: "Be with me, Lord, when I am in trouble, be with me, Lord, I pray." Thank you, God, for these words of comfort. May we always choose our song and hymn texts well; they will become our children's prayers.

Last week the eighth graders took a trip to Cedar Point. What songs did the teens choose on the five-hour bus ride? Along with the usual list of singalongs, this time, came requests for "Be Not Afraid" and "On Eagle's Wings." Thanks, Lord! Maybe we're making progress!

It's after lunch and time to go to the high school. God, give me strength for the journey. Here are the cynics and the dreamers, the children becoming adults. Guide them, Lord, through these years of hormonal and emotional overload, of peer and parent pressure. Help us all focus on the incredible energy that good teens are blessed with and the sure knowledge that any one of

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these young adults can change the world. These are the students in search of a mentor. I met some of these teens at the summer Catholic Youth Camp. They were encouraged to bring their instruments and voices to that camp, and we practiced daily and through the course of one intensive week to become a dynamic instrumental and choral group. At the end of the week, many of the youths involved expressed concern that once they returned home to their parishes, they wouldn't find a place in the parish music programs. Am I up to the challenge? Do I believe in my own vocation enough to want to pass on its joys and challenges to the next generation? God, grant me a generous and patient heart!

When I was in fifth grade, Sister Jackie had me play the keyboard on the organ (while another student played the pedal board) for Tuesday novena services. When I was thirteen, Father Chuck handed me a guitar and helped me learn to play as part of our “guitar group for the Saturday evening Mass. When I was sixteen, Gaspar Dara took a chance and hired me to accompany his church choir and play for the early Mass. This meant, for my employer, driving me to rehearsals and coming to the 7:00 AM Mass to make sure I didn't fall asleep at the organ. Thank you, God, for the teachers and mentors in my own life. They were your guiding hand.

It's evening now, and the group of community singers I direct is presenting a program at a local nursing care facility. I see Alzheimer's victims recover a piece of consciousness when they hear the opening notes of a familiar tune. Their eyes light up when “Let Me Call You Sweetheart” is sung by weary but determined voices. I watch as an immobile, non-communicative patient lifts and opens her arms to the heavens as we sing “How Great Thou Art.” Her prayer is in the doing! And it is a privilege to witness. God, may those who are so close to the eternal banquet know your presence and peace during their final days here on earth. There is no comparison to the joy of feeling, seeing, and hearing a program, a song, or a concert come together. To be a part of creating something that is bigger and more sublime than any of us individually is truly a gift to be savored.

Whether we work with children, teens, young adults, adults, or senior citizens, being a music educator never ends. We are “life-long” learners, educators, and pray-ers. May our lives be our prayer. O God, may I always know the transforming power of this ministry on others and on myself and treat it as a precious gift.

“Praise the Lord, my soul; I shall praise the Lord all my life, sing praise to my God while I live” (Psalm 146).

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NEW
Mass

Jesus, The Compassion of God

David Haas. Congregation, choir, cantor, presider, keyboard, organ, C instrument, trumpet, handbells. GIA. Choir/guitar edition, #G4909, $4.00; full score, G4909FS, $12.00; presider and instrumental editions also available.

This full liturgy, based on the musical material found in the communion song “We Give You Thanks,” has as its highlight one of the new Eucharistic Prayers for Masses for Various Needs and Occasions. Haas has created a singable, accessible, unified collection that can serve in various seasons and for various functions. He has composed pieces for all the rites that we would expect, but he also includes work surrounding the rites of adult initiation, acclamations for the liturgy of the word for children, and music for the sending forth of eucharistic ministers. If I were to start a new music program in a parish, I would use this collection as one of the cornerstones of the program. It is well-crafted and melodious and would certainly serve well in many circumstances.

Joe Pellegrino

Piano Recitative

You Satisfy the Hungry Heart, Piano Settings for Communion. John Carter, arr. Hope Publishing Company, #8008, $12.95. While these nine arrangements for solo piano are based on communion songs, they could also be used as preludes or during other times of meditation. They are moderately difficult but mostly melodic and lyrical in nature. The tunes include “I Am the Bread of Life,” “One Bread, One Body,” and “I Come with Joy” (Land of Rest), in addition to the title tune. There is a particularly attractive arrangement of “Let Us Talents and Tongues Employ” based on a traditional Jamaican folk tune.

Amazing Grace, Four for Piano. David Cherwien, arr. Augsburg Fortress, #0800659031, $11.50. The four hymn arrangements in this collection are fun to play and listen to. The tunes, while unmistakable, are nicely varied and are given unique interpretations. Especially exciting is “This Joyful Eastertide” (VREUICHEN), with its rhythmic treatment and changing meters. The arrangements of “Amazing Grace” and “There Is a Balm in Gilead” are both peaceful and rousing, beginning simply, moving into strong middle sections, and then ending as they began. “Softly and Tenderly Jesus Is Calling” (THOMPSON) is the most meditative of the collection. The use of the full piano, large chords and octaves, fast accompaniment patterns, and rhythmic passages make these arrangements both challenging and enjoyable for the pianist.

The Peace of Christ: Ten Pieces for Piano and Solo Instrument. Kevin Keil. GIA Publications, #G-5039, $16.00. This collection includes original compositions as well as four pieces based on familiar hymn tunes (O Waly Waly/New Britain, St. Columbia, Lasst Uns Erfreuen, and Resignation). The lyrical solo instrument melodies are suitable for any wind or string instrument (C and B-flat instrument parts are included). The piano accompaniments are moderately difficult and very enjoyable to play. All of the pieces, with their flowing melodies and lush harmonies, are appropriate for preludes or any meditative moment. Especially interesting are “Cloudscape,” an original work written in 5/8 and employing the Lydian mode, and “My Shepherd Will Supply My Need,” which combines this tune with Bach’s “Sheep May Safely Graze.”

Woven Together, Reflections and Intonations for Piano and Solo Instrument. Anne Krents Organ, arr. Augsburg Fortress, #0800658167, $14.50. These six hymn tune arrangements are wonderfully original and varied in style. Each begins with a brief intonation of the hymn and then moves into a reflection. The piano and solo instrument are equal partners, each taking turns with the melody and accompaniment. “Abide with Me” (EVENTIDE) and “There in God’s Garden” (SHADES MOUNTAIN) are meditative, while a lively interpretation of “I Want to Walk as a Child of the Light” alternates between 6/8, 5/8, and 3/8 time signatures. “In All Our Grief” (FREDERICKTOWN) moves steadily in 6/8, and “Now We Offer” (TE OFERECEMOS) retains its Hispanic flavor. Perhaps most beautiful is the pentatonic BEACH SPRING with its long legato lines and quietly flowing melody. The music is intermediate to slightly advanced in difficulty, and parts are included for C and B-flat instruments.

On Eagle’s Wings and Hymns of Hope. Janet Vogt, arr. Unity Music Press, #7013112L, $9.95. Here are eight arrangements of well-known songs and hymns for solo piano. Easy to play, they would be very useful for many occasions throughout the church year. Included are arrangements of “Here I Am, Lord,” “Lord of All Hopefulness,” “Make Me a Channel of Your Peace,” and Vogt’s own “Rise Up with Him.” This last piece retains its original gospel feel, while the others are more lyrical and expressive. The original tunes have not been disguised too much in the arrangements and will be easily recognized by assemblies. This collection is very pleasant to play, offering a fresh look at some old favorites.

Christine Seitz

Choral Recitative

These selections are from GIA Publications.

You Lift Up My Life. Scott Soper. Choir, cantor, congregation, guitar, keyboard. #G-4627, $1.10. This nice, light setting of Psalm 30 is sweet and easy. The arpeggiated figure in the keyboard moves the refrain along quickly, and the cantor's
Memories are made of this...

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Baptismal Acclamation and Sprinkling Rite: Up From the Waters. Marty Haugen. #G-4845, $1.20. If your presider can do more than croak, this is a piece you should explore. The melody for the assembly is very nice, filled with word painting. The call and response section for the cantor and the rest of the assembly is rhythmically alive and is supported by some fun work for the choir. Because it is broken into two discrete sections, it can be made to serve a variety of activities surrounding any water-based liturgical action.

Joe Pellegrino

Organ Recitative

The following items are from Morning Star.

We Walk By Faith. James Biery. #MSM-10-526, $10.00. James Biery bases his five-movement suite on Dunlap’s Creek, an early-nineteenth century hymn tune. This work is well-crafted, very effective, and evocative. Highly recommended.

Dear Christians One and All, Rejoice. Michael Burkhardt. #MSM-10-809, $13.00. The gifted and prolific Michael Burkhardt rarely disappoints, and these pieces reinforce his already stellar reputation as one of the most original voices composing organ music for the church today. Mr. Burkhardt’s seven-movement partita on “Dear Christians, One and All, Rejoice” (NUN FREUT EUCH) includes a fanfare-like opening movement followed by an allegro, a chorale, an elegy, a pastorale, a canon, and a finale, each of which attempts to portray the text of a stanza of the hymn.

Eight Improvisations on 20th Century Hymn Tunes, Set 2. Michael Burkhardt. #MSM-10-533, $20.00. In addition to the creative chorale preludes presented in this collection, Mr. Burkhardt includes a hymn accompaniment in four-part harmony with text for each of the hymns in the collection: MICHAEL, HEAVEN’S GIFT, WONDER, NOW, MARVEL, MOSHEAR, TOKYO, and FIAT PAX. Highly recommended.

Engelberg: Theme and Variations. Michael Burkhardt. #MSM-10-728, $11.50. Mr. Burkhardt’s Theme and Variations on “Engelberg” was commissioned for the 1999 Region III Convention of the American Guild of Organists.

From Heaven Above to Earth I Come: A Festive Hymn Setting, Michael Burkhardt. #MSM-10-144, $9.00. Of this composition Mr. Burkhardt has written: “Nine of the original 15 stanzas are included in this Festive Hymn Setting, a musical pageant sharing the angel’s message in stanzas 1-4 and responses to that message in stanzas 5-9. The melody and rhythms of each of the settings by Praetorius, Reger, and Scheidt have been adapted to fit the version of the chorale melody which serves as the basis for this Festive Hymn Setting.” The work is an alternation setting in which harmonizations of the chorale alternate with stanzas composed for organ alone.

Hymn To Joy. Michael Burkhardt. #MSM-10-729, $7.00. Burkhardt’s voluntary on “Hymn to Joy” is a processional or recessional that combines the familiar tune by Beethoven with the Voluntary IX by John Stanley.

Six General Hymn Improvisations, Set 2. Michael Burkhardt. #MSM-10-534, $10.00. The improvisations in this set include settings of AURELIA, CRUCIFER, MORNING HYMN/TALL’S CANON, SINE NOMINE, SO NIMM DENN MEINEN HANDE, and ST. DENIO.

A Christmas Triptych Based on 3 Carols, Set 3. John Ferguson. #MSM-10-141, $8.00. Dr. Ferguson’s Christmas Triptych presents three familiar tunes: ANTIOCH, AWAY IN A MANGER, and BOHEMIAN CAROL. He has written of this work: “The tonal key relationships of these carol improvisations suggest usage as a suite. However, each carol prelude may serve as an introduction for the singing of the carol; a response after the singing of the carol; in combination with other settings of the same tune; or as a part of larger cycle of carol preludes.”

In Quiet Joy: Easter Triptych. John Ferguson. #MSM-10-422, $8.00. Of this composition, John Ferguson has written: “So much Easter music is big and powerful, and well it should be. But there is a place amidst the joyful noise of the Easter season for a few quiet, contemplative moments. These hymn preludes are conceived to meet this need. They may be played in succession as a suite or each could stand alone, perhaps during a quiet moment in a service or recital.”

Two Christmas Carols: Variations. Stephen Fiess. #MSM-10-143, $9.00. Stephen Fiess’s lively and creative setting of “God Rest You Merry” surely will become a staple in the repertoire of many organists who love this tune but rarely find quality settings that delight and amuse as here. Mr. Fiess also sets “Die Hirten auf dem Felde,” a nineteenth-century Austrian folk carol.

Five for Christmas. Raymond H. Haan. #MSM-10-139, $15.00. Mr. Haan’s vivacious setting of “Salten y Ballen” might easily justify the price of this little volume of Christmas pieces. The others include the tunes ANTIOCH, QUITTEZ, PASTEURS; EIN KINDLICHT IN DER WIEGEN; JOSEPH LIEBER; JOSEPH MEN; and PUES NOCS.

The Lord is My Shepherd: Six Hymn Settings on Psalm 23. Wilbur Held. #MSM-10-420, $9.00. In this work by Wilbur Held there is nothing fancy, just the usual reliable, well-written composition that we have come to expect from Mr. Held over his long and fruitful career. Would that all editors and publishers demanded such a high standard of voice-leading and other fundamentals of composition. Mr. Held rarely suffers lapses of taste (despite the “Hollywood” ending appended to the setting of Brother James’ Air). Other tunes include DOMINUS REGIT ME, ST. COLUMBA, EVAN, CRIMOND, and REIGNATION.

Three Christmas Preludes. Robert A. Hobby. #MSM-10-145, $8.00. Although one always hesitates to review music composed by former students, one hopes that by now the reputations of Robert Hobby and Lynn Trapp (see below) are...
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well enough established that any words from a former teacher are superfluous. Mr. Hobby works very much in the Lutheran chorale prelude tradition, and his handling of the musical material is always apt and fitting for the mood of the text. In his Three Preludes, he sets MENDELSSOHN, ST. LOUIS, and GREENLEEVES.

Three Hymns of Praise, Set 6. Robert A. Hobby. #MSM-10-542, $11.00. These Three Hymns of Praise constitute the sixth collection in this long series of such compositions by Mr. Hobby. They include NETTLERON, CWN RHONDIA, and AZMON.

Three Plainchants for Organ. Lynn Trapp, ed. #MSM-10-513, $7.00. Dr. Trapp works in a different world from Mr. Hobby (see above), the world of plainchant. This collection includes arrangements of three tunes: REGINA CAELI (by the editor), IN PARADISUM (in a setting by David Cherwien), and PUEB NATUS (by Mark Sedio).

Six Meditations on Plainsong Melodies. Sam Batt Owens. #MSM-10-531, $9.00. More lovely chant settings can be found in the collection by Sam Batt Owens: ADORO TE DEVORE, CONDITOR ALME SIDERUM, DIVINUM MYSTERIUM, IN PARADISUM, PARCHE LINGUA, and STABAT MATER DOLOROSA.

Fancy and Ayre. Joseph W. Jenkins. #MSM-10-957, $9.00. Dr. Jenkins has written about his Fancy and Ayre that “this piece was composed late in 1966, in memory of my father-in-law . . . The beginning is suspiciously reminiscent of Bach’s Toccata and Fugue in D Minor. Any similarity is quickly swallowed by the Stentorian polyphrases of the first theme that bark and scream in a towering rage. The secondary material is severely quiet and distant, recalling the faux bourdon that graced the English Cathedral music of the middleages. These two ideas are repeated and varied. The final anger reaches terrifying heights before subsiding and collapsing into the mists of a modal epilogue that fades to a wan and bleak final octave.”

African-American Organ Music Anthology. Mickey Thomas Terry, ed. #MSM-10-545, $13.00. Dr. Terry has written about his excellent collection: “Covering the span from mid-to-late 20th Century, this series is designed to include music representing African-American men and women who wrote for the organ in this period. The music may be utilized either in recital or for the church service. Contrary to popular belief, the classical music of African-Americans not only includes works that are based on the Negro spiritual but also includes compositions based on or influenced by a variety of sources. Among these are plain chant, African-tribal tunes, general Protestant hymnody, German chorales, original composer themes, music from the Jewish liturgical tradition, as well as Civil Rights themes. One will find many of these categories represented herein . . . As for the composers in the series, several are alumni of prominent musical institutions both in the U.S. and abroad. Moreover, several were recipients of prestigious composition awards. As for the series itself, its purpose is to draw attention to organ music produced by a sorely neglected, but substantive school of American composers whose recognition is long overdue.”

Three Hymn Settings, Set 1. Paul Manz.
Five Hymn Settings. Frank Stoldt. #MSM-10-931, $5.50. Frank Stoldt's fugal setting of Az HYD Y NOS could serve as a model for such effective chorale preludes. One could only wish that more composers who attempt such settings had the ability to write something so expertly, and yet have it sound so natural and straightforward. The other settings (The Ash Grove, Ellacombe, Lohe dem Herren, Werde Munter) are likewise engaging. Since this is his first published work, we look forward to more from the pen of Mr. Stoldt.

Craig Cramer

The following materials are also available from Morning Star:

A Tuscan Adagio. Franklin Ashdown. #MSM-10-956, $7.00.

Five Communion Hymns for Manuals. Mark E. Bloedow. #MSM-10-825, $7.00.

Five Lenten and Holy Week Hymn Settings. Mark E. Bloedow. #MSM-10-325, $8.00.


Christmas Music for Manuals, Set 2. Charles Callahan. #MSM-10-135, $7.00.

Lenten Music for Manuals, Set 2. Charles Callahan. #MSM-10-324, $7.00.

Partita on At the Lamb's High Feast. John Ferguson. #MSM-10-400, $5.50.

Ceremonial Procession and Pastorale. Raymond H. Haan. #MSM-10-954, $7.00.

Four Hymn Meditations. Raymond H. Haan. #MSM-10-519, $7.00.

Two Psalm Reflections. Raymond H. Haan. #MSM-10-952, $6.00.

Six Hymn Settings for Epiphany. Wilbur Held. #MSM-10-206, $10.00.

Two Festive Christmas Settings for Trumpet and Organ: King of Angels; and Joy to the World. Layton James. #MSM-20-101, $10.00.

Six Pieces for Organ. Joseph W. Jenkins. #MSM-10-947, $11.00.

3 Pieces for Organ: Aria, Toccata, Trumpet Tune. Paul Laubengayer. #MSM-10-953, $10.00.

Three Hymn Settings, Set 2. Paul Manz. #MSM-10-525, $8.00.

Two Trumpet Tunes. Sam Bait Owens. #MSM-10-951, $6.00.

Three Psalm Preludes. Robert J. Powell. #MSM-10-930, $4.00.

Trumpet March in D and Trumpet Recessional for Organ. William P. Rowan. #MSM-10-955, $9.00.

Three Plainchants for Organ, Set 2. Lynn Trapp, ed. #MSM-10-532, $7.00.

Books

Re-pitching the Tent


Among recent discussions in the Catholic Church in the United States about church buildings and architecture, engendered by events such as the publication of Built of Living Stones and by media reports about the cathedral in Milwaukee, it serves us well to look at some of these issues from another perspective. Helping us do that is Richard Giles's revised edition of Re-pitching the Tent, first published in 1996. This is a fine book: It is beautifully designed, illustrated, and printed; it is pleasant to hold, look at, and work with. The pages are columned with small quotations running the entire length of the work. It should be used as a model for book makers who want to know how to offer a book that people want to pick up and read.

But, best of all, the content is as good as the presentation. Richard Giles is the Anglican parish priest in Huddersfield and Canon Theologian of the Wakefield (Anglican) Diocese. A former town planner, he is recognized as one of Britain's foremost liturgical designers. What Giles presents in this book is a thoroughly Anglican and British book with a great deal to say to Catholics and Americans.

His format is simple—three large sections asking us to examine where we came from, who we are, and where we are going. Each section in turn is divided into numerous chapters guiding us on a journey of discovery into the origins of Christian architecture and into determining what that architecture needs to be today. All of this is followed by ten appendices examining in detail some specific issues. The book finishes up with an extensive bibliography and a good index.

Giles's writing style is simple, readable, and pleasant. He knows that his audience is larger than just English Anglicans, and he writes with a eye to Americans and Catholics. The historical presentation in the first section of the origins of Christian worship space is by far the best short presentation of that topic I have ever read. The second section will make some people uncomfortable. He challenges Christians to come to know themselves in a marketplace context, and he uses words like "unfaithful to the gospel" to describe those unable to change to meet the demands of the times. He calls the third section the "sharp end [of the book] providing a detailed design guide for all aspects of liturgical space."

Mention has to be made of the superb photographs on almost every page of the work. Printed in both black-and-white and color, they match the surrounding text and are an invaluable aid. The illustrations by Roy Barnes are also very helpful.

The book is substantial but able to be read by most members of any parish building committee. It would be a great beginning for a parish building project, and it should be a must read for anyone on a diocesan building commission. It is a true seven on my scale of seven.

Liturgy and the Arts


This collection of papers and essays redone into six chapters was first published in France (1992) where Albert Rouet is the bishop of the Diocese of Poitiers. The bishop seems to be the type of man I would want to meet. He is...
clever, experienced, knowledgeable, and faithful to both art and liturgy. His basic premise is that the arts should disclose holiness within the ordinary. In order to teach the awareness that leads to such disclosure, liturgical artists and church leaders must dialogue and cooperate. They are both responsible to provide faith communities with liturgical environments where there can be good liturgy.

This book is as French as the previously reviewed one was English. Philibert has done a masterful job of translating the original text into English, but the words still almost have an accent: The style of writing and thinking is French. For me that makes it difficult to read it with ease. This adds to the inherent difficulty of any book which is a compilation of essays and talks and never quite hangs together. There is a certain repetition to some of the essays and gaps where I wish the author had said more about a specific topic.

But those are minor criticisms of a very fine book. Rouet is saying things which must be spoken about the absolute necessity of art as a part of liturgical life. Its absence has made our churches, especially here in America, so dreadful. We are often told by church officials that because art costs money it must be eliminated. Rouet does not deal with that issue directly but, because the author is a bishop, this would be a great stocking stuffer for every local ordinary. The book should be savored slowly; it would be a good book for someone truly interested in the subject. The book is well designed by the incomparable Frank Kacmarcik and has a fine index. It is a very strong five on my scale of seven.

The Iona Abbey Worship Book


I just want to say a few words about this little book, the service book for the Iona Community at Iona Abbey in Scotland, formerly titled The Iona Community Worship Book. Iona is an ecumenical community of men and women seeking new ways of living the Gospel in today's world. It was founded in 1938 by the Rev. George MacLeod, who wrote in the 1991 edition of this publication that Iona is intended "to be a sign of the rebuilding of the common life of the Church in the world, and to break down the barriers between prayer and politics, between the religious and the ordinary ... The Community is made up at present of approximately 200 members, 900 associates, and 2,000 friends. The members are men and women, lay and ordained, working in many different jobs, and coming from many countries ... Members of the Community live in varied locations throughout the United Kingdom and abroad, and renew their commitment to the Community on a yearly basis. They are bound together by a five-fold rule of prayer and Bible study, meeting together, accountability on the use of their time and money, and working for justice and peace."

The Worship Book is a collection of morning and evening services and other types of services. They are a marvelous combination of traditional liturgical forms with inspired additions. It is a rich little book filled with surprises on every page. The design of the book is poor and the print is much too small. This is one of the few times when that really doesn't bother me, because the content is truly refreshing. It is a strong five on my scale of seven. (Those who want a sampling of what is found in the Worship Book might take a look at the "fourth incarnation" of A Wee Worship Book, prepared by the Wild Goose Worship Group and published in the United States by GIA Publications [G-4452, $11.50].)

Rebels and Reformers


“Christianity was born in rebellion”: That is the first line of this fine work by Trevor Beeson, who has served as Anglican Canon of Westminster and Dean of Winchester. He has singled out a hundred Christians who made a significant contribution to the unparalleled changes in church and society in the twentieth century. They include well-known figures such as Dietrich Bonhoeffer, Hans Küng, Martin Luther King, Jr., and Dorothy Day. But there are many others included in this book, "the memory of whose names has faded." Each person gets a page or two, just enough to get a...
feel for who he or she was. I like this book; I had heard of less than twenty percent of the people in the book, and I know I am the poorer for not knowing more about those outside my own Catholic tradition.

This is an easy book to read and a great book to discuss. It is a six on my scale of seven.

W. Thomas Faucher

About Reviewers

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

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

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

Ms Christine Seitz is associate music director at St. Monica Catholic Church in Indianapolis, IN. She received a bachelor of music degree in piano performance and pedagogy from Illinois Wesleyan University in 1995 and is currently pursuing a master’s degree in music education at Butler University.

Hope Publishing Company, 380 S. Main Place, Carol Stream, IL 60188. Phone: (800) 322-1049; web: www.hopepublishing.com.

Liturgical Press, St. John’s Abbey, PO Box 7500, Collegeville, MN 56321-7500. Phone: (800) 858-5450, ext. 2560; web: www.litpress.org.


SCM Press—Canterbury Press, 9-17 St. Albans Place, London N1 0NX, UK.

Unity Music—see Lorenz.


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Here's an integrated training kit that will make choir rehearsals fun for your singers and for you! The video, The Child's Voice, demonstrates Lee Gwozdz’s highly successful techniques—from assessing children’s potential to maintaining good posture, from correct breathing to healthy vocal development. The sturdy plastic Toy Box contains all twelve toys you’ll need to demonstrate each technique. The handbook explains how to use each toy and includes musical exercises and examples.

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Hotline

Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook). The cost is $15 to members, $25 to 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 choir. Ads will be published in the next available issue, and they will be posted on the NPM webpage—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 nppmmem@npm.org or mail it (include payment, please) to Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20011-1492.

Positions Available

ALABAMA

Director of Music Ministry. Our Savior Catholic Church, 1801 Cody Road, Mobile, AL 36695. Phone: (251) 633-6762; fax: (251) 633-7790. Part-time position for 550-family parish in suburban Mobile. Salary $10,000 yearly, but negotiable. Duties: part of parish liturgy team; direct cantors, choirs—adult and youth; plan music. Piano and synthesizer. Job description available. HLP-5718.

ALASKA

Liturgical Music Minister. Holy Family Cathedral Parish, 811 W. 6th Avenue, Anchorage, AK 99501. Phone: (907) 276-3455; e-mail: fr.jsergott@alaska.com.

Seeking qualified, full-time, liturgical music director to coordinate cathedral liturgies on Sundays and holy days, including parish choirs, cantors, and parish celebrations. Visible cathedral parish of 1,200 families offers opportunity to develop further and implement a comprehensive music program. Candidate needs in-depth knowledge of Catholic liturgy and of various styles of liturgical music. Competitive salary and benefits. Contact Fr. Joseph Sergott, OP. HLP-5702.

COLORADO

Music Director. St. Pius X Parish, 3130 Morris Avenue, Pueblo, CO 81008. Parish of 600 families seeks excellent musical ministry. Director to recruit and develop choir, cantors, and contemporary group(s). Vatican II liturgical experience required. Piano and electronic organ. Part- to full-time employment depending on interests. Resume to Search Committee at above address. HLP-5682.

Music Director. Cadet Catholic Chapel Staff, U.S. Air Force Academy, Colorado. POC: 10 MSS/DPCO, Attn: Pete Kettermann, 8034 Edgerton Drive, Suite 100, USAF Academy, CO 80840-2205. (719) 333-7248. Position entails recruiting, instructing, and directing a college student choir of 120 cadets. Must have specialized experience that demonstrates the ability to produce, stage, conduct, or direct musical productions, concerts, recitals, festivals, clinics, workshops, or other musical events. Applicants must be U.S. citizens. The position is Federal General Schedule excepted service with all federal government salary and health and retirement benefits. Send a letter of application, detailed resume, VCR tape demonstrating personal conducting techniques, and three letters of reference to POC given above. HLP-5683.

FLORIDA

Organists-Music Directors. The Diocese of St. Petersburg is accepting applications for full- or part-time organists-music directors. The diocese encompasses five counties on the sunny west coast of central Florida. Send resume to: Office of Worship, PO Box 40200, St. Petersburg, FL 33743-4200. HLP-5684.

GEORGIA

Organist-Director of Music. St. Catherine Episcopal Church, 681 Holt Road, Marietta, GA 30068 (East Cobb). (770) 971-2839. Part-time position for a dynamic and active family parish of 800 members. We are seeking an enthusiastic...
In 1972 Rodgers introduced the Gemini Series, combining Rodgers consoles and electronics with traditional winded pipework. 29 years later Rodgers is the largest builder of pipe/electronic (digital) combination organs, with over 3,100 installations worldwide.

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tic and creative musician who will welcome the opportunity to become a member of our vibrant lay and clergy team. Job responsibilities include selection and preparation of music for both traditional and blended services, midweek choir rehearsals, and special services throughout the liturgical year. We value the ability to unite, enhance, and expand the music programs of a diverse parish. Minimum Bachelor of Music degree preferred; competitive salary commensurate with experience and ability. Send letter of interest and résumé to Music Search Committee at above address. HLP-5686.

Director of Liturgical Music. St. Teresa of Avila Catholic Church, 117 Pleasant Home Road, Augusta, GA 30907. Phone: (706) 863-4956; fax: (706) 863-5001; e-mail: mchapin@st-teresa.com. Young, vibrant parish of 1,100 families is looking for a full-time director of music for a well-established music program. Responsibilities include planning of liturgical celebrations, cantor training, directing existing choir (30+ voices), contemporary ensemble, and youth instrumental ensemble, as well as serving as organist for weekend liturgies, holy days, weddings, and funerals. Parish is prepared to purchase handbells. Ideal candidate must have knowledge of Catholic liturgy and must be able to work collaboratively with staff, pastor, and volunteers. A minimum of a bachelor’s degree (BA or BM) in music/liturgy is required. Salary commensurate with experience. Send resume to Mary Chapin at above address. HLP-5687.

Director of Music. Ss. Peter and Paul, 36 N. Ellsworth, Naperville, IL 60540. Phone: (630) 355-1081, ext. 252; fax: (630) 355-1179. Substantial part-time or full-time position for 4,000-family parish in large southwest suburb of Chicago. Requires organ/piano proficiency, cantor training and choral conducting skills. Basic responsibilities include: thirty-voice choir, cantor training at monthly workshops, several liturgies per weekend, active recruitment of new music ministers. Must work collaboratively with director of liturgy, staff, liturgy committee, and auxiliary musicians. Austin pipe organ, Yamaha grand piano, Gather Comprehensive hymnal. Must be comfortable with traditional and contemporary repertoire. Competitive salary commensurate with credentials and experience. Send resume to Music Search Committee at above address. HLP-5721.

IOWA

Music-Liturgy Director. Resurrection Parish, 4300 Asbury Road, Dubuque, IA 52002-0499. Seeking full-time director for 2,000-family parish with a well-established music program that includes coordination of parish liturgical music, funerals, wedding consultations. Requires knowledge of Roman Catholic liturgy, music and keyboard skills, and choral direction. Send resume to Search Committee at above address. HLP-5710.

MARYLAND

Director of Parish Music Ministry. Our Lady of Mt. Carmel Parish, 1704 Old Eastern Avenue, Essex, MD 21221. (410) 686-4972. Large, active Baltimore County parish seeks a person with organ, keyboard, and vocal skills. Competitive salary with good benefits for anyone interested in assisting in liturgical planning, directing adult choir, recruiting musicians and cantors, leading handbell choir, possibly directing a children’s choir, and working with the parish school choir. The main requirement is the professional ability to lead others to Jesus Christ through the gift and work of music. Send resume or letter of interest to above address or contact Lpatalingleh@archbalt.org. HLP-5693.

Director of Liturgical Music. St. Ignatius Parish, 4103 Prices Distillery Road, Jlansville, MD 21754. Phone: (301) 695-8845; fax: (301) 695-0259. Part-time position for a rapidly growing parish of 600+ families in rural/suburban Frederick County, forty minutes from Baltimore and Washington, DC. Responsible for planning, coordinating, and leading music in liturgical celebrations, in many cases serving as instrumentalist, direct train, and schedule choirs, cantors, and instrumentalists. Candidate should have a BA in music or liturgical music and possess both vocal and keyboard ability. Must have excellent management, organizational, and communication skills and be able to work flexible hours. Salary based on experience and education. Send letter of interest and resume (including references) to Search Committee at the above address, or email to gloriap@frederickmd.com. HLP-5700.


MASSACHUSETTS

Music Minster. St. Zepherin Parish, 99 Main Street, Cohitutea, MA 01778. Phone: (508) 653-8013; fax: (508) 655-6984; e-mail: 74044.320@compuserve.com; web: www.rc.net/boston/st_zepherin/. Full-time position in a 1,200-family parish west of Boston. Music program includes adult choir, contemporary/fool group, children’s choir, cantor formation and preparation. Parish musical culture veers toward the contemporary, piano-based; we use Gather Comprehensive. You will work closely with worship committee and liturgical ministers, including youth ministry. Experience with Catholic liturgy and music required; keyboard skills (piano/organ), sight reading, accompanist skills, choral conducting essential. Improvisational skills helpful. As a member of the parish staff, you must be familiar and comfortable with collaborative ministry. Compensation competitive. Send resume and supporting materials to the parish, at-
Minister of Music/Organist. Immaculate Conception Parish, Easthampton, MA. Currently part-time position with intent to expand to full-time in September 2002. Duties include three weekend Masses, choir rehearsals, weddings, funerals, and special events. Ability to work well with both adults and children is essential. Parish uses traditional and less traditional musical styles. Church has fine acoustics and a large two-manual and pedal Steere and Turner organ in pristine condition with recent tonal additions. Full-time position will include adjunct faculty position with parochial school. Supportive new pastor in place. Please send résumé to: L. Pfeifer, Office of Worship, Diocese of Springfield, PO Box 1730, Springfield, MA 01101. Phone: (413) 781-5769. HLP-5719.

MINNESOTA

Director of Music and Liturgy. Ss. Peter and Paul Catholic Church, 105 N. 5th Street, Mankato, MN 56001. Full-time position for 1,400-household Jesuit parish. Requires knowledge of Catholic liturgy and excellent organ, piano, and conducting skills. Responsibilities include directing choirs, organist/pianist for three-four weekend liturgies, and organization of liturgy. Fifty-nine-rank Hendrickson tracker organ, five octaves of Schulmerich handbells, and Ritualsong in the pews. Full benefits, and salary is negotiable. Position is open. Send résumé to Music Selection Committee at the above address or e-mail: sepp@mnac.net. HLP-5697.

Full-Time Co-Director of Music. Pax Christi Catholic Community, 12100 Pioneer Trail, Eden Prairie, MN 55347. E-mail: musicsearchcommittee@paxchristi.com. Suburban Catholic community of 4,000 households, committed to prophetic liturgy, justice, hospitality, and active participation seeks complement to current full-time co-director of music. Responsibility for music at five weekend liturgies and other parish liturgies to be equitably divided between the two co-directors. Demonstrated skills in choral direction, strong keyboard skills (piano) required. Music degree or equivalent experience, demonstrated leadership and organization abilities, and interpersonal flexibility desired. Computer skills and experience in directing handbells a plus. Send résumé and cover letter to Search Committee. HLP-5720.

NEBRASKA

Liturgical Musician. St. Isidore Parish, 3921 20th Street, Columbus, NE 68601. Full-time position in an 1,100-family, small, city parish near Omaha. Available immediately. First prerequisite is a thorough knowledge of Catholic liturgy and liturgical music. Also requires a degree in liturgy or music with strong keyboard and choral skills. Responsibilities include planning music for weekend liturgies and sacraments, continuing adult and children's choir development, training and formation of other musicians and liturgical ministers, coordinating children's liturgies—day school and PRE. Instruments include a Baldwin grand piano and an Allen organ. Minimum salary: $22,000 + partial benefits. Send inquiries/résumés to Fr. Joseph Miksch at the above address. HLP-5723.

*Price is for a hymnal plus missal subscription. Pay even less for the hymnal alone!
New Jersey

Full-Time Music Director-Organist. St. Catharine Church, 108 Middletown Road, PO Box 655, Holmdel, NJ 07733-2243. Phone: (732) 842-3963; fax: (732) 842-9283. Position available September 1, 2001, to serve parish of 2,400 families. Requirements: music degree; experience in a Catholic parish setting; understanding of Catholic liturgy; good people skills; strong competence in organ, voice, choral directing; knowledge of handbells and instrumental ensembles. Responsibilities: planning music for five weekend liturgies, holy days, weddings, funerals, and other services as needed; recruiting, training, and scheduling cantors; weekly rehearsals for choir, instruments, and handbells. Salary commensurate with experience and education. Send résumé to above address. HLP-5704.

New York

Music Minister-Organist. St. Joseph RC Church, 43 Gebhardt Road, Penfield, NY 14520. Phone: (716) 586-8089; fax: (716) 586-0674; e-mail: nveronesi@aol.com. Full-time ministry for active Vatican II parish in Diocese of Rochester, 3,200 families. Direct music ministries by providing music for five weekend Masses, weddings, funerals, seasonal and special events in collaboration with full-time director of liturgy. Work closely with director, volunteer and paid musicians (four choirs), and pastoral staff. Must be a person of faith with an understanding of liturgy and a willingness to work with all genres of music (Breaking Bread hymnals). Master’s degree in music or equivalent, choral skills, highly motivated, an excellent communicator. Upright piano and three-manual Allen digital electronic organ. Salary commensurate with experience. Send résumé and cover letter to Attn: Ms Nancy Veronesi. HLP-5681.

Associate Director of Music Ministry. St. Clare Parish, 110 Nelson Avenue, Staten Island, NY 10308. Phone: (718) 984-7873; fax: (718) 966-6420. Parish of 7,500+ families seeks qualified person to assist the director of music in providing appropriate music that complements and enhances the liturgical vision of the parish according to the vision of the Second Vatican Council, in coordination with the director of liturgy for the parish. Must be a competent keyboardist-choir director and have experience with and interest in working with children and children’s choirs. Salary commensurate with experience and education in the $17,000 to $20,000 range. Interested candidate should send résumé to Daniel R. Palko, Director of Music, at above address, fax. HLP-5689.

Ohio

Music Liturgist-Organist. St. Cecilia Church, 434 Norton Road, Columbus, OH 43228. E-mail: stcecilia@iwaynet.net. Full-time position. Responsibilities include conducting adult, children’s, and funeral choirs; coordinating cantor program, bell choir, and contemporary group. Visit our website—www.iwaynet.net/~stcecilia—for job description. Mail résumés to Rev. Craig R. Ellerman at above address or e-mail. HLP-5680.

Organist. St. Sebastian Catholic Church, 476 Mull Avenue, Akron, OH 44320. Dynamic, active parish of 1,800 families seeks a faith-filled, creative, and capable person to assist our liturgical music program. Emphasis on facilitating strong assembly participation. Work with cantors and forty-member parish choir. Three liturgies per weekend plus one choir rehearsal; classical to contemporary repertoire. Wicks two-manual pipe organ. Working knowledge of music in Catholic liturgy. Salary on diocesan scale. Reply to Music Search Committee at above address or e-mail: jgillick@neo.rr.com. HLP-5685.

Director of Music and Worship. St. Helen Catholic Church, 605 Granville Place, Riverside, OH 45431. Phone: (937) 254-6233; fax: (937) 256-6117; e-mail: sthelendaytonoh@aol.com. Full-time position for active Dayton suburban parish of 1,500+ families. Exciting opportunity to be involved in church renovation, pipe organ installation, and to continue solid liturgical program. Adult and children’s choirs, cantors, Rodgers organ, Yamaha grand piano, Malmark handbells. Supportive pastoral staff working in spirit of Vatican II. For more details visit http://hometown.aol.com/sthelendaytonoh. Send résumé to Rev. Paul DeLuca. HLP-5703.

Music Director, Organist, Choir Director. St. Xavier Church, 607 Sycamore
Pennsylvania

Organist and Director of Music Ministries. Mt. St. Peter Church, 100 Freeport Road, New Kensington, PA 15068. Phone: (724) 335-9877; fax: (724) 335-9138. Full-time position for established music program—SATB choir, two children’s choirs, schola (I Cantori), twelve cantors, funeral choir. Twelve-rank Möller pipe organ, Baldwin grand piano, live acoustics. Four weekend Masses. Candidate must have a deep commitment to Roman Catholic liturgy within the vision and directives of Vatican Council II. Equally necessary: strong keyboard skills at organ and piano for assembly leadership/accompaniment. High vocal proficiency for cantor and choral ensemble development. Ability to continue expanding repertoire for assembly and vocal ensembles. Competitive salary, full diocesan benefits. Job description available upon request. Send letter of interest and résumé to Rev. Richard Curci, Pastor, at above address. HLP-5705.

Texas

Liturgical Music Minister-Organist.

Prince of Peace Catholic Community, 5100 Plano West, Plano, TX 75093. (972) 380-2100. Full-time position for a suburban parish of 2,600 families (625 students in parish school) that values good Vatican II liturgy. Seeking musical leadership that enables full musical participation of the liturgical assembly. Responsibilities include all liturgical rites; traditional adult choir, handbell choir, contemporary ensemble, cantors; and weekly liturgies with school children. Applicant must be a person of faith with good interpersonal skills, able to work collaboratively. Prefer master’s degree and experience with Catholic liturgy. Salary negotiable, includes benefits. Weddings and funerals may supplement. Send résumé, cover letter, and references list with e-mails to Search Committee at above address. For information, call or e-mail N. Dunkley, Director of Worship, at ndunk@popplano.org. HLP-5679.

Part-Time Director of Pastoral Music. St. Francis of Assisi Church, Lancaster, TX. Phone: (972) 227-2882; fax: (972) 227-2882; e-mail: aart@swbell.net. Immediate opening in a 900-family multicultural parish in Dallas suburbs, worshipping with a full range of liturgical music traditions. Two weekend Masses and coordination with Spanish choir for feast days. Work with pastor who is liturgist and NPM member, work with ensembles, and train cantors. 1994 Rogers PR300 two-manual digital organ with MIDI and sequencer/pro80 MIDI voicebank. Approx. fifteen hours per week; salary and benefits negotiable depending on experience and ability. Contact Fr. Arthur Mallinson. HLP-5690.

Director of Music. St. Maximilian Kolbe Catholic Community, 10135 West Road, Houston, TX 77064. (281) 970-0979. Full-time position with responsibility for all parish music ministry, specifically the liturgy of the Catholic Church with adult choir, youth choir, and folk group. Access our electronic media exchange at www.stmax.com/music/position.html for a complete job description along with qualification requirements. HLP-5695.

Utah

Organist—Assistant Director of Music. The Cathedral of the Madeleine, 331 East South Temple Street, Salt Lake City, UT 84111. Fax: (801) 364-6504; e-mail: ggllen@madeleinechoirschool.org. Full-time position, primarily responsible for August-September 2001 • Pastoral Music
providing organ literature, service music, and choral literature accompaniment for Roman Catholic worship services. Daily rehearsals and music theory classroom instruction in the Cathedral Choir School, assistance with administration and direction of Cathedral Music Department. Send résumé and three professional references to Gregory Glenn by mail, fax, or e-mail: HLP-5714.

**Virginia**

**Director of Music Ministries.** Our Lady of Good Counsel Parish, PO Box 97, Vienna, VA 22183. Fax: (703) 938-2828; e-mail: adminassist@olgcva.org. Vibrant, active, diverse, 2,900-household parish requires full-time, energetic director committed to evangelization through music and worship, led by the spirit of Vatican II. Responsibilities include overall program coordination and planning of music for all liturgies, direction of two choirs, interaction with other music group leaders, active member of liturgy committee and pastoral team. Qualifications required: degreed musician, experienced in Catholic liturgy, desire to grow/deepen faith and spirituality through ministry. Competitive salary with benefits commensurate with experience. Send résumé with references to above address. HLP-5698.

**Music and Liturgy Director.** Holy Trinity Catholic Church, 135 West Government Avenue, Norfolk, VA 23503. Fax: (757) 490-8749; e-mail: Wball@richmonddiocese.org. Full-time position for 900-family parish available summer 2001. Requires bachelor's degree in music and/or religious studies. Accompany three weekend Masses on piano and/or pipe organ; direct adult and senior choir; direct handbell choir. Coordinate liturgical ministries, prepare worship aids, plan liturgies and ecumenical services. Coordinate monthly concert series. Salary commensurate with experience and in accordance with diocesan salary guidelines; diocesan benefits included. Submit résumé, cover letter, and references to Fr. Wayne Bell at above address. HLP-5709.

**Staff Organist/Music Teacher.** Church of the Sacred Heart of Jesus, 130 Keating Drive, Winchester, VA 22601. Phone: (540) 662-5858. Staff organist and/or full-time teaching position in Catholic parish school (pre-K through eighth grade) available August 1, 2001. Responsible for assisting parish music director with administration of strong parish music program; accompanying two children's choirs and one adult choir; three parish weekend liturgies (including one choir Mass), holy day liturgies; school music curriculum and music program, one weekly school liturgy. Additional remuneration available from funerals and weddings. Sixty-six-rank, three-manual Allen organ. Qualifications: proficient organ and piano skills; effective administrative, organizational, communication, and people skills; highly motivated; experience with Catholic liturgy; and, for teaching position, certifiable as teacher in Virginia. Please send résumé to Father Stanley Krempa, Pastor. HLP-5717.

**Washington**

**Director of Music Ministries.** St. Joseph Catholic Church, 520 S. Garfield Avenue, Kennewick, WA 99336. Phone: (509) 586-3820; fax: (509) 586-3558. Full-time position for 1,100-family parish. Traditional Catholic repertoire is selected from various genres including contemporary, classical, Gregorian chant, and Latin. Director leads chancel choir, children's chorus, and ensembles; provides liturgical recommendations in liaison with school music teacher. New church under construction has three-manual Allen Renaissance-350. Organist available for choir. Director will have sufficient liturgical knowledge to choose music appropriate for Mass parts and liturgical seasons. Bachelor's degree in music (master's preferred) or equivalent. Choral direction and keyboard skills required. Salary DOE. HLP-5716.

**West Virginia**

**Director of Music Ministries.** St. John the Evangelist Church and Holy Family Mission, 1300 Charles Street, Wellsburg, WV 26070. Full-time position for 700-family parish community; three weekend Masses; weddings, funerals, and other seasonal celebrations. Responsibilities include liturgy planning, playing organ, facilitating assembly's participation, directing twenty-member choir. Must be a team player able to cooperate with pastor and develop cantors and the like. Salary: $27,500–30,000. Send résumé to Pastor at the above address. HLP-5699.

**Director of Music.** St. Joseph Parish, 233 S. Queen Street, Martinsburg, WV 25401. Fax: (304) 263-7257. Progressive, 1,200-family parish ninety miles from the Baltimore-Washington metro area seeks a full-time director of music. Must have balanced repertoire, classical to contemporary (organ, keyboard, vocal skills required); provide leadership/direction to a diverse choral program; work with volunteer instrumentalists, cantors, handbell choir, part-time accompanists; and work collaboratively with music ministers in liturgical planning/coordination and music ministry formation. Three weekend liturgies, holy days, concerts and perform for weddings and funerals (additional fee income). Must be well grounded in Catholic liturgy. Salary/benefits negotiable. Send résumé to Search Committee at above address or fax. HLP-5711.

**Wisconsin**

**Director of Liturgy and Music.** St. Cecilia Parish, 138 W. Buntrock Avenue, Thiensville, WI 53092. Full-time position for parish of 900+ families available immediately. Proficiency and experience in liturgy/worship principles and planning plus keyboard, organ, vocal, and choral direction skills required. Competitive salary and benefits. Send résumé to Pastor. HLP-5701.

**Pastoral Associate for Liturgy and Music.** St. Joseph Parish, 818 East Avenue, Waukesha, WI 53186. Phone: (262) 542-2589, ext. 108; fax: (262) 542-2570. Immediate full-time position to serve a multicultural, downtown, 1,500-family parish located in the Archdiocese of Milwaukee. Position for a visible member of the parish staff responsible for planning of Anglo and multicultural liturgies; giving guidance and leadership to worship and liturgical committees; overseeing training and development of liturgical ministers; directing instrumentalists, cantors, and choir. Candidate must be someone with high energy, possessing extensive experience in planning and coordinating liturgies, and having excellent musical skills, including the ability to play the piano and a two-two rank pipe organ. Ability to speak Spanish helpful. Send résumé and letter detailing qualifications to Fr. Mike Michalski at above address. HLP-5707.
Calendar

Education

CONNECTICUT
MYSTIC
September 25-30
St. Michael Institute of Sacred Art presents Liturgical Arts Workshop, featuring Dr. William Tortolani at Enders Island, Mystic, CT. Contact: Mary Valentine, 6600 Altamont Avenue, Baltimore, MD 21228. Phone: (410) 747-9249; e-mail: sonomike@aol.com; web: newspringtime.org.

FLORIDA
ORLANDO
September 14-15
Concert and workshop at Holy Cross Church featuring David Haas. Contact Valerie Lovegreen at (407) 438-0990.

INDIANA
DONALDSO
August 19-22

MICHIGAN
GRAND RAPIDS
September 8

GRAND RAPIDS
September 22
Workshop: When in Doubt, Sing. New ways to deepen spirituality and one’s awareness of the presence of God. Presenter: Jane Redmont. Place: Dominican Center at Marywood. Contact: Dominican Center at Marywood, 2252 East Fulton Street, Grand Rapids, MI 49503-3895. Phone: (616) 643-0373; fax: (616) 454-2861; web: www.dominicancenter.com.

Conferences and Retreats

IOWA
CEDAR RAPIDS
September 28-29
Parish Retreat and Concert at Immaculate Conception Church featuring David Haas. Contact Eleanor Soucek at (319) 365-6503.

MANITOBA
WINNIPEG
August 8-11

MASSACHUSETTS
SPRINGFIELD
August 21-24
NPCD Regional Education Conference. Features include liturgies, workshops, and concerts. Contact: Barbara Glynn at (203) 637-3661, ext. 28.

MINNESOTA
COLLEGEVILLE
October 5
A Sense-Able God: Theology and Arts Conference featuring storyteller John Shea, bibliodramatist Peter Pitzele, artist Penelope Bennett, preacher Catherine Hilliart, poet Luci Shaw, and others. Contact: Katrina Bruggeman, Director of Lifelong Learning, St. John’s School of Theology, Collegeville, MN 56321. Phone: (877) 556-9518; fax: (503) 363-2614; e-mail: kbruggeman@csbsju.edu.

TEXAS
SAN ANTONIO
August 9-12
Second Hispanic Conference for Pastoral Musicians: La Musica en la Liturgia, Ministerio Indispensable. Keynote speakers: Bishop Ricardo Ramirez, Rev. Juan Sosa, Rev. Leon Satrieder, Sally Goimez-Kelley. Contact Dolores Martinez at (210) 734-2520, ext. 352, e-mail: martinez@archdiocese.org or Sr. Lois Paha, c/o at (512) 873-7771, e-mail: sr-lois-paha@austindiocease.org.

Festivals

WYOMING
CHEYENNE
October 12-14

Overseas

AUSTRIA
VIENNA, STEYR
August 6-13
Choral Music Festival with Daniel Cason. Contact: Patricia Journeys, Inc., Patrick Sullivan Dimino, 23 Dogwood Terrace, Livingston, NJ 07039. Phone: (800) 344-1443 or (973) 992-3938.

SPAIN
BARCELONA, MADRID
September 19-26
Continuing Education Program for Music Directors and Organists at Barcelona Folksong Festival and Madrid. Sponsored by Peter’s Way International Ltd. Contact: Peter’s Way, Inc., Suite 240, Jersey City, NJ 07304. Phone: (800) 443-6018; fax: 614-717-0347; e-mail: pwtsway@coi.com; web: www.pwtsway.com.

Please send information for CALENDAR to Rev. Lawrence Heiman, C.P.P.S., Saint Joseph’s College, P.O. Box 815, Rensselaer, IN 47978. E-mail: heiman@saintjose.edu.

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St. Andrew's Roman Catholic Church
Rochester, Michigan
First Baptist Church
North Augusta, South Carolina
Pioneer Congregational Church
Sacramento, California
St. Joseph Roman Catholic Church
Gretna, Louisiana
Packer Church, Lehigh University
Bethlehem, Pennsylvania
First Baptist Church
Tampa, Florida
Filadelfia Church
Stockholm, Sweden
Eden Lutheran Church
Riverside, California
Epworth United Methodist Church
Elgin, Illinois
Northwest Bible Church
Dallas, Texas
St. Michael Roman Catholic Church
Schererville, Indiana
St. Mary's Roman Catholic Church
Marne, Michigan
Ragersville United Church of Christ
Sugarcreek, Ohio
Fourth Presbyterian Church
Bethesda, Maryland
Pequot Chapel
New London, Connecticut
St. Patrick's Roman Catholic Church
Palm Beach Gardens, Florida
Church Street United Methodist Church
Selma, Alabama
LaGrave Avenue Christian Reformed Church
Grand Rapids, Michigan (pictured)

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